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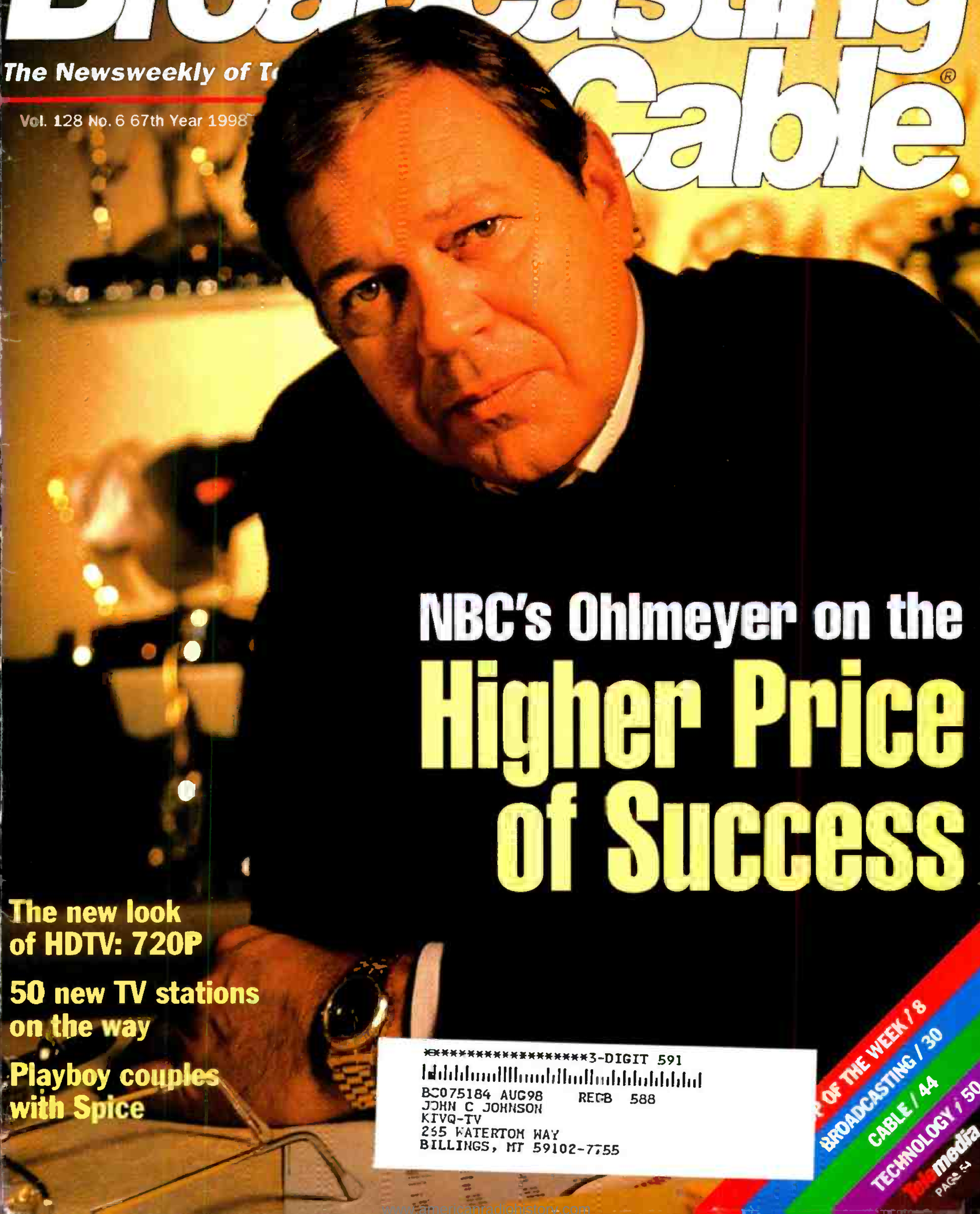

NBC's Ohlmeyer on the Higher Price of Success

The new look of HDTV: 720P

50 new TV stations on the way

Playboy couples with Spice

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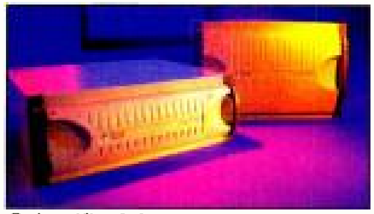
Fast Track

Must Reading from Broadcasting & Cable
February 9, 1998

TOP OF THE WEEK / 8

720P: The other side of HDTV Recent developments here and abroad could put the 1,080-line interlace (1080I) format on the outside looking in, as far as major U.S. broadcasters are concerned. / 8

Dollars, deals fly in CP gold rush About 50 new TV stations may be taking to the airwaves now that applicants for the channels have settled scores of competing bids. / 8



Scientific-Atlanta unveils a new HDTV encoder.

Scientific-Atlanta targets broadcasters After establishing itself as a major compression supplier to domestic and international cable networks, Scientific-Atlanta now looks to grab a share of the broadcast market with a high-definition broadcast encoder and decoder. / 9

Pax nets eight more affiliates Lowell "Bud" Paxson is buying WFHL(TV) Champaign/Decatur, Ill., for $9.25 million. He also picked up construction permits for seven additional stations. / 11

Primestar put off FCC officials want more time and more public input in their review of Primestar's bid to acquire high-power DBS channels. / 18

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KCAL adds more news KCAL(TV) Los Angeles unveiled another half-hour newscast last week. The station now airs five and a half hours of news every weekday—the most local news in the Southern California market. / 30

Twentieth Television has cleared off-network runs of 'NYPD Blue' through 2001 on the CBS owned-and-operated stations. / 32

Nardino dead at 62 Gary Nardino, the veteran TV programming executive who oversaw the production of series from *Happy Days* to *Cheers* and the miniseries *Winds of War* and *Shogun*, died last week after an earlier stroke. / 30

Gender gap on nightly beats The Big Three networks may be growing complacent about getting women on the nightly news beat. In the past four years, the number of women on the 10 most visible news venues dropped from 3 to 2 to 1 to none. / 32

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NBC's Ohlmeyer on the higher price of success

Don Ohlmeyer talks with BROADCASTING & CABLE about the changing economics of network television, audience erosion and an NFL-less Sunday. / 22

Cover photo by E. J. Camp

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Playboy couples with Spice In a deal worth $95 million, adult entertainment cable giant Playboy will acquire its competitor, Spice. / 44

CEMA, TCI spar over high-definition signals After first claiming that Tele-Communications Inc. doesn't plan to pass through HDTV signals, the Consumer Electronics Manufacturers Association now says the problem is that TCI isn't prepared to convert HDTV signals to standard analog NTSC signals. / 44

EchoStar's Charlie Ergen testifies before Congress. / 48

CableData looks forward Backshop-service provider CableData is headed toward rebuilding after such setbacks as the loss of its largest customer to rival CSG systems last year. / 46

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Sony touts 'Digital Reality' Sony announced at its product preview last week that "Digital Reality" will be its theme for the NAB convention in Las Vegas in April. / 50

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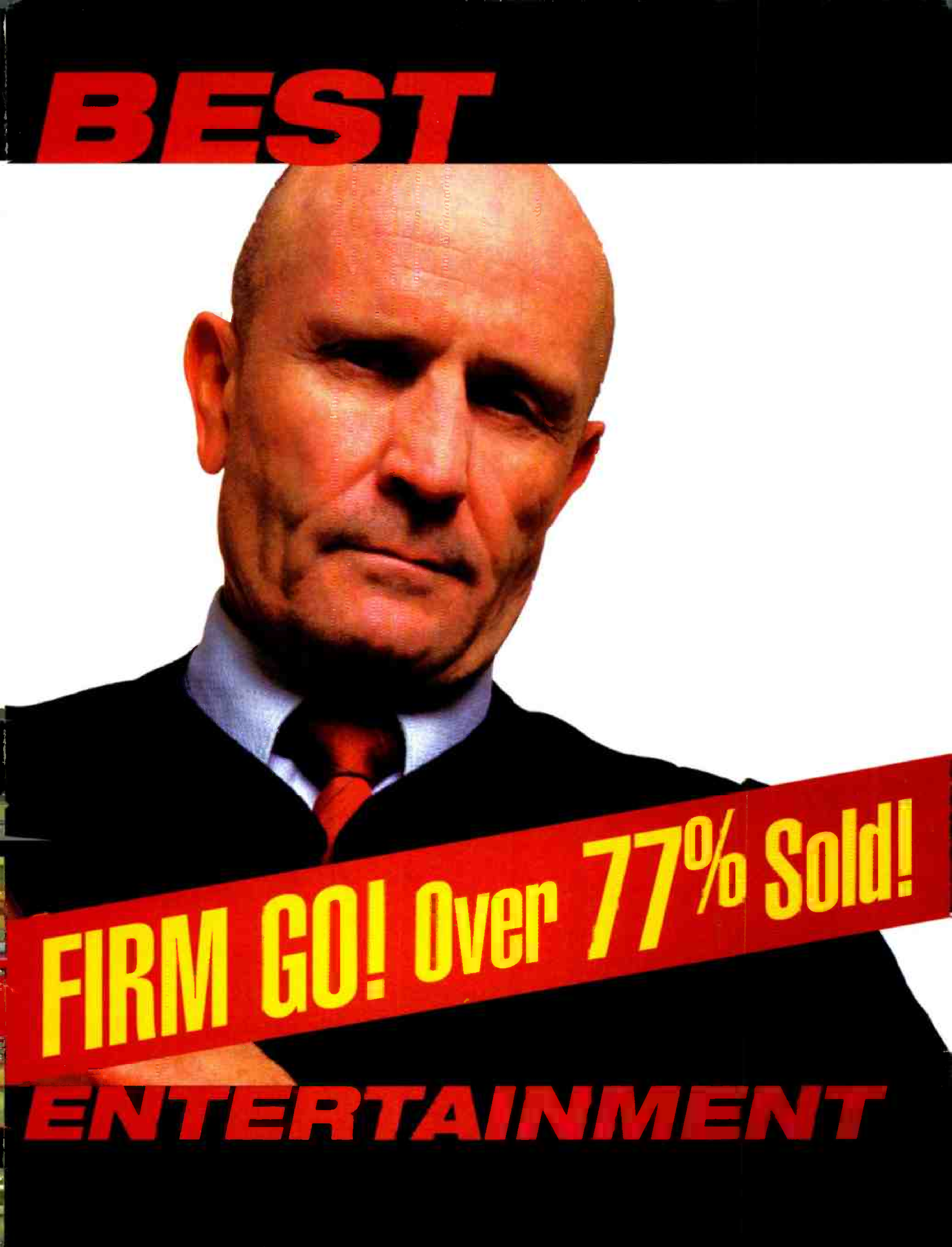
Taking the measure of PCs Nielsen Media Research is ready to extend its viewing measurements to computers, as PCs move—albeit slowly—toward prime time programming. / 54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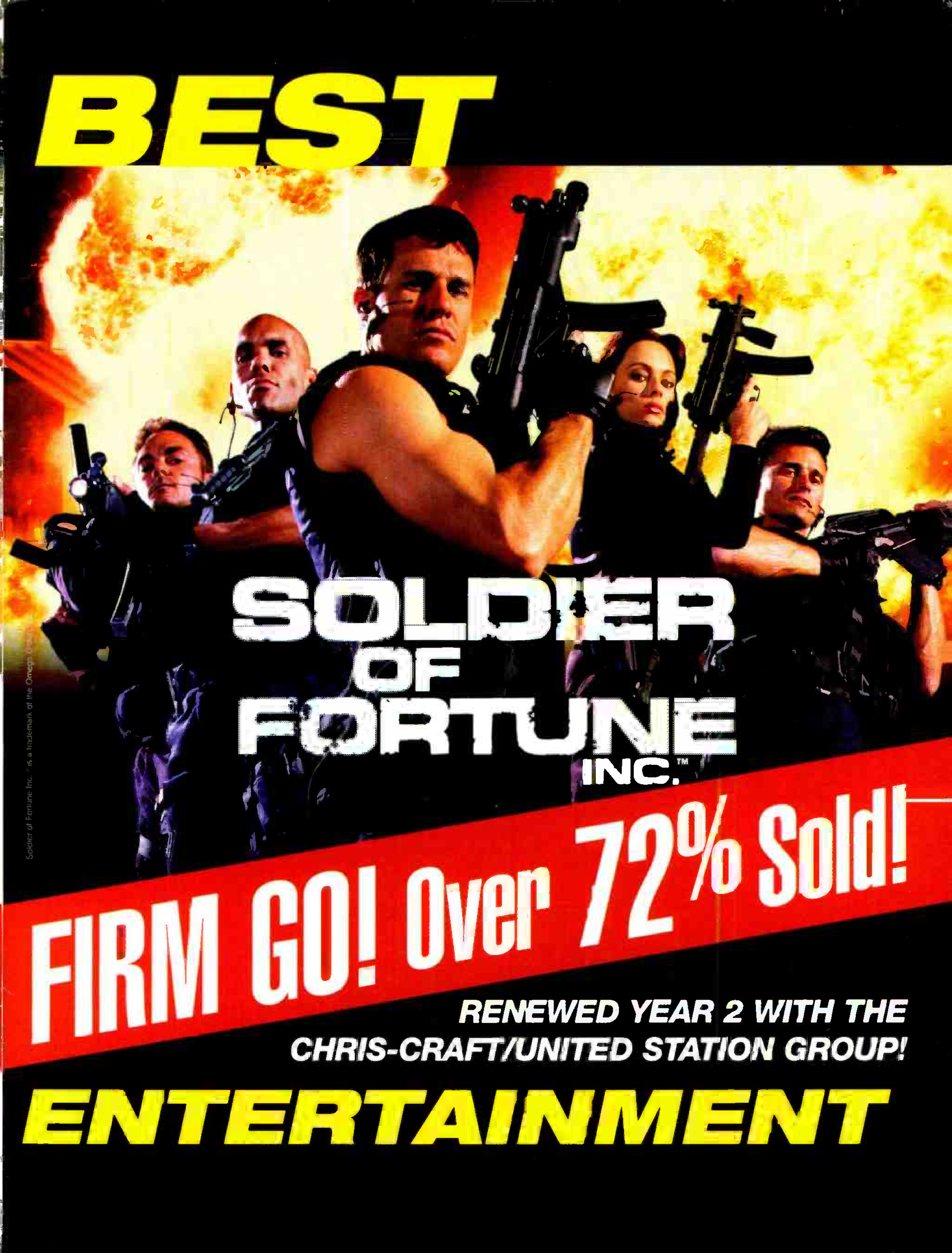
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A new look for HDTV

ABC, NBC ponder their digital futures in 720-line, progressive-scan format

By Steve McClellan and Glen Dickson

For the broadcast of high-definition television in the U.S., the 1,080-line interlace (1080I) format has long been the front-runner. But that format may soon find itself on the outside looking in.

ABC and NBC are taking a hard look at the 720-line, progressive scan (720P) format for HDTV. Even CBS is considering 720P, although it remains committed to 1080I for now.

At the direction of Congress, the FCC is expected soon to assign a second TV channel to each of the nation's 1,600 TV stations so that each can offer digital TV services. It's now up to the broadcasters to decide what kinds of services to offer and which transmission formats to use.

The formats are identified primarily by the number of scanning lines (480, 720 or 1,080) and how those lines are presented on the screen (interlace or progressive).

ABC has told affiliates that it favors the 720P format for HDTV because it will allow the network to simultaneously broadcast a second 480P SDTV service, possibly repeats of programs from other times of the day.

A network source confirms that the two-channel option is being explored but says that when ABC begins digital service later this year, it will offer only one service.

Time shifting presents myriad rights issues that the networks have yet to work out, other sources say. Two of those issues: music rights and whether a time-shifted program constitutes an additional "play" as defined in license deals with producers.

The 720P HDTV format permits the broadcast of a second SDTV channel only under certain circumstances. Live broadcasts in 720P, such as a sports event or an awards ceremony, would take up the entire digital channel. But programs on videotape or film take up from half to three-fourths of the channel, leaving sufficient room for the second channel.

NBC is also considering 720P, but is concerned about the availability of equipment to support the format. "If 720P were available today," NBC President Bob Wright told BROADCASTING & CABLE at the Television Critics Tour last month, "we would use it in a minute, and you and I would not be having this conversation about standards."

CBS has been the biggest supporter of 1080I, in a decade-plus effort led by the network's veteran technology guru, Joseph Flaherty. But even officials there say the company is studying other formats to see whether they make more sense. Mel Karmazin, chief of the TV station group, has reportedly demanded an examination of all options.

Sources also report that CBS Chairman Michael Jordan has acknowledged to colleagues that 720P may be superior to 1080I for some programming, including sports.

Flaherty takes issue with what he calls the "spreading fantasy" that the 720P format will leave room for a second stream of simultaneously fed standard-definition TV. "You certainly can't do it with it sports, and you can't do it with electronic photography," he says. "The one exception is film."

CBS is still committed to 1080I, Flaherty says. Some executives, including Karmazin, are keenly interested in all the business ramifications of digital, he notes.

But if Karmazin has concerns about 1080I as the HDTV format of choice, "he hasn't spoken with the engineering department about them," Flaherty says. "There's no quarrel that 720P is a legitimate format. But I stop at the point of the spreading notion that this is the way to go. There is no equipment, and the rest of the world is all 1080I."

ABC believes that 720P will yield pictures that are as good as, and possibly better than, 1080I. "If you compress 720P, you will get a better picture than if you compress 1080I," says Tony Uyttendaele, ABC's senior adviser for science and technology.

"Whatever you do, in order to optimize the use of the channel, it must be progressive," Uyttendaele says. "It's irresponsible not to do that. You have only 6 mhz, and you need to make the best possible use of it."

The Consumer Electronics Manufacturers Association two months ago recognized 720P as HDTV. More important, so has a key congressional leader.

"We anticipated that [use of 720P] might happen," said House Telecommunications Subcommittee Chairman Billy Tauzin. "I simply want to make sure that Americans have a chance to see HDTV.

Fox embraces SDTV

Going its own way, Fox is not committed to either the 1080I or 720P HDTV format—at least in the near term. Network officials privately say they are convinced that the 480P standard-definition format will meet the needs of the vast majority of viewers for years to come.

By using an SDTV format, Fox would be able to broadcast several channels of cable-like programming.

If [broadcasters] can do it in a format that allows them to use the rest of their spectrum for other things, that's fine."

Earlier this year, Tauzin blasted ABC for suggesting that it may offer digital TV that is less than HDTV.

A big question is whether 720P equipment will be available anytime soon. Many of the Japanese manufacturers, including Sony, are wedded to 1080I and reluctant to commit to 720P, which hasn't been sanctioned as a digital format in Japan. But the Japanese government is expected this week to release an order officially recognizing 720P as a digital standard.

Both Philips and Panasonic demonstrated prototype 720P cameras at NAB last year, although neither company has a 720P camera in its official product line. As for transmission, Harris Corp. will include 720P capability in the HDTV encoder it will start shipping this fall.

"I hope that the format will prevail," says Uyttendaele. "All politics aside, from an engineering perspective I can't imagine anyone wanting to go 1080I." ■

DTV channels stuck at FCC

FCC officials last week were having a hard time hashing out a final plan for matching each broadcaster with a digital TV channel.

The assignment plan—originally scheduled for a Jan. 29 vote—ran into further delays as regulators considered adding 30 mhz (chs. 2-6) to the spectrum that broadcasters will occupy once the industry completes its shift to digital TV. Sources say that at least three commissioners favor expanding the broadcast "core spectrum," but officials want to ensure that the FCC still will be able to raise the $5.4 billion Congress and the White House expect from an auction of returned analog spectrum in 2002. Giving broadcasters an additional 30 mhz would set the FCC back about $2 billion in projected auction revenues.

FCC officials say the commission could make up the difference by auctioning new digital TV licenses that will exist in the expanded core spectrum once the industry completes its shift to digital broadcasting. An expanded core spectrum would provide the FCC with more new digital TV licenses to auction.

But FCC sources say the existing budget guidelines may not allow them to count any additional revenue from an auction of new TV stations within the expanded core spectrum toward the $5.4 billion target.

At week's end, officials were still struggling with the budgetary conundrum. Still, several say the FCC could resolve the revenue problem and vote on a final allotment table this week. *—Chris McConnell*

Scientific-Atlanta offers DTV encoder

Initial units will handle 1080I HDTV format only

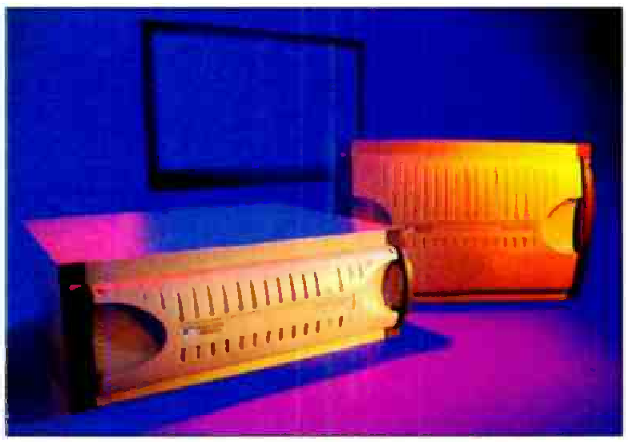
By Glen Dickson

After establishing itself as a major compression supplier to domestic and international cable networks, Scientific-Atlanta is looking to grab a share of the broadcast market by introducing a high-definition broadcast encoder and decoder.

Scientific-Atlanta wants to sell the HDTV products both to broadcast networks and to affiliate stations to compress their DTV signals; S-A is designing them to provide 45 Mb/s feeds for network contribution and distribution and 19.3 Mb/s streams to feed station transmitters.

"This is a significant step for us," says Paul Kosac, vice president of sales for S-A's satellite network division. Kosac says that S-A will bring its overall PowerVu architecture to its HDTV products, as well as its extensive experience in digital compression. Although S-A isn't ordinarily considered an equipment supplier for call-letter stations, Kosac points out that the company has a long track record with the cable ventures of ABC and CBS.

The HDTV products will be manufactured by Swedish company Digital Vision to ATSC-compliant specifications. They will be exclusively marketed by S-A in North America as the PowerVu HD high-definition encoder and decoder. Stockholm-based Digital Vision, an image processing supplier to the broadcast and post-production markets,



Scientific-Atlanta's HDTV broadcast encoder will be available in fall 1998.

is a small company worth about $10 million–$12 million, says Paul Harr, S-A marketing manager for digital television products.

Harr says the PowerVu HD encoders will support HDTV or multiple SDTV feeds and a choice of MPEG-2 4:2:2 or 4:2:0 encoding schemes for distribution to affiliates (the ATSC transmission standard already calls for 4:2:0 signals to the home). The S-A product also will support conditional access and data broadcasting.

The initial HDTV product, available this fall, will support only 1080-line interlace HDTV, not the 720-line progressive scan format that is gaining support from broadcasters (see story, page 8). "We will support progressive as the marketplace demands it," Harr says.

S-A also will market SDTV encoders to broadcasters; a single-channel SDTV system that could support 480I transmission will cost less than $100,000, Harr says. Prices go up from there, depending on whether a customer wants multiple SDTVs and/or HDTV. ■

Dollars, deals fly in CP gold rush

Competing applicants for 50 new stations work out settlements

By Chris McConnell

Some 50 new TV stations may be taking to the airwaves now that applicants for the channels have settled scores of competing bids.

In a flurry of deal making that saw millions of dollars change hands—none of it going to the government—the competing applicants late last month struck deals among themselves. The applicants were taking advantage of an FCC window—closed Jan. 30—that allowed competing applicants to either merge or drop their applications in exchange for cash. The FCC normally forbids such payoffs, but it temporarily waived its rules in order to reduce the backlog of license applications.

"This is the greatest era I've ever seen," said Paxson Communications chief Lowell "Bud" Paxson, whose company scooped up licenses for six new stations before last month's deadline. Also leading the license derby were Washington-based WinStar Broadcasting and Little Rock, Ark.–based Kaleidoscope Foundation. WinStar, a subsidiary of WinStar Communications, will own or hold an interest in at least eight of the new construction permits.

Agreements filed last week also called for four CPs to go to Kaleidoscope, which is headed by Larry Morton.

Prices paid for the CPs ranged from less than $100,000 to millions of dollars. Paxson paid at least $2 million for each of five CPs (the cost of the sixth was unknown last week). Procuring a new station in Ames, Iowa, Pappas Telecasting struck deals that call for the broadcaster to pay $1 million to each of two applicants who had been competing for the frequency.

> ***"This is the greatest era I've ever seen."***
>
> ***—Bud Paxson***

Despite the amount of money changing hands, lawmakers didn't seem concerned about the lack of a government return on the spectrum. "A great many of these applicants have had their cases—as well as their money—tied up for years," said Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "We understood there might be some horse trading," added an aide to Senate Commerce Committee Chairman John McCain (R-Ariz.).

Paxson and other broadcasters had been eyeing the unbuilt stations as a potential source of affiliates for new networks. The WB, which stands to gain a handful of new affiliates from the stations, says it has been looking to find affiliates in the top 100 markets.

One new station—ch. 33 in Durango, Colo.—is slated to become a satellite station for the UPN affiliate in Albuquerque, N.M. Ramar Communications President Brad Moran says another new station in Dothan, Ala., could become a UPN affiliate as well. The company is looking at other options for the Dothan station as well, he adds.

Kaleidoscope's Morton says his company plans to broadcast noncommercial programming for the disabled from one of its stations in Ely, Nev. The other station likely will deliver local programming for Ely residents.

The company's station in El Dorado, Ark., also might deliver programming for the disabled, he says, or it could become a Paxson or UPN affiliate. The station in Eureka Springs, Ark., could become an affiliate of Pax Net, UPN or The WB.

Also exploring a range of options for new stations is WinStar, which is open to affiliations with any of the new networks. Joseph Fischer, WinStar administrative operations manager, says the company is keeping its options open.

Some of the new licenseholders now will be waiting for FCC action on the disposition of channels in the 60-69 range. At least four of the new CPs are for channels 60-69.

Regulators have taken those channels away from the broadcast business, although they are allowing existing stations to continue broadcasting in the band until the industry completes its shift to digital broadcasting. Owners of new permits in the 60-69 range will need to know the final channel assignments before they can begin broadcasting. ■

Jacor offers $20.6 million for CP

In a jaw-dropping agreement, Jacor Communications Inc. is spending $20.6 million for an unbuilt radio station, mostly to satisfy competing applicants for the construction permit. Jacor last Friday said it will pay $2.2 million to Smith Broadcasting Inc. for the CP covering Vancouver, Wash. Jacor then will pay $18.4 million to the competing applicants for the station.

The FCC is seeing a slew of such agreements—but perhaps none as large—covering 152 radio licenses and 610 CPs. That's almost half of the pending radio applications that had piled up since a 1993 court ruling struck down the way the FCC picked winners among competing applicants for CPs.

Last November, FCC officials counted 1,328 applications pending for 319 new radio licenses. As with the TV license applications, radio applicants had until Jan. 30 to arrive at settlements among themselves.

Most of the radio settlements arrived at the FCC on Feb. 2 and Jan. 30. Jacor's was not available, but in explaining the size of the deal, a company official said: "Good signal. Good area of the country. Close to Portland."

As with TV CPs, radio CPs not covered by settlement agreements likely will be headed for the auction block.

The FCC is considering an exception for about 20 applications that had successfully progressed through a comparative hearing before the 1993 court decision. It may create a new set of comparative criteria to deal with those applications. *—Chris McConnell, Elizabeth A. Rathbun*

TV CP SETTLEMENTS

Channel	Location	Proposed Licensee
60	Dothan, Ala.	Ramar Communications
61	Mobile, Ala.	Paxson Communications
29	Selma, Ala.	George Flinn
23	Tuscaloosa, Ala.	Steven Fader
13	Fairbanks, Alaska	Tanana Valley Television
3	Douglas, Ariz.	WinStar Broadcasting Corp.
49	El Dorado, Ark.	Kaleidoscope Foundation
34	Eureka Springs, Ark.	Kaleidoscope Foundation
31	Harrison, Ark.	Ruth Payne Carman D/B/A
33	Durango, Colo.	Ramar Communications
51	Marianna, Fla.	Channel 51 LLC
31	Pocatello, Idaho	Channel 31 Inc.
23	Ames, Iowa	Pappas Telecasting
67	Davenport, Iowa	Paxson Communications
39	Newton, Iowa	Paxson Communications
22	Waterloo, Iowa	William Smith
21	Minden, La.	Paxson Communications
36	New Iberia, La.	Iberia Communications
62	Presque Isle, Me.	Western Broadcasting
23	Waterville, Me.	WinStar Broadcasting
44	Greenville, Miss.	Dallas Tarkenton
45	Houston, Miss.	Trace Broadcasting
35	Vicksburg, Miss.	Vicksburg Channel 35 Assoc.
14	Billings, Mont.	Meridian Communications
3	Ely, Nev.	Kaleidoscope Foundation
6	Ely, Nev.	Kaleidoscope Foundation
7	Goldfield, Nev.	Harris Broadcasting Co.
9	Tonopah, Nev.	Sunbelt Communications
14	Albuquerque, N.M.	Paxson Communications
52	Ithaca, N.Y.	Kevin Kane
61	Saranac Lake, N.Y.	Channel 61 LLC
27	Grand Forks, N.D.	Cardinal Broadcasting
24	Minot, N.D.	KT Broadcasting
19	Muskogee, Okla.	Tulsa Channel 19 LLC
16	La Grande, Ore.	WinStar La Grande Inc.
48	Tazenwell, Tenn.	Tazenwell Broadcasting
18	Farwell, Tex.	WinStar Broadcasting
18	Midland, Tex.	New Century Comm.
30	Odessa, Tex.	WinStar Broadcasting
26	Uvalde, Tex.	South Texas Vision LLC
22	Wolforth, Tex.	Woods Communications
15	Christiansted, V.I.	WinStar Broadcasting
24	Pullman, Wash.	Pullman Broadcasting Inc.
34	Spokane, Wash.	Paxson Communications
9	Walla Walla, Wash.	North American Broadcasting
46	Antigo, Wis.	Cardinal Broadcasting
4	Crandon, Wis.	Dennis Selenka
55	Wittenberg, Wis.	Dennis Selenka
11	Jackson, Wyo.	KM Communications
7	Sheridan, Wyo.	Sunbelt Communications

Pax nets eight more affiliates

Paxson buys Illinois U, seven CPs; planned network at 66.9% coverage/71 stations

By Sara Brown

Moving ahead toward his goal of reaching 83% of the U.S. with his new Pax Net TV network by its launch in August, Lowell "Bud" Paxson is buying WFHL(TV) Champaign/Decatur, Ill., for $9.25 million.

Paxson also picked up construction permits for seven additional stations: one in Syracuse, N.Y., in a straight buy for $5.75 million, and six as a result of competing application settlements at the FCC (see story, page 10).

In total, Paxson is paying $44.7 million for the stations.

The eight new markets add 3.2% of U.S. TV homes to Pax Net's household coverage, raising its total to 66.9% via 71 stations.

WFHL, which has been on the air since 1984, is owned by Decatur Foursquare Broadcasting Inc., a company operated by the Decatur Foursquare Church (the Rev. Fred Parker, president). It reaches 75% of the Champaign/Decatur market's cable households, a slightly lower percentage than Paxson's average cable penetration in the top 10 markets. (Champaign/Decatur is Nielsen's 82nd market.)

The construction permits cost an average of $4.95 million to settle. The markets that Paxson won at the commission are Albuquerque, N.M.; Davenport and Des Moines, Iowa; Spokane, Wash.; Mobile, Ala., and Shreveport, La.

Paxson says his suspicion that acquiring "the last 10 percent [of U.S. households] is going to be a lot easier than the first 70" has proved to be true.

Sources say the company also is close to a deal to buy a San Antonio, Tex., CP for $13.5 million. San Antonio is the nation's 38th largest TV market, home to nearly 0.7% of U.S. TV homes.

Still, Paxson doesn't expect all his CPs to be on the air by the network's launch: "I would be ecstatic if half were on the air when we launch and the other half within six to eight months after launch."

In addition to last week's acquisitions, the company also announced the appointment of Douglas C. Barker as vice president of affiliate relations. Barker will oversee the company's plans to sign both broadcast and cable affiliates.

Paxson expects to announce a list of affiliates by mid-March. ■

Agencies take aim at upfront

Want networks to sell spots on calendar-year basis

By Steve McClellan

Is there a better way to buy and sell network ads than through the upfront and scatter markets that are based on the broadcast year?

Some ad agencies think so. Their clients complain that their needs would be better served if they could buy time on the basis of the calendar year, which also is the basis of their fiscal year.

Network executives respond that they are more than happy to sell advertisers ad time on a calendar-year basis. But they also insist that the current selling process won't change.

"We'd be happy to sell them time starting in January," says one network sales executive. "We will accommodate them, but we are not going to change the whole process."

The problem then becomes: How much desirable advertising time is going to be left to serve the calendar-year buyer's needs when most of the market moves six months earlier?

The networks say the basic process won't change because it does not make sense to start the new season in January, stop it short for the lighter-viewing summer rerun season, and continue the second half of the season in the fall. "It's really tied to viewing patterns, so it's going to be very hard to change," a network executive says.

There are other reasons that the upfront process is disliked, agency executives say. One is the perception that the market comes and goes in a week after the new schedules are set in May and that advertisers who don't buy then get left in the cold. "It would be nice to debunk this upfront feeding frenzy," says Allen Banks, executive media director, Saatchi & Saatchi.

"There's a perception that the market happens one night in May—when people stay up until 3 a.m. making decisions on how to spend $8 billion when they're bleary-eyed and they've outlasted the other guy. It's not that way at all. It's a 52-week process."

Jon Mandel, senior vice president, national broadcast, Grey Advertising, says that there is some flexibility in the current process. "Last year we did most of our deals before the final network schedule was set," he says. Some years, clients commit only 50% of their budgets upfront compared with the normal 65%-80% upfront commitment, Mandel says.

Pros and cons of the upfront will be a major subject of discussion this week (Feb.11-13) at the annual conference of the American Association of Advertising Agencies in Anaheim, Calif. In one session, Mandel will debate the issue with Jon Nesvig, president of sales at Fox, and Tony Ponturo, vice president, advertising, Anheuser-Busch. ■

TV groups end year with a bang

Television station groups have reported a great quarter ended Dec. 31, 1997, with operating income and revenue up, up, up. The CBS station group boasts a 12% gain in operating income, to $115 million, on an 11% revenue gain, to $251 million. Fox Television Stations Inc. enjoyed a 24% increase in operating income over six months. A source at NBC says that the company's TV station group posted a 20% increase in operating profit for the quarter. The income of ABC's TV stations was up an estimated 15% (B&C, Feb. 2). Non-network station groups also had a good quarter. Tribune Co. reports TV operating profit up 47%, to $86.4 million, on a 38% revenue gain, to $244.7 million. A.H. Belo Corp. also did well; its broadcast operating income was up 52%, to $44.5 million. Gannett's 4% (pro forma) was the smallest increase in TV revenue. *—Sara Brown*

The WeB stocks up on syndication

Ask any syndicator who the biggest player in the market is, and the answer will undoubtedly be the WB Network's WeB project.

The WeB, which will bring The WB's prime time programming and a sizable batch of syndicated fare to markets 101-209 through cable, is readying to launch on Sept. 8.

The new channel's major stake lies in Warner Bros. off-network and original syndicated shows, like *Rosie O'Donnell*, *ER* and *Jenny Jones*. Coming out of last month's NATPE convention, the WeB has signed a number of other syndicated shows not affiliated with Warner Bros. or Time Warner.

New syndicated series set for fall debuts on the WeB include Western International's action hours *Conan* and *Acapulco H.E.A.T.*; Seagull Entertainment's pair of action hours, *Team Extreme* and *Dream Team*, and Sachs Entertainment Group's *The New Adventures of Robin Hood.*

On the children's front, the WeB is adding Claster Television's strip *Beast Wars* and the weekly *Lionhearts* and Bohbot's strips *Pocket Dragon Adventures* and *Jumanji* and the weekly animated *The Mask.* Also set for fall 1998 are Kelly News and Entertainment's sophomore teenage game shows, *Peer Pressure* and *Click.*

Lynn Stepanian, the WeB's vice president of programming, says scheduling of the new shows will wait until the buying is done: "We're still looking for more hours; we're looking for movies and daytime product and product for the 5 to 7 p.m. hours." *—Joe Schlosser*

TCI, Kraft on target with ads

Team for digital ad insertion effort on major scale

By Price Colman

It's a case of Madison Avenue meeting Malone. TCI and Kraft Foods are teaming to deliver targeted advertising to neighborhoods and eventually to homes and even to individual TV sets.

What the cable and food giants are terming an alliance will use TCI's digital ad insertion equipment and file servers to capitalize on the largely untapped potential of local cable markets.

The first so-called zoned ads could begin to show up later this month in the key TCI markets of Chicago, Dallas, San Francisco, Houston, Miami, Denver and Seattle. The ads will run on networks including CNN, ESPN, Nickelodeon, TBS and TNT.

Digital ad insertion is nothing new in the cable industry, but the TCI/Kraft alliance, engineered by Grey Advertising, marks the first time a national advertiser of Kraft's size has focused on local cable markets.

While the companies declined to supply details of the financial arrangement, Kraft said that it will pay millions of dollars to TCI to run the ads. Kraft, the food division of Philip Morris Cos., gets more effective and efficient advertising at a cost considerably lower than that of a national campaign.

Initially, the ads will target neighborhoods within a particular DMA by demographics. That's just the start. As TCI completes the buildout of its digital cable network and begins to introduce advanced digital set-top boxes, Kraft intends to refine the micro-marketing focus down to single homes and even different TV sets within a home.

"Within the house, a TV in the kitchen around dinner time might be the place where I play a certain kind of ad showing a certain kind of meal," says Kraft spokesman Michael Mudd. "At the same time, on a TV down in the playroom, I may have a different commercial."

It's an approach similar to one direct-mail advertisers have used successfully for a number of years. With the Internet TV capabilities that set-tops will have, consumers could jump to advertiser Websites for additional details, get discount coupons or order products.

The companies characterize the effort as an experiment, but if it works it could well open the door for what TCI Chairman John Malone wants: closer ties between Madison Avenue and TCI that could eventually pave the way for advertisers to subsidize the set-tops. ■

MediaOne launches high-speed hookup

Warner Bros., Paramount, Sony in broadband network for electronic commerce

By Price Colman

MediaOne today is launching a high-speed broadband network designed as a conduit for electronic commerce among business and commercial users in the Los Angeles area.

Originally intended to target the entertainment industry in the Los Angeles area, MediaOne Connect incorporates more than 20,000 miles of fiber-optic circuits, offering speeds ranging from 4 to 622 Mb/s.

MediaOne has been building the network for the past two years, and over the past 18 months key companies in the entertainment industry—including Warner Bros., Sony and Paramount—have hooked up. Fox is in the process of connecting to the network, a MediaOne official says.

"Los Angeles started as an entertainment project," says Scott Tolleson, vice president/general manager of MediaOne Connect. "Obviously, this is the ripest place to test the waters, and the entertainment industry is set up in a fashion that they're ready to go on this."

MediaOne Connect's D-One service is the hook for the film and video industries. It is designed to enable film and video editors in different locations to work on projects at the same time.

That's a big plus because it means less duplication of expensive equipment. The D-One service offers transmission speeds of 270 Mb/s of uncompressed video and permits remote control of editing systems. The service targets studios, production and post-production houses, special-effects operations, ad agencies, motion graphics companies and editorial, design and trailer companies.

MediaOne Connect is also linking with SOHO Net, a similar entertainment industry–oriented network in London. With a substantial amount of movie and video post-production work moving to London's cheaper labor market, the hookup with SOHO Net speeds the exchange of material between Hollywood and London. MediaOne Connect is developing a similar linkup with Vancouver, Canada, where the movie/video production and post-production sector is growing.

Although the entertainment industry has been a driving force behind MediaOne Connect, it didn't take much of a jump to see applications in other business sectors, Tolleson says.

"People from other industries, including medical and aerospace, stepped up and said we want that, too," he says.

MediaOne Connect faces competition from other industrial-strength providers, such as PacBell, GTE, TCG and MFS. However, the service has incorporated switches in the network to alleviate the need for customers to buy them separately, which most competitors require. In addition, MediaOne Connect also uses ATM switching for secure transmissions and Internet Protocol (IP) packet switching for Internet access and high-speed file transfer. ■

JUDGE THIS!

Rank	Program	Jan. 98 RTG*
1	Wheel of Fortune	13.1
2	Jeopardy	10.9
3	Oprah Winfrey	7.9
4	Entertainment Tonight	7.0
5	Jerry Springer	6.8
6	**Judge Judy**	**6.1**
7	Inside Edition	4.9
7	Montel Williams	4.9
9	Rosie O'Donnell	4.6
9	Extra	4.6
11	Sally Jessy Raphael	4.5
12	Jenny Jones	4.4
13	Regis & Kathie Lee	4.2
14	Ricki Lake	4.1
15	Real TV	3.9
16	Hard Copy	3.7
17	Maury Povich	3.5
18	Peoples Court	3.1
18	American Journal	3.1
20	Access Hollywood	2.6

*Source: NSS ranking report. GAA Av[illegible] - AA where applicable, weeks [illegible] 1/11/98 and 1/18/98 (First-run strips. Off-Network not included)

JUDGE JUDY

Cronin blocked from Fox until July

By Donna Petrozzello

MTV Networks may breathe a bit easier this week after winning a court-ordered injunction to prevent former TV Land president Richard Cronin from joining Fox Kids until July 1.

MTV Networks fired Cronin last October after discovering he had signed an agreement earlier that month to become president and chief executive of Fox Kids Network and The Family Channel starting July 1, the day after his contract with TV Land was due to expire. Shortly after MTV Networks fired Cronin, Fox made a bid to put him in place by the end of October.

In a decision handed down by New York State Supreme Court Justice Herman Cahn last Wednesday, Cahn said that Cronin's contract with Fox Kids gave him significant stock options in the company, which "created a problem of divided loyalties, since it was in Cronin's interest to see Fox Kids succeed."

Cahn noted that "Cronin's stock options create an unavoidable conflict of interest" and that "Cronin cannot be expected to complete his employment term with MTVN, perform his required duties under his MTVN agreement and ignore his interest in Fox Kids."

Cahn also noted that preventing Cronin from joining Fox until July "will allow MTV Networks to recover from Cronin's unexpected early departure and prevent Cronin from assisting a competitor during the term of his contract."

In a statement, MTV Networks says it "is pleased that the court vindicated our position. It was unfortunate that MTV Networks was forced to have this matter decided through the litigation process."

Fox Kids Worldwide Chairman Haim Saban responded to the decision by saying, "Our business plan always reflected the fact that Rich would be joining us in July once his commitment to MTV Networks was satisfied." ■

Closed Circuit

WASHINGTON

Unintended consequences

Broadcasters unhappy with the FCC's new children's programming requirements may unknowingly have struck back at the government last month. The new rules require stations to file annual reports with the FCC about their children's programming efforts. FCC officials, who are posting the reports on the commission's Website, had established an electronic filing system in the hopes of speeding the process of putting the information on the 'Net. Not so. Only about 110 TV stations filed electronically, leaving it to the regulators to manually key in another 1,000 or so reports.

Mr. Murdoch goes to D.C.

Rupert Murdoch may be spending a lot more time inside the Beltway. The News Corp. chairman has purchased two adjacent apartments in a building along Pennsylvania Avenue, midway between the White House and the Capitol. Workers are busy converting the two apartments into a single unit. The residence won't be ready for several months, but Murdoch's constant globetrotting has kept him out of town anyway, says a News Corp. lobbyist. In addition to frequent visits with lawmakers and regulators in Washington, Murdoch sits on several corporate boards in the area—including the board of onetime ASkyB partner MCI—and often needs to stop here during his hops across the hemispheres.

Prime ticket

A number of broadcasting and cable names were on the list for last week's White House fete of British Prime Minister Tony Blair. ABC News had the most media representatives: Roone Arledge, John Donvan, Peter and Kayce Jennings, Barbara Walters (a guest of Virginia Senator John Warner) and John Bilotta. Also in attendance were Jack Welch, of GE, NBC's parent; John Cooke, Disney; Barry Diller, HSN; Jim Lehrer, *The NewsHour*; Marc Nathanson, Falcon Cable; Eileen Mary O'Connor and William Schneider, CNN; Norm Pattiz, Westwood One; Haim Saban, Saban Entertainment/Fox Kids Worldwide; Howard Stringer, Sony; husband-wife TV producers Harry Thomason and Linda Bloodworth-Thomason, and cable lawyer Phil Verveer (a guest of his wife, Melanne, Hillary Clinton's chief of staff).

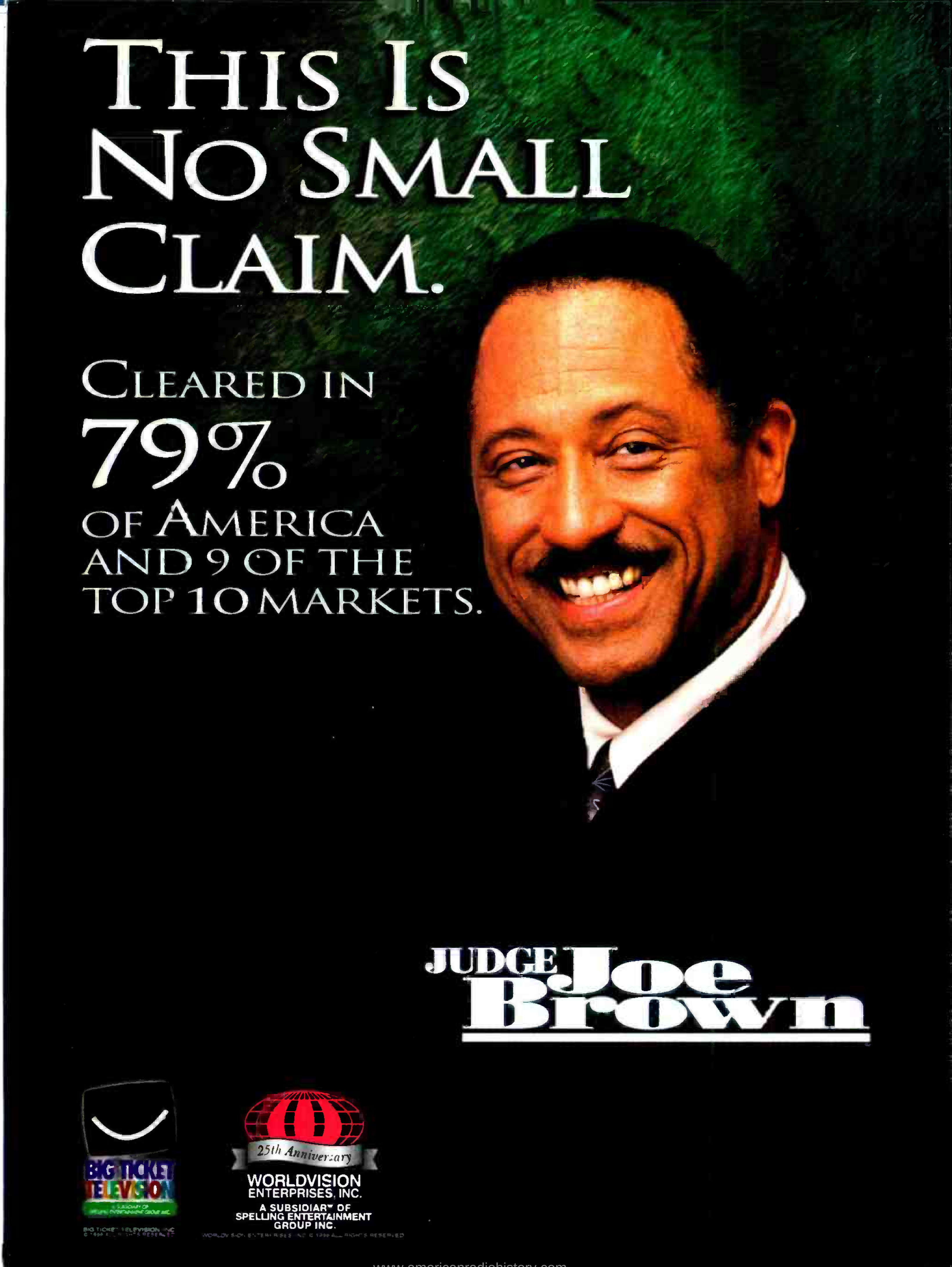
Ergen, SBCA at odds

EchoStar CEO Charlie Ergen took the Satellite Broadcasting and Communications Association (SBCA) to task over its lackluster support for his local-into-local ambitions. During an animated discussion two weeks ago, Ergen blasted SBCA heads Chuck Hewitt and Andy Paul for failing to support his Copyright Office petition. If approved, it would allow him to retransmit local TV signals into local markets without having to wait for a rewrite of copyright law. Hewitt and Paul promised to "go back and study" the petition. Meanwhile, Ergen may not have the full support of one of the few representatives who understand satellite issues. Representative Rick Boucher (D-Va.) told BROADCASTING & CABLE that he wants a provision in local-into-local legislation that would require satellite companies to carry most local TV stations—even if that means EchoStar would have to serve fewer markets. Of note: Merrill Spiegel, lobbyist for EchoStar's arch-rival DirecTV, once worked for Boucher.

DENVER

Look, they tackled Kenny!

Comedy Central will do just about anything to keep the star writer/producers of their prime time animated hit series *South Park* happy. *South Park* creators Matt Stone and Trey Parker—both natives of Denver suburbs and both huge Denver Broncos fans—were treated to first-class treatment at last month's Super Bowl, thanks to the network. Comedy Central sources say Stone and Parker requested, and got, tickets to football's hottest event and seats close to the 50-yard line.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Primestar put off by FCC

Commission seeks more time, comment for high-power bids

By Chris McConnell

FCC officials want more time—and more public input—in their review of Primestar's bid to acquire high-power DBS channels.

The commission last week invited a new round of comments on claims by Primestar that its applications would not impede competition in the multichannel video business. At the same time, International Bureau Chief Regina Keeney said the commission will not be issuing a decision on the application before April.

"We're going to take a hard look at the arguments on both sides," Keeney said of the two applications. In one application, Primestar is seeking to acquire 28 DBS channels at an orbital slot covering the entire continental United States (full-CONUS, in FCC parlance). In the other application, the company has asked to acquire another 11 full-CONUS channels from one of its owners, TCI Satellite Entertainment.

FCC officials are reviewing the two applications together. The applications also are under review at the Justice Department. Few industry observers expect regulators to allow Primestar to hold channels at both locations, but the jury is still out on whether the cable consortium–owned Primestar will be permitted to acquire the crucial 28 channels at 110 degrees.

Some industry sources say that the FCC and the Justice Department might allow that in exchange for program-access conditions and a requirement that Primestar spin off the other 11 channels at 119 degrees.

The FCC's Regina Keeney says the deal must be pro-competitive.

Last week, Keeney insisted that the bureau is not "leaning one way or another" on the applications. But she also said the bureau plans to consider such factors as cable competition and rates in its review.

"That's a relevant factor," Keeney said. "[The transaction] has to be pro-competitive."

Consumer groups and competing satellite TV providers have attacked the applications as anticompetitive. And recent FCC data have indicated a dearth of competition in the video business. FCC reports last year, for instance, showed cable controlling an 87% share of the multichannel market and also showed an 8.5% increase in rates between July 1996 and July 1997.

But Primestar insists that its owners' cable holdings do not reduce the company's incentive to compete with cable. In a study submitted to the FCC last month, analysts from Georgetown University Law Center and Charles River Associates said the company will compete vigorously with cable.

"If Primestar Partners had pursued a strategy of avoiding cannibalizing their cable system operations, Primestar's penetration rate would be substantially higher in the franchise areas of cable systems that are unaffiliated with Primestar than in the Primestar Partners' own cable franchise areas," the study said. "Our analysis establishes that this is not the case."

The company late last month also submitted another analysis supporting its application. FCC officials are inviting comments on the two studies through Feb. 13. ■

White House wants auction date lifted

Administration says 2002 requirement doesn't offer enough flexibility

By Chris McConnell

The Clinton administration last week asked Congress to give the FCC more flexibility in auctioning former TV channels.

Submitting its fiscal 1999 budget, the administration asked Congress to repeal provisions of the 1997 Balanced Budget Agreement requiring the commission to conduct spectrum auctions in 2002. "This proposal will facilitate the efficient deployment of the spectrum by the FCC which will maximize market value," the budget states.

Last year, lawmakers and the President struck a budget deal that counts on raising $5.4 billion in 2002 from an auction of spectrum which broadcasters are using to deliver analog signals.

Several sources say the budget language targets only the auction of chs. 60-69, which the commission already has reclaimed from the broadcast industry. (Stations transmitting in the band get to keep their channels until the industry completes its switch to digital broadcasting.)

Sources say lawmakers previously required the commission to auction chs. 60-69 in 2002 so that the revenue would be available that year. Administration officials now predict that the revenue will not be required in 2002 and are asking Congress to let the commission auction the channels when it thinks it will make the most sense.

The administration asked Congress to appropriate $213 million for the FCC in FY '99. The budget also calls for $450 million over five years to support public broadcasting's shift to digital television. The Corporation for Public Broadcasting requested $700 million for the transition.

Public broadcasters, meanwhile, came under congressional scrutiny last week as lawmakers questioned whether PBS and NPR are exceeding statutory limits on the salary rates for their officers.

In letters to PBS President Ervin Duggan, NPR President Delano Lewis and CPB President Robert Coonrod, Reps. Tom Bliley (R-Va.) and Bill Paxon (R-N.Y.) asked the public broadcasters to answer a series of questions about compensation packages at the organizations. The lawmakers asked for a response by Feb. 13. ■

Washington Watch

Edited by Chris McConnell and Paige Albiniak

Bargain of the century

By July, the government will have paid $14 million in rent on unoccupied—and even unbuilt—office space for the FCC. Reviewing the tortured history of the commission's planned move to the Portals development in southwest Washington, the General Accounting Office last week blamed the moving mess on a combination of construction delays and a lack of moving funds. And haggles over security in the new building continue to cast doubt on when the commission will move, the agency said. (The General Services Administration says the commission can move in June; the FCC now says July 10 is the earliest.) The move, meanwhile, continues to occupy Capitol Hill investigators probing a $1 million payment by Portals investor Franklin Haney to former Clinton/Gore campaign manager Peter Knight.

When bureaucrats collide

In a terse letter to the General Services Administration, FCC Managing Director Andrew Fishel last month threatened to "reject" the FCC's space assignment in the Portals development over security concerns. Barking back, GSA Regional Administrator Nelson Alcalde wrote that his agency never agreed to security measures cited in Fishel's letter. "I must express my frustration and disappointment over the tone and content of your letter," Alcalde wrote, describing other aspects of Fishel's note as "disingenuous" and "inaccurate." Alcalde added that his agency "has worked tirelessly to meet FCC's program and security requirements."

Should I stay or should I go?

FCC employees, meanwhile, long have watched the Portals drama with dread. The prospect of relocating to the development—Washington's own social Siberia—has proved unpopular with the commission's rank and file. But their leader is sending a different message, calling for a quick resolution of the loose ends so that the FCC can pack its bags. "This agency needs to move," FCC Chairman William Kennard said late last month, maintaining that the commission's bureaus should be united under one roof. "We need a new building."

NAACP targets telcom minority practices

The National Association for the Advancement of Colored People plans to study the telecommunications industry's treatment of minorities, NAACP President Kweisi Mfume said last week. The review will focus on employment, promotion, minority business procurement, deployment and infrastructure practices and universal access in the telecommunications industry. It is the latest phase of the NAACP's "Economic Reciprocity Project," which started with the hotel industry and now will look at telephone and wireless companies. Once it completes that review, NAACP will move on to broadcast, cable and satellite companies. NAACP says African Americans spent $571 million on computers and related equipment last year; that number is expected to double this year. They spent $3.8 billion on consumer electronics goods and services and $3.4 billion for cable television subscriptions, according to NAACP. "[P]eople of color have been disproportionately impacted and are first to be laid off as a result of mergers, acquisitions and downsizing," Mfume said.

Broadcasters not willing to gamble with First Amendment

Broadcasters are asking the U.S. District Court in New Jersey to bar the FCC from enforcing laws against gambling advertising. Federal courts in the Ninth Circuit (which covers nine Western states) as well as a New Jersey court have ruled that banning gaming advertising is unconstitutional and a violation of commercial free speech. The FCC is not enforcing its rules against gaming ads in those 10 states, but continues to do so in the rest of the country. "[Plaintiffs] remain faced with the same Hobson's choice—forfeit their First Amendment rights to broadcast truthful and nondeceptive commercial messages, or risk prosecution," according to the filing. "Indeed, as a direct result of the government's stated intentions, plaintiffs have affirmatively chosen not to advertise commercial casino gaming outside of New Jersey or the Ninth Circuit." The Justice Department is appealing the New Jersey case—with Players International and the NAB among the plaintiffs—to the Supreme Court, but the high court has not decided whether to take the case.

Program-access processing

FCC officials take, on average, 8.7 months to resolve complaints concerning program access, FCC Chairman William Kennard told House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). Answering a long list of questions concerning video competition, Kennard also said that the percentage of vertically integrated programming services declined last year, although the absolute number of such programming services increased.

Beach reading

FCC Commissioner Harold Furchtgott-Roth is worried that the FCC could be in for some serious homework in 1998. Late last month he pointed to language in the 1996 Telecommunications Act that requires the commission to review all of the FCC's telecommunications rules every two years. Those regulations stretch across five volumes of small print. The commission currently is conducting an internal review of all its rules, but Furchtgott-Roth is concerned that effort won't satisfy the law. "The comprehensive and systematic review of all FCC regulations required ... certainly would take many months to complete, yet we have not published a specific schedule to ensure completion of this task in 1998," he said.

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Feeding the Peacock

With *Seinfeld* going away, *ER* renewed (at a cost of most of the show's profits), NFL football lost and the fate of *Mad About You* hanging in the balance, NBC has been under a media microscope lately. Don Ohlmeyer, NBC's West Coast president, has been deeply involved as most of these events have unfolded. In the following interview with B&C New York Bureau Chief Steve McClellan, Ohlmeyer admits that the network has problems that, if unsuccessfully addressed, could lead to the network's "demise." But he's quick to stress that he's confident he and his team have a better-than-even shot at fixing the problems. He also finds it "infuriating" that many pundits have written NBC off before the network has revealed its strategy to address those problems. Ohlmeyer also talks about the evolving relationship between studios, producers and the networks; the cost of producing shows, and more.

Were you surprised by the size of the *ER* rights increase?

Yes, but I would have to answer that question in increments. If you asked me, was I surprised from where my head would have been a year earlier, or six months earlier, or three months earlier, my surprise would have diminished as the year went on. [Laughs] But I think, you know, it's a key asset.

Will it be as key an asset going forward?

The history of the business has been that the networks do very, very well in the first four years of a series. After that, basically, the studios and the people who own the shows do better than the network. And that's clearly the case here.

Do you think other networks were prepared to pay more?

There is no question in my mind—and it's been reinforced by what other people have told me at other organizations, that there were people out there prepared to pay more than what we paid. Unfortunately, the market is what the market will bear.

Could you kick yourself for not renewing earlier at a lower price when you had the chance?

Not at all. I think [Warner Bros. chairman Robert] Daley described it best—there were some soft talks. At the time we renegotiated *Friends* there were some soft talks about *ER*. But it never really came to anything.

With the huge increase in *ER* will other producers of hit shows seek similar kinds of fees? And if so, what does that do to the economics of the business?

Well, to take the first part, anybody who can deliver a 40 share for five years can come and talk about that kind of money. It's not one of those things where, if a 40 share is worth this, a 20 share is worth this and a 15 share is worth this. You're dealing with a beautifully created anomaly. There hasn't been a show that's even close to *ER*, and there hasn't been an hour even close to *ER* in this multichannel atmosphere that we've been living in for the past five years. I can't tell you off the top of my head when the last 40-share show was on network television.

Are you motivated even more now to control as much of your on-air product as possible?

Well, for a number of years I've talked about that, and we've taken a beating for it—about the necessity of networks having more control of their product. I mean, Warner Bros. clearly sees that they want to have distribution and control of product. And it doesn't seem to bother anybody. They have their own network, and they have the capacity to produce product. The fact that the networks want to produce product seems to get everybody in a tizzy. And yet people are really in a tizzy when we're forced to write checks like [the one for *ER*] because we don't have control of the product.

There's a certain irony there.

It isn't an issue of right and wrong. It's an issue of there used to be three channels, now there are 250. The business is changing. While we're paying whatever we're paying for *ER*, A&E is playing *Biography*. They're paying, I don't know, $150,000 a copy. They're playing each episode maybe 100 times over the life of the show, so it's costing them $1,500 an hour for product, and they can make a business out of that.

The economics involve dramatically higher costs for NBC, and a lot of people question what the loss of *Seinfeld* and the NFL and higher rights fees for the NBA and *ER* are going to do to your bottom line this year and beyond.

I can't tell you. I can't predict the future. What I can tell you is that the same thought process is going into what we do today that went into when we went from third to first [five years ago]. We're not just going to lose a show like *Seinfeld* and have to pay a lot of money for *ER* and then kind of limp into our cars and drive home. I mean, it's time to get the juices flowing.

Five years ago $500,000 was the norm to produce a sitcom episode, and a drama cost a million, or a million-two. What's the rule of thumb on costs now for production of half-hour and hour shows?

There are still some shows that are in that range, and there will continue to be some shows in that range. And there are some shows that are substantially more expensive than that. So, you know, I go back to the fact that it's a hit-driven business.

***ER* aside, has the average cost of a show gone up?**

In 1995 I was spending the same amount on programming as NBC spent in 1989. Since 1995, the number has gone up. You pick up the cost of an *ER*, [Ohlmeyer won't confirm the $13 million–per-episode price for the next three seasons], you lose the cost of a *Seinfeld* [estimated to be $6 million an episode this season]. There is an ebb and flow to the business.

Are you getting more plays per episode than in the past?

Yes.

The rule of thumb used to be two. Now it's four?

No, when we did the *Seinfeld* deal I made sure we got three plays. When we did the *Frasier* deal we got three plays. We have three plays on a lot of shows. I think, again, if you look at broadcasting in a 250-channel universe, going forward it's the ability to use and reuse material successfully. There are only so many originals you're going to get out of a production. I mean, most production operations can produce anywhere from 22 to 26. That's the maximum that they'll give you. So we have to live in that universe.

More replays means more revenue?

As television changes, the way people use television changes. We did a campaign during the summer: "New to You." The fact of the matter is that people who call themselves hard-core fans of *Seinfeld* see only 50 percent of the originals. So that means that, for half of the audience that likes to watch *Seinfeld*, a repeat of episode one is an original because they didn't see episode one. And then you have this kind of ebb and flow of audiences.

So why do you need more than one replay?

We've used these episodes on other nights—our own kind of multiplexing or time-shifting. We started out [with] kind of a disaster on our hands Wednesday nights. And through the judicious use of second and third plays of our other shows, this past Wednesday night we were tied with ABC in [the 18-49] demo. When we didn't have the third play, we couldn't do that.

Is three plays basically the new rule then? And will you try to go for four in the future?

I don't know. I always believe that the landscape is going to change dramatically. I felt when I came here that at some point in the not-too-distant future you would see a network strip a show. It's five years later, and I still believe that—because it doesn't matter how we program it if we're not programming the way the viewer wants to use his television set. Television programming could control viewing patterns when people had only three, four or five choices. When they have 30, 50, 170, 200 choices, people are their own programmers. You'd better give them something they want to make an appointment for.

How much do the networks spend on entertainment programming now?

I'd say probably between $5 billion and $6 billion.

Combined?

Yes. I'm talking about the four major broadcast networks.

How critical is it that affiliates take a greater share of the risk as well as of the potential rewards of some of these big-dollar program expenditures?

After Rupert [Murdoch] bought the NFL the first time, there was this kind of massive tumult—a lot of stations could put a gun to a network's head and extract enormous compensation. The marketplace has changed a little bit, so maybe there'll be some rectification of some of those compensation issues. But again, that's the ebb and flow of a changing business.

Initial program deals tend to be four-, sometimes five-year terms. Do you need to lengthen those initial deals to remain profitable?

When we launch a new show, we make a tremendous investment in promotion, advertising, our airtime, everything. If there's no expectation [that] there's a business for you in the fifth year, then you have to figure out how to make a business for yourself in the fifth year. You can do that by owning the show, or you can do that by having a five-year deal—because at least you know you have five years of stability. Or six years. In today's atmosphere, a four-year deal is not really quite long enough if the ultimate end is that, in success, most of the money's going to go away.

How do the studios feel about that?

Let's go back to what I said before. The reality of the business is that there are some races going on. The races are between the studios, who already own product and want to have their own distribution systems, and the networks, who have distribution systems and need to have some product that they control. So going forward, what I've been saying still holds: If you don't have some control of your product, there is no future for you. There is no future for you.

We're not just going to lose a show like *Seinfeld* and have to pay a lot of money for *ER* and then kind of limp into our cars and drive home. I mean, it's time to get the juices flowing.

What about the shows you don't control?

Networks need to buy programs from suppliers—either from studios, from independents or from their own production operation—that allow them to put a program on the air at a cost that is less than what they can charge in advertising. If not, this wonderful goose will have to go away and be replaced by something else.

Will you have more commercials in your shows next year?

Commercialization and promotion have expanded on the network. That is because there always has been such a vast difference between the [few] commercials that the network puts in and the [many] commercials that other sources put in—independent stations and syndication, for example. One of the things that I'm playing with now is how we integrate those commercials into the shows. I think maybe there are some better ways. People are always going to watch television. The smart companies will figure out how to make sure that they're around when the deck is shuffled. And the deck is being shuffled.

The network audience continues to erode. With costs going up, and audience levels dropping, isn't there a limit to how much you can continue to raise rates? At what point does the cost-revenue ratio become unworkable for you?

Until our economy ceases to be driven by demand, the ability to reach a large clustered audience is a substantial advantage for advertisers. And it doesn't really matter whether that large cluster is a 50 share of the available audience—as it used to be, potentially—or if the largest cluster averages a

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20 share. It doesn't really matter—the advertiser is going be interested in the largest cluster.

When you said that the deck was being shuffled, what did you mean?

I mean, I think that's what you saw in the NFL negotiation. Part of that message was: We need this to basically stay in business.

Same with *ER*?

We looked at *ER* and said: We must have *ER* in order for us to stay in business the way we want to be in business.

Fraiser

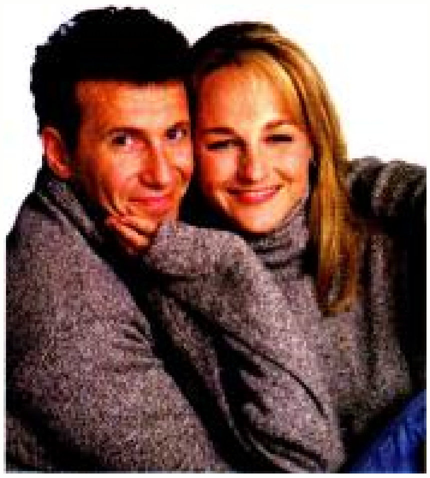
Friends

Dominating Thursday nights?

Right. So you know, decisions are being made in a changing landscape.

You mean the way networks and studios are vying for production and distribution control?

That's part of it. People who are against networks owning any product try to say we're going to own all the product and freeze out the independents. You know, the studios did a pretty good job on the independents years ago. You want to have a diversity of ideas and places to get shows from, so you're never going to want to own your whole schedule.



Mad about You

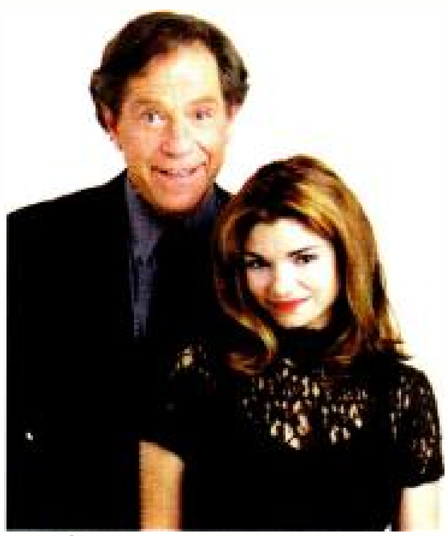
We may come out of the blocks next September and fall on our ass—it's happened before in this business. But we're not on our ass yet.

You've been aggressive in seeking financial interests in shows that go on your air.

Where it's appropriate.

Where is it appropriate?

For example, we have a profile of sorts of the kind of shows we want to do on Saturday night. Saturday is an expensive night for us to program, based upon the number of viewers available. So our policy for Saturday night is, if you're going to be on Saturday night in something that we're creating—like the Thrillogy concept—we're going to have a financial interest in the show.



Just Shoot Me

Another example?

We have a very good business that we started with Jimmy Burrows, who I think is the best director in television. And [with] the combination of Jimmy directing pilots and episodes, our joint company putting up deficits and the support that we give those kinds of shows, what is inappropriate about us having a financial interest in that show?

NewsRadio

We're bringing something to the party. Somebody brings us a script, and we look at the script and we've got under contract two people who we think would be the best possible people to star in this show, and maybe we can get [Burrows] to direct the pilot and some of the first episodes if it goes to series. Put all that stuff together and what's inappropriate about us being a participant? That's what the studios do. The difference is that we have the airtime.

To make the business work, do you have to have an ownership stake in the programs?

The major broadcasters must develop other revenue streams to continue to make this a good business. And that's a way of developing another revenue stream. The broadcasters caved on retransmission consent to the cable industry, so they passed on that revenue stream. They passed on a revenue stream that allows an ESPN, with a 1 rating, to make over half a billion dollars a year when 99 percent of the people who could watch it don't. [Yet in the network business] Warner Bros., UPN, CBS and Fox aren't really making a profit that I know of. If they are, it's not showing at the network level.

Will your ownership of or financial interest in programs increase in coming seasons?

First and foremost, we want to be first. To the degree that you can be first and develop other revenue streams, that's great. We will take a hit from Attila the Hun. We'll usher him in, put him in a chair and carry him up the stairs with a hit. We try to have the guards frisk people at the front door, and if they don't have a hit, we don't want them in the building.

How much of the schedule do you own now?

We have an ownership interest in more than 50 percent of the schedule.

From a programming perspective, is digital on your radar screen yet?

Digital is another distribution system into the house. There are already more channels going into the house now than people can watch. I don't see people out picketing in the parking lot saying, "Give me more channels!" To the degree that there are other businesses that digital will help create, it'll take finer minds than mine. The other side of digital, the mandated HDTV aspect, I look at as a $200 billion tax on the American people—telling them that they must buy a new television set within the next eight years, a product that basically isn't made in the United States. So I find that to be just a fascinating piece of legislation.

Many in the industry say NBC's Thursday dominance masks a lot of problems on other nights. How do you respond?

Like what night? I mean, we're tied demographically with ABC on Wednesday. In the business that we're in, which is the advertising business—delivering viewers within certain desired demographics—we're generally first or second on Monday now that *Monday Night Football* is over. On Tuesday we're generally first or second. Thursday we're utterly dominant. We are in the ball game on Friday. Most Saturday nights we win demographically, and Sunday nights this year we've had some problems. We lost an enormous chunk of our audience. You know, the combination of *The X-Files* move and everything that transpired and *Touched by an Angel* becoming a hit had an inordinate effect. We kind of got squeezed in the middle there. So Sunday night we're third.

So I'm trying to figure out what people are talking about. We have the most dominant night on television, and it's like people resent it.

You've expressed frustration at stories predicting NBC's demise. But the real question seems to be: Is NBC more vulnerable now and could it end up being less dominant if future development doesn't fall exactly into place?

We may come out of the blocks next September and fall on our ass—it's happened before in this business. But we're not on our ass yet. And it's infuriating to have this subtext when people talk about us. [We're] in the same business that CBS is in, and [NBC] got $2.15 billion in the upfront and they got $1.25 [billion]? And ABC got $1.65 billion. We all have roughly the same cost structure. And yet what they're writing about is our demise. Absolutely, we have some problems next year. You don't lose a show like *Seinfeld* and not have problems.

Replacing *Seinfeld* is problem number one?

Yes.

What's number two?

If you look at our schedule, we've got an issue Sunday at 7. We've got to take a hard look at what we do Monday. Assuming *Mad About You* comes back, Tuesday we're in very good shape. Friday we need a show at 8 o'clock and Saturday we need a show at 8 o'clock. Those are the issues for us. We don't have entire nights that we have to rebuild. We've got tremendous challenges that if not addressed will lead to our demise—but they're clearly identifiable challenges for which reasonable people can find solutions.

Where do you think you'll end up next season, demographically?

I don't have a crystal ball, but I think we have to have some real cataclysms for us not to be first next year. That's how I look at it.

Looking forward to next season, what are the candidates for 9 o'clock on Thursday? *NewsRadio*?

Maybe.

***Just Shoot Me, Frasier, Friends.* Anything else?**

Certainly *Mad About You* is on the list. And whatever comes out of development. We've got a show from Bright/Kauffman/Crane; we've got a show from Angell/Casey/Lee with Nathan Lane. So there are a number of candidates.

With the NFL leaving NBC, does that make your challenge on Sunday even greater now?

It's clearly an issue. But look at the reality. Football became an audience feeder for Fox, and they moved *X-Files* over there. They could have moved *X-Files* over there without football. But the big change for them on Sunday was moving *X-Files* over there. For CBS? I think it will be a big advantage for *60 Minutes*. If there's a show on television that's sensitive to promotion, it's *60 Minutes*. The yang of that is that every other week *60 Minutes* is not going to start until 7:15 or 7:45 because the games aren't going to start until 4:15.

What parts of the job do you like best?

I come out of producing, directing and doing shows, so I enjoy the stuff that relates to that. I have to distance myself, to some degree, from that because I don't want any confusion about how we operate. So that's a constant battle. I enjoy all the things that revolve around what we put on the air. I don't enjoy some of the business things, but I have to do that. There are some people who enjoy making deals. I'm like, let's get past the deal and make a hit show. ■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L.A.'s KCAL adds more news

Young Broadcasting heavies up on news, sports for 'local, local, local' emphasis

By Joe Schlosser

When it comes to local news, KCAL(TV) Los Angeles has the market covered.

The station, which unveiled another half-hour newscast last week, now airs five and a half hours of news every weekday—the most local news in the Southern California market. KCAL also has by far the most local sports on broadcast television in the region, televising every major professional franchise with the exception of the Los Angeles Dodgers. The station even carries preseason Oakland Raiders games, although the team left Los Angeles three years ago.

The KCAL(TV) news/management team: (back row) Kerry Kilbride, Jerry Dunphy, Dennis Herzig, Don Corsini; (front row) Terry Merryman, Pat Harvey; Jane Velez-Mitchell

"We are local, local, local," says KCAL News Director Dennis Herzig. "Live, local and late breaking."

In November 1996, Young Broadcasting acquired the station from Walt Disney Co. and has been emphasizing the local aspect ever since. KCAL has news from noon to 1 p.m., 2–3 p.m., 3:30–4 p.m. and three continuous hours from 8 to 11 p.m. And station general manager Don Corsini says he is looking to add even more.

"When Disney bought the station in the late '80s, they had first gone with off-net fare and it didn't work," Corsini says. "Then they decided to run prime time news, and it worked. Now we're trying to take that to another level."

KCAL's newest newscast is the 3:30 p.m. edition, which begins a half-hour earlier than the local network affiliates' 4 p.m. starts.

"Our research has established that there is a strong demand for news at 3:30, not just for traffic and weather, but for breaking news as well," Herzig says.

During KCAL's 10 p.m. newscast, the station has begun airing a 15-minute sports-only segment called "The Final Quarter," L.A.'s most comprehensive sports roundup outside of cable television.

KCAL has been busy in the past few months acquiring first-run syndicated programming, the majority of it week-

Nardino dead at 62

Gary Nardino, veteran TV programming executive, died Jan. 31 at Cedars Sinai Hospital, Los Angeles, of complications from a stroke on Jan. 22. He was 62.

Shows created under Nardino's watch as president of Paramount Television from 1977 to 1983 read like a who's who of TV. They include *Happy Days, Laverne and Shirley, Family Ties, Taxi, Webster* and *Cheers* and the miniseries *Winds of War* and *Shogun.*

After graduating from Seton Hall University and serving in the army, Nardino began his TV career in 1959 as an agent for companies including Lorimar Productions, Granada Television and Hanna-Barbera and such clients as Skitch Henderson, Dick Clark, Alan Funt and David Susskind. Among the dramas he sold while with Susskind were the acclaimed miniseries *Eleanor and Franklin*, Tennessee Williams' *The Glass Menagerie* and Arthur Miller's *The Price.*

One of the producers who worked for Nardino at Paramount was Garry Marshall, who said of him at the time: "He's supportive and flexible. ... For instance, I was asked for a suggestion as to who should direct a new pilot called *Working Stiffs*. I said Penny Marshall, who is my sister, would be a great director. The network thought it was a silly idea, but Gary was willing to take the shot and let Penny direct it. No one else would have done that."

Nardino viewed his job as that of nurturing new and existing talent. "I help writers realize what they're trying to create," he once said. "I help protect them and their work."

After leaving Paramount, Nardino headed his own independent production company and was chairman of Orion Television Entertainment. Most recently, he was executive producer of USA Network's *Pacific Blue.*

Nardino is survived by two daughters and a son.

—John Eggerton

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end hours. So far, the station has acquired for 1998 the rights to Pearson All American's *Kickboxer and the Kid*, Warner Bros.' *Mortal Kombat*, PolyGram's *The Crow: Stairway to Heaven* and MGM's *Poltergeist* series Corsini says. KCAL also has signed on for off-network runs of *ER*, which start next fall. Corsini says the plan is to run the series on Sunday evenings, possibly in prime time.

"We're looking to shore up the weekends with some movie packages as well," Corsini says. "But the most important thing we are doing is staying local, and we will continue to keep looking for ways to do that—whether it's more news or in other ways." ■

Gender gap on nightly beats

Numbers drop in top spots; ABC is most female-friendly in terms of correspondents; networks call study arbitrary

By Paige Albiniak

The Big Three networks may be growing complacent about putting women on the nightly news beat.

In the past four years, the number of women on the 10 most visible news beats on the Big Three's nightly newscasts has dropped from 3 to 2 to 1 to none (B&C, Feb. 2).

"The expectation was that women had won prestigious beats during the '90s and that they were going to remain there," says Joe Foote, dean of the College of Mass Communications and Media Arts at Southern Illinois University at Carbondale. "This is the first setback we have had at the very top, where women are not given top assignments."

Instead, once women hit the top 10, everyone apparently stopped worrying about it.

"At the elite level, [the networks] haven't been as sensitive as they were in the past about increasing [women's] visibility," Foote says. "The whole point [of the study] is to keep management sensitive to whom they are putting on the air, to help prod them into thinking that the people they have gathering the news should help them mirror their public."

The networks say that looking at correspondent visibility on the nightly news is old-fashioned and arbitrary.

"I don't think everyone's in an uproar now," says a CBS spokesperson. "We have many women giving value to the network."

Foote conducts a study on the visibility of network news correspondents each year, using data provided by Vanderbilt University's Television News Index and Abstracts. The study does not look at anchors, news magazines or cable network news.

Women may have fallen out of the top 10, but they are as strong as ever in the mid tiers, Foote says. "There are nine women at the mid levels this year where there were four before."

Foote expects women to crack the top 10 again this year "now that ABC has reassigned Cokie Roberts to cover Capitol Hill."

Although women may be on the air less, more women than ever before—29%—worked as nightly news correspondents in 1997.

ABC is the most woman-friendly network, according to Foote. "More than half the women reporting on network newscasts are women working at ABC," he says. ABC employs 25 female reporters out of 68 correspondents; NBC counts 13 women among its 52 correspondents, and CBS has10 women out of 47 reporters.

Overall,the top-five finishers for visibility were NBC's Robert Hager in Washington, CBS's Scott Pelley in Denver, NBC's Roger O'Neil in Denver and CBS's Jim Stewart in Washington. Hager topped the list for the second year in a row. Jim Avila, a Chicago-based Hispanic reporter for NBC, took fifth place overall with 105 stories. ■

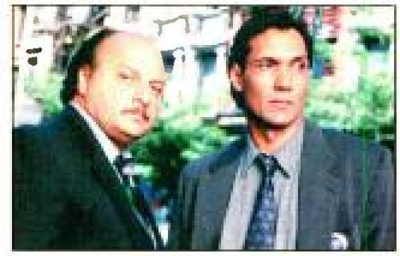
Kids keynoter

V-chip proponent Rep. Edward J. Markey (D-Mass.) will keynote an all-day seminar on kids TV Feb. 20. "Children's Programming: Issues and Answers" is the theme of the International Radio and Television Society Foundation's annual industry conference (sponsored in part by BROADCASTING & CABLE). The conference will be held in conjunction with the foundation's entertainment newsmaker luncheon at the Waldorf-Astoria hotel in New York. For more information, contact Marilyn Ellis at 212-867-6650, ext. 306.

SYNDICATION MARKETPLACE

Old 'Blue' eye

Twentieth Television has cleared off-network runs of *NYPD Blue* through 2001 on the CBS owned-and-operated stations. The weekly



series, in its first season in syndication, is averaging a 4.1 national rating, according to Nielsen Media Research. With the CBS station clearances, the drama is cleared in 32% of the nation through the 2000-2001 season.

Telepictures pick

Lisa Hackner-Goldberg has been named vice president of development at Telepictures Productions. Hackner-Goldberg most recently was director of development at Telepictures.

Atlantis signs Sullivan

Atlantis Communications Inc. has signed producer/director Beth Sullivan to an overall development and production deal. Sullivan is the creator and executive producer of the CBS series *Dr. Quinn, Medicine Woman*. Sullivan and Atlantis have a deal with CBS to produce two drama pilots for fall 1998 and two more for fall 1999.

Universal signs Balcer

Universal Television has signed *Law & Order* executive producer Rene Balcer to a multiyear development deal. In addition to his work on *Law & Order*, Balcer wrote the telefilms *A Stranger in the Family* and *Out on the Edge*.

—Joe Schlosser

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Broadcasting & Cable PEOPLE'S CHOICE

Ratings according to Nielsen **Jan. 26-Feb. 1**

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

Week 19	ABC	CBS	NBC	FOX	UPN	WB
MONDAY	**12.1/19**	**6.9/11**	**8.9/14**	**7.4/11**	**1.9/3**	**3.7/5**
8:00	10. American Music Awards 12.1/19	28. Cosby 8.8/13	38. Suddenly Susan 8.1/12	49. Melrose Place 7.4/11	107. In the House 1.9/3	87. 7th Heaven 4.2/6
8:30		32. Ev Loves Raymd 8.4/12	65. Fired Up 6.4/9		106. Mal & Eddie 2.0/3	
9:00		56. George & Leo 7.0/10	39. Caroline in/City 8.0/12	49. Ally McBeal 7.4/11	107. Good News 1.9/3	97. Dawson's Creek 3.1/5
9:30		71. Style & Substnce 6.1/9	61. Naked Truth 6.7/10		109. Sparks 1.8/3	
10:00		81. Brooklyn South 5.6/9	9. Dateline NBC 12.2/20			
10:30						
TUESDAY	**10.5/17**	**6.0/9**	**8.3/13**	**5.7/9**	**2.6/4**	**5.4/8**
8:00	12. Home Imprvmt 11.3/18	72. JAG 5.9/9	30. Mad About You 8.6/14	79. World's Incredible Animal Rescues 5.7/9	101. The Warlord 2.6/4	85. Buffy/Vampire Slayer 4.9/8
8:30	15. Soul Man 10.8/17		39. Just Shoot Me 8.0/12			
9:00	State of the Union Address	State of the Union Address	State of the Union Address	State of the Union Address		72. Dawson's Creek 5.9/9
9:30						
10:00						
10:30	Republican Response	Republican Response	Republican Response			
WEDNESDAY	**9.3/15**	**6.2/10**	**9.7/16**	**8.1/13**	**2.7/4**	**3.5/6**
8:00	32. Spin City 8.4/14	62. The Nanny 6.6/11	54. 3rd Rock fr/Sun 7.1/12	34. Beverly Hills, 90210 8.3/13	96. Star Trek: Voyager 3.2/5	93. Sister, Sistr 3.5/6
8:30	26. Dharma & Greg 9.0/14	82. Murphy Brown 5.5/8	25. Seinfeld 9.1/14			92. Smart Guy 3.6/6
9:00	17. Drew Carey 10.1/16	62. Public Eye with Bryant Gumbel 6.6/10	16. 3rd Rock fr/Sun 10.4/16	39. Party of Five 8.0/12	103. The Sentinel 2.2/3	95. Wayans Bros 3.4/5
9:30	43. Ellen 7.9/12		22. Working 9.3/14			93. Steve Harvey 3.5/6
10:00	17. PrimeTime Live 10.1/17	72. Chicago Hope 5.9/10	13. Law & Order 11.1/19			
10:30						
THURSDAY	**6.5/10**	**8.8/14**	**19.6/31**	**4.1/6**		
8:00	84. Prey 5.4/9	21. Promised Land 9.4/15	4. Friends 16.9/27	90. Between Brothers 3.9/6		
8:30			5. Just Shoot Me 16.5/26	90. Ask Harriet 3.9/6		
9:00	56. ABC Thursday Night Movie—Circle of Deceit 7.0/11	19. Diagnosis Murder 9.9/15	2. Seinfeld 21.9/33	87. New York Undercover 4.2/6		
9:30			3. Veronica's Clset 17.8/27			
10:00		56. 48 Hours 7.0/11	1. ER 22.1/36			
10:30						
FRIDAY	**8.8/16**	**6.9/12**	**8.6/16**	**5.4/10**		
8:00	49. Sabrina/Witch 7.4/13	31. Kids Say Darnd 8.5/16	22. Dateline NBC 9.3/17	72. Beyond Belief: Fact or Fiction? 5.9/11		
8:30	45. Boy Meets Wrld 7.6/13	72. Gregory Hines 5.9/11				
9:00	26. Sabrina/Witch 9.0/16	78. Family Matters 5.8/10	34. Homicide: Life on the Street 8.3/15	85. Millennium 4.9/9		
9:30	59. Teen Angel 6.9/12	68. Step by Step 6.3/11				
10:00	13. 20/20 11.1/20	49. Nash Bridges 7.4/14				
10:30						
SATURDAY	**4.6/8**	**7.9/15**	**7.1/13**	**6.1/11**		
8:00	89. Saturday Night at the Movies—Wayne's World 2 4.0/7	47. The Magnificent Seven 7.5/14	53. TV Censored Bloopers 7.2/13	72. Cops 5.9/11		
8:30				68. Cops 6.3/12		
9:00		59. Early Edition 6.9/12	47. The Pretender 7.5/14	70. AMW: America Fights Back 6.2/11		
9:30						
10:00	79. ABC News Saturday Night 5.7/11	24. Walker, Texas Ranger 9.2/17	65. Profiler 6.4/12			
10:30						
SUNDAY	**7.5/12**	**15.0/24**	**9.8/16**	**7.9/12**		**2.6/4**
7:00	43. AFC/NFC Pro Bowl 7.9/14	7. 60 Minutes 15.4/26	39. NBC Movie of the Week—Man of the House 8.0/13	65. World's Funniest! 6.4/11		103. Nick Freno 2.2/4
7:30						105. Tom Show 2.1/3
8:00		6. Touched by an Angel 16.0/24		28. The Simpsons 8.8/14		99. Parent 'Hood 2.9/4
8:30				20. King of the Hill 9.5/14		100. Jamie Foxx 2.8/4
9:00	64. ABC Sunday Night Movie—The Taking of Pelham 123 6.5/11	8. CBS Sunday Movie—The Love Letter 14.4/23	11. NBC Sunday Night Movie—The Lake 11.6/18	34. Inside X-Files 8.3/12		97. Unhap Ev Af 3.1/5
9:30						102. Alright Alrdy 2.5/4
10:00						
10:30						
WEEK AVG	**8.2/14**	**8.8/14**	**10.4/17**	**6.6/11**	**2.4/4**	**3.7/6**
STD AVG	**8.7/14**	**9.2/15**	**10.7/18**	**7.1/12**	**3.0/5**	**3.0/5**

TV and radio should outperform in 1998

This is one in a series of occasional media commentaries from the Wall Street investment firm of Morgan Stanley that BROADCASTING & CABLE presents. This installment was written by Frank Bodenchak, broadcasting analyst.

While we are less overweighted in broadcast stocks than we were entering 1997 (when we were issuing new buys and upgrades almost as fast as we could analyze the underlying companies), we continue to rate TV and radio stock groups Outperform, both for 1998 and over a longer time horizon. Radio and TV stocks should outperform the market given that: (1) advertising, which we consider the primary driver for broadcasting cash-flow growth, should remain strong; (2) 1997 consolidation and expected further 1998 consolidation should provide incremental benefits; (3) investors should become increasingly aware of the strong free-cash-flow prospects for pure-play TV and radio companies, and (4) the companies, with their favorable near-term and five-year growth prospects, still offer investors strong value. From a technical standpoint, the substantially greater size and visibility of the TV and radio stocks should also attract increased investor interest.

We are a bit less overweighted in the group only because of the significant multiple expansion that has occurred for the radio stocks and certain higher-growth TV names. Nevertheless, we believe that radio, TV station, and TV network businesses should benefit from attractive revenue growth in 1998 and continue to outperform the market. We find radio and TV station pure plays—versus TV networks—particularly compelling given the absence of any cost pressures for stations, relatively high base margins and even higher incremental margins, and strong free cash flow characteristics. We are less enthusiastic about the TV network business longer term (after 1998, which should be a strong year), as we believe the sector faces ongoing viewership declines, continued industry fragmentation, high cost pressures, low base margins (and, in four out of six cases, likely losses) and lower incremental margins.


Frank Bodenchak

While some investors have focused on the acquisition cycle as the primary rationale for holding broadcast stocks, we maintain our thesis that radio and TV stocks are among the most attractive media and entertainment investments, given their strong, growing and relatively predictable underlying free cash flow (earnings add back goodwill). This contrasts sharply with other media and entertainment investments, such as cable companies, whose significant capital expenditures mitigate (and often negate) the prospect of free cash flow, or content companies, whose rising costs and substantial production risk create a high degree of uncertainty in cash flow.

TV stocks should benefit from revenue momentum, consolidation

TV station groups should benefit in 1998 from an advertising environment enhanced by the Olympics and political advertising. We are expecting relatively strong local demand and incremental national demand from financial services, prescription drug, movie studio and technology categories. Groups with CBS affiliates, including, of course, CBS, A.H. Belo (BLC) and Young Broadcasting (YBTVA), will be the primary beneficiaries of Olympics coverage in the first quarter, while all groups with substantial network affiliates or highly rated news operations should benefit from political advertising in the third and fourth quarters. We believe TV remains and will remain the only means for advertisers to reach audiences en masse with a compelling and retainable advertising message reinforced by both sound and visual image.

We believe that key operators, such as Hicks Muse, Alabama Retirement Systems, Hearst-Argyle Television (HATV), A.H. Belo and Sinclair Broadcast Group (SBGI), have evidenced a willingness to consolidate the TV station business. Large operators may wish to continue industry consolidation, given what we view as the attractive long-term financial returns and the potential near-term programming and operational benefits from scale. Further consolidation should improve industry fundamentals and highlight value within the group. Most TV stocks have not enjoyed the multiple expansion that radio stocks have, and may be relative values.

Radio stocks should have better long-term fundamentals

Radio station groups should benefit in 1998 and over a longer period from a more rationalized (read oligopolistic) structure more comparable to other advertising media. Also, more professionalized management practices in what once was a "mom and pop" industry should result in improved selling practices and heightened advertiser awareness of the medium. In our opinion, radio fundamentals are better than TV fundamentals, given greater pricing power, more room for margin improvement and greater consolidation opportunities. We note that Hicks Muse's management has verbally expressed a desire to grow from 400 stations to 600 stations and that CBS CFO Fred Reynolds has publicly expressed an interest in expanding his company from 170 stations to 370 stations.

Central to our Outperform rating on the radio group is our belief that the group should sustain average free-cash-flow growth of 20% over the next five to 10 years, and that this excellent rate of growth should result in a commensurate increase in stock prices. Many of the radio companies have exhibited higher growth and may continue to outpace our 20% assumption in a strong economic environment, given what we see as the group's attractive underlying economic model and opportunities to improve free cash flow through debt repayment, investment of free cash flow, or share buybacks.

Given that both the S&P and most stocks in the radio group are trading at around 18-22 times next year's projected cash earnings, there may also be room for further multiple expansion for the group, given its projected growth rate, which is much higher than that of the S&P. Larger-capitalized companies such as CBS (a $22 billion market-cap company that is trading at 40 times projected 1998 fully taxed free cash flow) and Clear Channel Communications (a $9 billion market-cap company that is trading at 30-40 times estimated 1998 free cash flow) may be harbingers for multiple expansion for small- and mid-cap names like Chancellor Media (AMFM) and Jacor Communications (JCOR), which we expect to emerge as larger-cap radio vehicles.

Favorite stocks

We are maintaining our three top mid-cap picks in radio—Chancellor Media, Clear Channel Communications and Jacor Communications—since each has demonstrated strong revenue, broadcast cash flow and after-tax cash-flow growth since 1997, in all cases above our initial expectations.

Our new top TV picks are Hearst-Argyle Television and Young Broadcasting, which are trading at 25%-50% of the multiples of CBS and Univision and should appreciate the most in 1998. ■

The Acceptance

By Don West, Editor at Large, *Broadcasting & Cable*

Thank you, Mike Eigner. And, thank you, Jim Hedlund—and all in ALTV—for this recognition. It was overwhelming to be designated for this honor, and your sentiments compound the pleasure. I embrace you all.

This award speaks to far more than one career. To the extent that it has been earned at all, it has been earned by a long line of editors who have served *Broadcasting* magazine, and *Broadcasting & Cable*, for almost seven decades. Beginning, of course, with Sol Taishoff, whose brilliance, determination and energy set the standard for all of us to follow, and who after a half-century passed the baton to me. And if Sol motivated us with his passion for the broadcasting profession—he refused to call it an industry—it was his executive editor, Ed James, who challenged us to uncompromising journalistic performance in the news pages of *Broadcasting*, and who made the editorial page a beacon. On this

short list I hasten to add Rufus Crater and Len Zeidenberg, arguable the best reporters New York and Washington have ever known. We have been blessed by talent far beyond our station.

And now we enter the third generation, led by Harry Jessell, to whom I have proudly passed the baton. I need say no more of Harry than that he is of the tradition.

If there is something unique about my own tenure with *Broadcasting*, it is that it spans almost all the recorded history of radio and television. I came early enough to know Sarnoff and Paley and Stanton, and the Hubbards, and Jack Harris and Leonard Reinsch and Ward Quaal, and to learn at their knees what it means to live by the highest standards of broadcasting. But I have stayed long enough to know as well the Murdochs and the Wrights and the Karmazins and the Dillers and the Mayses, father and sons. And, in cable, the Bill Daniels and John Malones and Ted Turners. Indeed, *Broadcasting & Cable* is the institutional memory of all these industries, and the keeper of the flame when it comes to your most elusive heritage, the First Amendment.

We wear our heart on our masthead. "Committed to the First Amendment and the Fifth Estate" is the banner under which we write every editorial, and the drummer to which we march every week. Sad to say, the industry has not always followed our lead. On too many occasions, the pursuit of narrow self-interest has diverted radio and television from what must, in the long run, be their first priority: to win full and untrammeled First Amendment rights for the electronic press. Until broadcasters rise up as one to demand and secure those rights, the nation's freedom, and your businesses, will continue to be at risk.

We will never yield on that subject. But there is another subject we pursue with equal vigor: responsibility in broadcasting. Yes, we defend the broadcaster's First Amendment right to be irresponsible, but we reserve our applause for those who take seriously their public trusteeship, and whose instinctive response to duty is to perform beyond its call. Stuck in our institutional memory is a speech by Justin Miller, a former president of the National Association of Broadcasters, who put these challenges to his generation: "How close to the line [of unacceptability] do you come?" And: "How much profit is enough?"

Yes, we are committed to the First Amendment. But we are also committed to the Fifth Estate. While maintaining the pose of being objective newspeople, we secretly want only the best for you. We think the country will rise or fall depending on what you do next.

As you enter the digital age, broadcasting has the wind at its back. At *Broadcasting & Cable*, we wish you Godspeed. □

Recovery and discovery radio expand

Radio

By John Merli, B&C correspondent

Two recent and unrelated additions to the expanding radio syndication business are targeting the innermost personal problems of people in recovery, on the one hand, and unexplained phenomena, on the other.

Recovery Talk Radio (RTR), a three-year-old nationally syndicated listener call-in program aired on Sunday mornings, was picked up recently by Cable Radio Network. The program now airs in more than 50 markets. *RTR* also has begun airing live one-hour weeknight programs in some 30 markets. The program's hosts, Michael Galer and Phil Diaz, are in recovery themselves. They encourage listeners in recovery—and their relatives and friends—to share their stories.

The Edge of Reality is a three-hour Saturday night offering that examines phenomena ranging from the mysteries of space to ghosts and vampires. It has been acquired from SW Networks by United Stations Talk Radio Network. United Stations President Nick Verbitsky cites the success of *The X-Files* and "Men in Black" as an impetus for offering the weekly program to an expanded national audience. Hosted by New York DJ and "devoted Trekkie" Ken Dashow, *The Edge* has welcomed Leonard Nimoy, Mark Hamill and Robin Leach as recent guests. United Stations Radio Networks, the talk network's parent company, says it provides programming in various formats to more than 2,300 stations. ■

RIDING GAIN

CBS puts stations in trust

With substantial station overlaps in San Francisco, Boston and Baltimore as a result of its planned merger with American Radio Systems Corp., CBS Corp. wants to put 12 radio stations in those cities—and one in Sacramento, Calif.—in trust until some can be sold. The plan, filed with the FCC Dec. 24, 1997, would allow the $2.6 billion merger to proceed even if CBS exceeds the federal ownership caps in those cities at the time the deal closes. Nearly all the stations to be put in trust are owned by ARS. CBS named former Shamrock Broadcasting Inc. CEO Bill Clark as trustee.

Mancow suit reinstated

An Illinois appeals court has reinstated a defamation suit against WRCX(FM) Chicago personalities Matthew "Mancow" Muller and Irma Blanco. The suit was brought by former Chicago Bear Keith Van Horne over remarks on Mancow's show in November 1994. Van Horne's suit alleges defamation of character and negligent and reckless hiring by WRCX owner Evergreen Media Corp. The Jan. 30 decision by the Illinois Appellate Court overturned a lower court ruling that had removed Blanco as a defendant and dismissed the hiring aspects of the suit, Van Horne's attorneys say.

Brown promotes minorities

Fox Sports NFL and NHL anchor James Brown will host a daily feature for urban radio stations that promotes positive minority role models from the world of sports. that, The 90-second feature, *Journey to a Dream*, also will extend the affiliation and sales reach of SportsFan Enterprises beyond sports, says Executive Vice President Jonathan Goldman. SportsFan, which is owned by WinStar Co., also offers John Madden's *Sports Quiz* and Pat O'Brien's *SportsFan Today*. *Journey to a Dream* will be available starting March 2.

Premiere goes dancing

Premiere Radio Networks Inc. has danced away with "dance mix" syndicator Hot Mix Radio Network Inc. Premiere parent Jacor Communications Inc. declined to disclose the price paid last Tuesday to network owner Andrew Starr. Hot Mix produces seven nationally syndicated programs in four major formats. The shows are carried by more than 150 stations.

Houston AM goes pop

A Houston simulcast is no more. On Jan. 15, Chancellor Media Corp. split KBME(AM) (formerly KKBQ) and KKBQ(FM) and began airing pop standards on KBME. KKBQ keeps its country format.

Gambling family honored

The March of Dimes presented its Lifetime Achievement in Radio Award to the Gambling family on Jan. 29. The *Rambling with Gambling* morning show, which airs on WOR(AM), has been passed from father to son to grandson since 1925. It is listed in *The Guinness Book of World Records* as the world's longest-running radio program.

Ad spending keeps growing

Radio advertising topped $13 billion for the first time last year, according to the Radio Advertising Bureau. In fact, it nearly topped $13.65 billion, representing a 10% increase over 1996's record $12.4 billion, RAB says. The biggest percentage gain came in national spot advertising, which grew 15%, to $2.41 billion. Local ad sales rose 9%, to $10.74 billion. Network radio advertising totaled $498 million in 1997, up 7%.

Meanwhile, December 1997 was the 64th consecutive month of radio revenue gains, RAB reports. National earnings were up 15% compared with December 1996, fueled by 20% increases in the West and Midwest. Local numbers were up 8% on a 14% increase in the Southeast.

—Elizabeth A. Rathbun

ROSEANNE Ro

Roseanne roasts, toasts in her syndie coming-out

- Hollywood Reporter

...the comedian had convention delegates in stitches...

- USA Today

...a hilarious keynote speech in which she challenged competitors to a pie-eating contest.

- Electronic Media

...America's number one domestic goddess provided a brief but entertaining display of her comedic talents.

- Extra Extra

...NATPE got off to a hilarious start with tart-tongued Roseanne...

- Electronic Media

...gave
somet
about
joke-fi

Roseanne hits a funny note - Elec

Roseanne tickles crowd - Broadcastin

CO-PRODUCED AND DISTRIBUTED BY

KINGWORLD

AND KING WORLD MEDIA SALES


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in her 20-minute
lled opening salvo.
- Broadcasting & Cable
tronic Media
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The
ROSEANNE
Show

Spicing up Playboy

Hefner and company pay $95 million for rival adult channels

By Donna Petrozzello

In a marriage of two of cable's premium adult entertainment giants, Playboy Enterprises Inc. has agreed to acquire Spice Entertainment Companies in a stock transaction worth $95 million.

The deal couples Playboy TV and Playboy's AdulTVision networks with Spice Entertainment's Spice and Adam & Eve channels. Playboy's networks reach a combined 17.9 million U.S. cable and direct-to-home households as of Sept. 30, 1997. PEI had revenue of $52.1 million for the 12 months ended Sept. 30.

Spice Entertainment will help Playboy "increase our commitment to quality programming for adults and strengthen our relationship with cable and direct-to-home distributors."
—Christie Hefner

Spice and Adam & Eve reached a combined 21.5 million households in cable and direct-to-home distribution and had revenue of $22 million for the same time period.

While the Spice networks generally feature adult movies, Playboy TV programming consists of a mix of magazine shows, call-in segments, movies and special events that often showcase celebrities.

Playboy Enterprises Chief Executive Christie Hefner says acquiring Spice Entertainment will help Playboy "increase our commitment to quality programming for adults and strengthen our relationship with cable and direct-to-home distributors."

Hefner called the acquisition "an excellent strategic fit" that "will significantly enhance Playboy's fast-growing and high-margin television business in the U.S. and abroad."

Terms of the deal leave a sizable portion of Spice Entertainment assets in the control of its stockholders. Spice shareholders will retain ownership of Spice's digital operations center for video and Internet broadcasts and will control rights to a library of adult films.

Spice stockholders also will retain an option to acquire Emerald Media Inc., a leading provider of adult entertainment in the C-band market. Spice spokespersons say Spice's digital operations eventually will be spun off.

For each share of Spice stock, Spice stockholders receive $3.60 and .15 share of Class B stock in Playboy Enterprises.

Spice Chairman J. Roger Faherty says the agreement "provides our shareholders the opportunity to participate in Playboy Enterprises' growth."

Playboy will assume the debt of Spice Entertainment as part of the deal, which is subject to approval by Spice shareholders and common due-diligence proceedings. Both companies expect the deal to close in second quarter 1998. ■

Lines drawn on HDTV

CEMA, TCI spar over delivery of high-definition signals

By Price Colman

The current furor over HDTV is like the cooking class from hell. Mix equal parts semantics, bureaucracy and economics; blend thoroughly, then pressure cook until too hot to handle.

After first claiming that Tele-Communications Inc. doesn't plan to pass through high-resolution HDTV signals (1080 lines, interlaced), the Consumer Electronics Manufacturers Association now contends that the problem is that TCI isn't prepared to convert HDTV signals into standard analog NTSC signals.

CEMA President Gary Shapiro says converting a 1080I signal to a standard NTSC signal is "the nub of the issue .... I think the cable industry is going to have to carry 1080I," Shapiro adds. "Boxes are going to have to be built to carry the signal."

"I think they've shifted their position," counters David Beddow, senior vice president of TCI Technology Ventures.

CEMA first raised the issue at the NATPE convention in New Orleans last month, blasting TCI's apparent plans to water down HDTV signals as "a huge tragedy for the American consumer."

TCI President Leo Hindery fired the next shot in the press-release war, calling CEMA's assertions "false" and castigating the organization as "extremely irresponsible" for misleading the public.

After the noise dies, the issue boils down to economics: TV set manufacturers' desire to sell $7,000-plus HDTV sets and broadcasters' struggle to make money on delivering high-definition programming that's going to cost millions to produce.

So far, no one's talking about the pot of gold at the end of the rainbow. Instead, they're talking about how much red ink they're going to bleed in the process of delivering HDTV.

"There is confusion out there, no question about it," says one source in the broadcast sector.

It's worth noting that while the government is pushing HDTV, it isn't necessarily requiring it.

The spectrum given to broadcasters is for digital television, and broadcasters have the choice of whether to use it for HDTV or standard-definition TV (SDTV) or a combination. But set makers have a vested interest in HDTV because the sets are more expensive, translating into greater revenue for manufacturers. Moreover, the argument goes, SDTV isn't enough better than current analog NTSC to drive set sales.

The last thing manufacturers want to do is promise a revolutionary new technology that's at best only an evolutionary step. And with sales of standard NTSC sets slowing, set makers need sales of the new technology to revitalize their industry.

Adding to the turmoil, broadcasters have equivocated on their plans for the digital TV spectrum. ABC, for instance, first suggested it wasn't likely to offer HDTV, then backpedaled/clarified that position in the face of the possibility that Congress might require payment for the spectrum. More recently, CBS, ABC and NBC have committed to offering HDTV in at least some prime time slots. Fox is keeping its HDTV plans close to the vest.

Cable's role in the DTV game is crucial because about 65% of all U.S. television households get cable. Thus, in order for set makers to drive penetration of HDTV sets, the cable industry has to step up and deliver HDTV.

That raises the issue of semantics as related to advanced cable set-tops. The National Association of Broadcasters and CEMA define HDTV one way. TCI, which represents a sizable chunk of the cable industry, is leaning toward a considerably looser definition.

The baseline for HDTV, say the NAB and CEMA, is a television signal delivered at a minimum of 720 lines of resolution, with each line refreshed each second (progressive scan), to a wide-screen TV set with a 16:9 aspect ratio. (Current NTSC-standard sets are 4:3.)

Tele-Communications Inc. takes the position that 480P (480 lines, progressive scan) also qualifies as HDTV. Whether or not it was intended to, that's what got CEMA's dander up.

But Hindery says the 6.5 million–11.9 million General Instrument advanced set-tops that TCI has ordered will be able to "pass through" all HDTV signals, including the top-level 1080I. "In no way is TCI planning to 'downconvert' any higher-format HDTV signal to a lower HDTV format," he says.

TCI's position is that it's icing the set-top cake by equipping the boxes to convert 480P signals into standard NTSC, thus allowing broadcasters to deliver new digital programming to consumers without requiring the purchase of expensive HDTV sets.

"There's no requirement to translate an HDTV signal into anything," says Beddow. "The ability to translate a 480P signal [at 30 frames a second] or a 720P signal [at 24 frames a second] into a standard NTSC signal happens to be a byproduct of the processing power that's there for a different purpose."

No one in the cable industry suggests that MSOs won't pass through HDTV signals.

"There are a lot of conversations and discussions going on with reference to various resolutions," says Beddow. "I don't think what CEMA did was particularly helpful to that process. I have the feeling they did what they did based on inaccurate information. That's unfortunate."

While broadcasters and set manufacturers are facing economic uncertainties about HDTV, cable has its own set of challenges.

After considerable negotiations, the cable industry—led by TCI—structured a deal to order from GI 15 million advanced set-tops at a price of roughly $4.5 billion. The average box cost over the three to five years of the contract is $300. At that price, TCI and the other cable players involved in the deal figure that the economics work. But if you start adding the additional processing power and memory that would enable the set-top to convert a 1080I signal into standard NTSC, then the business model begins to collapse. That means slower penetration for digital cable and set-tops and ultimately slower penetration for DTV, whether SDTV or HDTV.

TCI is hardly alone in facing the HDTV issue. Time Warner, the nation's second-biggest MSO, is "committed to providing HDTV signals to customers who buy those sets as soon as possible after sets become available," says Time Warner spokesman Mike Luftman. The 550,000 Scientific-Atlanta Explorer 2000 boxes that Time Warner ordered didn't originally include specifications for passing through HDTV signals, Luftman says. But the MSO has asked S-A to retool the boxes and is confident they'll be ready for launch in the next six months.

How cable finally delivers HDTV could end up in the hands of the FCC, something no one—with the possible exception of CEMA—wants to see happen.

Regulators are gearing up for a rulemaking on HDTV must carry. The result could determine whether current cable must-carry regulations, which require cable to provide signals equal in quality to broadcast, also apply to HDTV signals.

"I hope that it doesn't stop at the door of regulators," Beddow says. "I hope that the three industries involved here—consumer electronics, broadcasters and cable—can reconcile the issue and come to a solution." ■

Backshop provider looks ahead

CableData works to regain business lost in TCI pullout

By Price Colman

Backshop-service provider CableData Inc. is heading into a rebuilding year.

In August 1997, CableData's largest customer, Tele-Communications Inc., announced it had struck a 15-year deal worth an estimated $1.8 billion with CableData rival CSG Systems International. CSG will take over billing and customer service for roughly 9 million TCI customers.

The loss will translate over the next three years into an 18% drop in CableData's 58% share of the cable billing market and a $50 million revenue hit that CableData must account for by the end of next year.

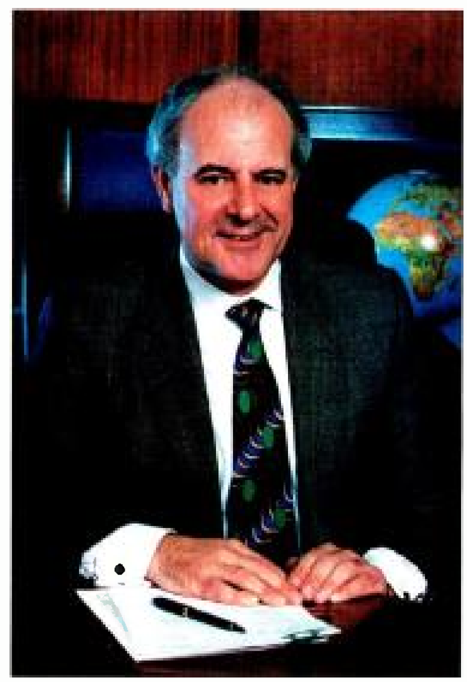
Wall Street translated the blow into a 50% cut in the value of the stock of CableData parent USCS International. Shortly after the TCI/CSG deal was announced, USCS shares fell from $31 to $20.125.

USCS also acknowledged in its most recent quarterly filing with the Securities and Exchange Commission that another (unnamed) cable customer that accounted for about 5% of CableData's third-quarter business may switch to another provider. So far, however, that hasn't happened.

Despite the loss of TCI and the potential for another blow, you don't hear CableData officials whining. Instead, they have embarked—indeed, had started before the TCI deal was announced—on replacing the lost business.

"I thought the Wall Street hammering was a little bit of an overreaction," says Boyd Peterson, analyst with the Yankee Group. "What USCS did was recognize the writing on the wall. They said we'd better be able to react to what users are looking for."

Easing the sting of the loss of TCI's



"We anticipate over the year as a whole being able to grow our business even with the TCI business going away."

—Michael McGrail, president CableData

business: deals that CableData had been working on with Canadian MSO Cogeco, and U.S. cable operators Time Warner, Rifkin & Associates, and Cable Plus, as well as with BellSouth. About a million subscribers are involved, a fraction of the business CableData had with TCI. But the deals provided a psychological boost.

"We anticipate over the year as a whole being able to grow our business even with the TCI business going away," says Michael McGrail, president of CableData. "It's a measure of the strength of the company to be able to grow without being deflected or seriously harmed."

McGrail projects that USCS's '98 revenue will grow some 5%-10% vs. projected 20% growth with TCI on board. The impact will still be there but should begin to dwindle in '99. In the latest period for which financial results are available—third quarter 1997—USCS reported revenue of $73.1 million, up 5.3% from the same period in 1996. Nine-month revenue for the period ended Sept. 30, 1997, was $216.8 million, up 12.2% from the previous year. USCS reported income of $5.8 million, or 24 cents per share, up 34% for the quarter, and income of $16.5 million, or 68 cents per share, up 70% for the nine-month period last year.

USCS's other subsidiary, International Billing Services (IBS), also is easing the loss of the TCI business (the contract expires Dec. 31, 1999). That business, essentially a print-mail operation, has grown solidly and accounts for roughly 50% of USCS's overall business. CableData yields the other half.

Thanks to IBS, which accounts for 1.7% of the volume of mail delivered by the U.S. Postal Service, USCS has "the dubious honor of being the largest first-class mailer in the U.S.," says Robert McKenzie, vice president of marketing for CableData.

Dubious honor or not, the print-mail operation is a solid hedge against fluctuations on the CableData side.

Traditional cable billing and customer service has been the focus of CableData since the company was founded in 1969. But over the past few years the company has been broadening its focus to include so-called convergence—the integration of new products and services by cable and other telecommunications providers. CableData's Intelecable system, which was deployed in the UK in 1993, is a relative newcomer to the U.S.—where the convergence trend is only now gathering steam.

"We're putting a lot of emphasis on convergence," says McGrail. "We see this as being a growing requirement of a lot of our customers, either because they're entering into multiple services now or because they plan to."

And as important as the domestic cable market is, CableData has an even stronger international cable business—some 40 million subs overseas, compared with 34 million in the U.S.

With the convergence movement cresting the horizon, CableData has significant opportunities but also faces challenges, says the Yankee Group's Peterson.

"If they want to be a player in the convergence marketplace, they have some significant marketing challenges in terms of getting brand recognition," Peterson says. "Second, they're reliant on an industry [cable] that has been less willing than others to invest in infrastructure technology."

But, adds Peterson, "the outlook for the industry they're in ... the opportunity is tremendous. If they perform to the level of the industry, their opportunities are great." ■

Sats, telcos push for access

By Chris McConnell

Satellite and telephone companies are using the FCC's cable competition report as ammo in their push for tougher program-access rules.

"The [report] is eloquent testament to the commission's need to strengthen its program-access rules," Ameritech New Media told the FCC last week. Ameritech cited findings by the commission that cable systems still hold an 87% share of the multichannel market and that rates are on the rise.

"These findings demonstrate conclusively that effective competition ... has yet to be realized nationwide," added DirectTV.

The companies were responding to the FCC's December proposal to strengthen rules restricting discriminatory pricing of cable programming.

Specifically, the FCC proposed setting deadlines for resolving program-access complaints; imposing fines and damages for violations; entitling those filing complaints to a right of discovery; revisiting the rules on programming purchases by cooperative buying groups, and extending the rules to cover programming once distributed by satellite but now distributed via land lines.

"Terrestrial network providers have begun touting their 'exemption' from the access rules," satellite carrier GE Americom said of the proposal on land line distribution. "Some programming is using terrestrial facilities that would have used satellites in the past."

"Changes in technology and the increasing regional 'clustering' of cable systems will give large vertically integrated MSOs the resources and the incentive to transmit their programming terrestrially," Media Access Project, Consumers Union and the Consumer Federation of America said in a joint filing.

EchoStar, which has filed three program-access complaints at the commission, also said that cable-affiliated vendors are resorting to fiber delivery to evade the program-access rules. Additionally, EchoStar insisted that cable vendors have interpreted the lack of fines "as an indication that the rules have no enforcement 'teeth.'"

Cable operators disagreed. "While there are now 68 vertically integrated satellite-delivered programming networks, only a relative handful have ever been the subject of program-access complaints," Time Warner Cable said.

Cablevision Systems Corp. said that it has invested millions in developing new national and regional cable networks. "Competitors already have access to the most popular programming made possible by this risk taking," the company said. Cablevision argued that expanded program-access rules will reduce economic incentive to invest in local and regional programming.

The National Cable Television Association cited the FCC's competition report as evidence that the DBS business is getting bigger. "DBS systems currently provide virtually all of the satellite cable networks that have significant viewership among cable subscribers," the association said. ■

Satellite law remake possible

Coble to offer first of many legislative overhauls

By Paige Albiniak

Rep. Howard Coble (R-N.C.), chairman of the House Courts and Intellectual Property Subcommittee, plans to introduce a bill this week that would rewrite the law governing the satellite industry.

"The same rules, the same regulations and the same opportunities would apply to both satellite and cable," says Mitch Glazier, chief counsel for the subcommittee.

The bill will be the first of several introduced while Congress works on rewriting the Satellite Home Viewer Act (SHVA) before it expires in December 1999. "It will be a vehicle for discussion," says Rep. Rick Boucher (D-Va.). "It's just a set of ideas, all of which are subject to change."

Allowing satellite carriers to operate under the same rules as cable may mean that DBS companies would face local and state taxes as well as must carry and retransmission consent regulations. In exchange, satellite carriers would be able to transmit local signals into local markets and receive a permanent compulsory license.

"Would you be willing to adhere to all cable tax rates in exchange for a license identical to cable's?" Coble asked witnesses from the satellite industry during a hearing last week.

Charlie Ergen, CEO of satellite provider EchoStar Communications, said it would be difficult to pay such taxes, considering the national nature of his company's service. He also said EchoStar would not initially be able to carry all the local stations in all the markets it serves because of capacity constraints.

EchoStar's Ergen testifies on satellite legislation.

Bob Phillips, president of the National Rural Telecommunications

Cooperative, and Tom Casey, president of PrimeTime 24, said that they would be willing to cut such a deal but that first they would need to look at proposed legislation.

Coble's subcommittee has jurisdiction over copyright, which includes the SHVA—the satellite industry's governing piece of law. But any bill rewriting that act must also pass the Commerce Committee, which has jurisdiction over such cable and satellite issues as must carry and retransmission consent.

When Congress rewrites the law, satellite providers want Congress to make their licenses permanent. Those licenses expire every five years and are due to expire next in December 1999.

Satellite providers also want Congress to roll back increases in the fees they pay to retransmit distant network signals and superstations. The Copyright Office last year ruled to increase those fees to 27 cents per subscriber per month—up from 6 cents for distant network signals and 14.5-17 cents for superstations.

Particularly important to EchoStar is a change in the law that would give it a firm legal ground for retransmitting local signals into local markets.

As written, most lawyers and lawmakers agree that the SHVA will not allow EchoStar to retransmit local signals into local markets where viewers can get those signals clearly over the air.

The Copyright Office last month opened a rulemaking on EchoStar's petition. EchoStar is asking the office to redefine "unserved" to mean viewers who can clearly receive (with an antenna) the over-the-air signal of each affiliate in a market. EchoStar would define "served" markets as those in which affiliate signals from several markets overlap. For example, a "served" veiwer in Philadelphia may be able to receive over-the-air ABC signals from Philadelphia, Baltimore and New York City. Boucher called the petition a "creative" take on the law during last week's hearing.

But there is no question Ergen feels that a change in the law is essential before he can fully offer his proposed service.

"If I thought that a year from now I would have the same law, I probably wouldn't start [my local service] at all," Ergen said.

Members of Congress are receptive to local-into-local because they believe it would help DBS compete with cable and thereby push down cable rates. But members first must decide whether to require DBS providers to carry all full-power local stations in markets they serve. Another question is whether DBS providers should have to strike retransmission consent deals with broadcasters—as broadcasters advocate.

On the issue of so-called white areas—areas without strong over-the-air broadcast signals—broadcasters, satellite programming distributor Netlink and cable-owned Primestar are near an agreement.

First the parties will predetermine white areas by signal strength within ZIP codes. Subscriber eligibility to receive distant network signals then will be determined by a "red light/green light" system. Subscribers in a green-light zone will be able to receive distant network signals via satellite providers. Subscribers in a red-light zone will not. Waivers will be provided for subscribers in red-light zones who cannot get clear over-the-air signals, said NAB board member William Sullivan, vice president of Cordillera Communications.

The National Association of Broadcasters and Netlink have signed the agreement but Primestar has not. NAB will send the agreement to network affiliates this month: the NAB board agreed last month that at least 75% of affiliates must sign to make the agreement legitimate.

Still, Boucher wants to codify a white-area settlement as part of a local-into-local law he would like to see passed this year. His proposal would allow satellite carriers to offer local signals in markets but would include the white-area settlement and a subjective picture test to determine whether viewers clearly receive signals. The white area agreement would remain in place until a local-into-local satellite service offering all full-power stations in all markets is up and running.

"I would be content to let a station make its own decision on [whether a signal comes in clearly]. The satellite carriers should be content to trust [the stations]," Boucher said. ■

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of Jan. 26–Feb. 1, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Rnk	Program	Network	Day	Time	Duration	Rating Cable	Rating U.S.	HHs (000)	Share
1	World Championship Wrestling	TNT	Mon	8:00p	60	4.9	3.6	3,526	7.2
2	World Championship Wrestling	TNT	Mon	9:00p	60	4.8	3.6	3,499	6.9
3	South Park	COM	Wed	10:00p	30	4.7	2.2	2,201	7.4
4	World Championship Wrestling	TNT	Mon	10:00p	57	4.4	3.2	3,144	6.6
5	Thunder	TBS	Thu	9:05p	62	4.3	3.2	3,184	6.6
6	Movie: 'Terminator 2: Judgement Day'	FX	Sun	8:00p	180	4.2	1.5	1,421	6.3
7	Thunder	TBS	Thu	8:05p	60	4.1	3.1	3,018	6.5
7	State of the Union '98	CNN	Tue	9:00p	90	4.1	3.0	2,961	5.8
9	Rugrats	NICK	Sat	8:00p	30	3.9	2.8	2,738	7.1
10	Movie: 'Friday'	USA	Sat	6:00p	120	3.8	2.8	2,745	7.6
10	Rugrats	NICK	Sat	10:00a	30	3.8	2.8	2,729	11.6
10	Rugrats	NICK	Thu	7:30p	30	3.8	2.8	2,720	6.2
10	Rugrats	NICK	Mon	7:30p	30	3.8	2.7	2,668	5.7
10	Rugrats	NICK	Wed	7:30p	30	3.8	2.7	2,666	6.1
15	Rugrats	NICK	Tue	7:30p	30	3.7	2.6	2,596	5.7
16	All That	NICK	Sun	7:30p	30	3.6	2.6	2,568	5.7
16	Angry Beavers	NICK	Sat	10:30a	30	3.6	2.6	2,540	10.9
18	WWF Wrestling	USA	Mon	10:00p	60	3.5	2.6	2,520	5.6
18	WWF Wrestling	USA	Mon	8:57p	63	3.5	2.6	2,508	4.9
18	Rugrats	NICK	Sun	10:00a	30	3.5	2.5	2,461	10.1
21	Movie: 'Baby Monitor: Sound of Fear'	USA	Tue	9:00p	120	3.4	2.5	2,475	5.1
21	Hey Arnold	NICK	Sun	11:00a	30	3.4	2.5	2,426	9.4
21	Kenan & Kel	NICK	Sat	9:00p	30	3.4	2.5	2,403	5.9
21	All That	NICK	Sat	8:30p	30	3.4	2.4	2,396	6.0
21	Rugrats	NICK	Fri	7:30p	30	3.4	2.4	2,384	6.1

Sony touts 'Digital Reality'

Announces HDTV sales and NAB introduction of 480P gear

By Glen Dickson

Sony presented its annual NAB product preview in New York last week, announcing that "Digital Reality" will be its theme for the convention in Las Vegas this April. The theme is an appropriate one, as Sony seems to be addressing marketplace reality by announcing a line of progressive scan equipment and adding products to its DVCAM range that should make the format more appealing to broadcasters.

While Charlie Steinberg, Sony business and professional group president, promoted sales of 1080I HDTV production equipment to CBS, PBS and Cablevision's Madison Square Garden network, he also said that Sony is developing a line of 480-line progressive scan equipment, which the company will demonstrate at NAB.

The move to 480P is a significant one for Sony; the company showed no progressive scan production equipment at last year's NAB, while competitors Panasonic and Philips demonstrated prototype progressive cameras. Although CBS is committed to 1080I production, it is common industry knowledge that both Fox and ABC like progressive, even if they haven't formally announced their DTV plans.

"Our customers asked for 480P, and we believe it's very complementary to 1080I," says Larry Kaplan, Sony senior vice president of broadcast and production systems. In fact, Sony's initial plans to support 480P will consist of adding a 480P output to its HDC-700 and 750 cameras, which currently have 480I and 1080I outputs. (To be precise, Sony's high-definition cameras still use Japanese-format 1035I chips, but their recorders have ATSC-compliant 1080I outputs.)

Kaplan also says Sony will introduce a 1080P production format (the highest-quality format under the ATSC standard) within five years. Sony will demonstrate a 1080P, 24-frame telecine for film-to-tape mastering at NAB.

Sony's other big move was to round out its DVCAM product line, a format that is technically equivalent to Panasonic's DVCPRO format but has been marketed by Sony mainly to business and industrial users. New DVCAM products include a portable laptop editor, the DSR-70; a low-cost viewer, the DSR-V10 Video Walkman player-recorder, and the BKNW-25 DV/SX interface unit, which will allow DVCAM to work with Sony's high-end Betacam SX equipment by taking in an IEEE 1394 input (once called Firewire, now called i.LINK) and converting it to a serial digital (SDI) output.

One product that Sony wasn't talking about was a hi-def broadcast encoder, although it has leaked advance word to the press that such a product will be showcased at NAB. Peter Lude, Sony vice president of automation and transmission systems, says that Sony's HDTV encoder, the BDX-E2000, won't be ready until the second or third quarter of 1999. Lude said that Sony is shipping a standard-definition encoder, the BDX-E1000, which it will demonstrate at NAB. ■

Sony has sold its HDC-750 high-definition camera to CBS and to PBS station KCTS-TV Seattle. KCTS-TV and PBS station WMVS(TV) Milwaukee also have bought HDW-700 one-piece camcorders.

The DSR-70 portable laptop editor may attract broadcast news customers to Sony's DVCAM format.

ACT for Acrodyne

Acrodyne Industries has netted the first digital transmitter contract for its adjacent channel technology (ACT) with KBLR(TV) Las Vegas. The Acrodyne ACT transmitter will allow the station to operate two channels—NTSC ch. 39 and DTV ch. 38—through a single transmitter by using the large bandwidth of Acrodyne's Diacrode high-power amplifier tube. The contract includes the installation of a transmitter, dual-channel antenna and transmission line. The new ACT transmitter is scheduled for introduction by NAB '98 in April, where Acrodyne will demonstrate KBLR's dual-channel transmission.

WCBS-TV goes virtual

New York O&O is using RT-SET technology for its newscasts

By Glen Dickson

Virtual reality is now in action nightly on WCBS-TV's 11 p.m. newscast.

WCBS-TV New York has purchased an RT-SET virtual-set system that it began using on its 11 p.m. newscast last Monday. The CBS owned-and-operated station is the first big-market broadcaster to commit to virtual-set technology for its daily news coverage.

"The technology is getting better and better," says Steve Friedman, WCBS-TV vice president/station manager. "It was time to try it."

The live-to-air Larus Virtual Studio System, which runs on SGI supercomputers and costs about $850,000, is being used by WCBS-TV for its news opens, bumpers and teases, as well as for significant sections of the newscast that feature on-air talent. In last Tuesday's 11 p.m. newscast, for example, the station used the Larus set during a package of winter Olympics reports, incorporating live video from Nagano into the virtual background while anchor Steven Clark conducted interviews with reporters in the field.

"Our anchors, Stephen Clark and Dana Tyler, are young and enthusiastic," says Friedman. "They love the liberation [from] the anchor desk."

While the move to a virtual set is a big step for WCBS-TV, the station does have some familiarity with RT-SET's technology. The CBS network first used RT-SET's virtual set for its 1996 Election Night coverage; Unitel Studios, which is located next to the CBS Broadcast Center in New York, has been home to an RT-SET system since December 1997. 3DV, an RT-SET reseller located at Unitel, will be supporting WCBS-TV's Larus installation.

The station started planning its virtual set in late November as a way to "look big, bold, different and exciting" in time for CBS's winter Olympics coverage, Friedman says. The station began installing the RT-SET system last month, using its existing studio space to incorporate the blue-wall background of the virtual set as well as a new hard set.

"I don't think the technology's there to do a whole news show with virtual," Friedman says. "In case the technology breaks down, we want someplace to go to."

To put the whole virtual-studio package together, Friedman enlisted the help of set designer Jeremy Conway, New York design house PMCD and California graphics firms Design Visualization Partners and Autographics. WCBS-TV talent trained on the virtual set next door at Unitel until their set was ready.

So far, WCBS-TV is happy with the results. For the first two broadcasts with the virtual set, the station held its lead-in audience and saw an 8% increase in ratings, according to station spokeswoman Adrienne Schwartz. While last Tuesday's ratings bump was probably the result of a strong lead-in from CBS's pre-Olympics coverage, the RT-SET technology didn't appear to be scaring any viewers away.

"Anybody who was there at the start [of the newscast] stayed," Friedman says. "When you do something drastic, you feel very refreshed by that." ■

Cutting Edge

By Glen Dickson

Betelgeuse Productions handled all the post-production work for *My Sergei,* a two-hour CBS docudrama about late Russian figure skater Sergei Grinkov. The program is based on the memoir written by his widow, Olympic gold medalist Ekaterina Gordeeva. The Atlantic Motion Pictures production, which aired last Wednesday on CBS from 8 to 10 p.m., mixed CBS's extensive archival footage with newly shot material, including some skating sequences that featured Gordeeva and an actor portraying Grinkov. Betelgeuse Emmy-winning editor Carlo Gennarelli used an Avid nonlinear system to blend the archival shots with the re-created footage.

Betelgeuse Productions edited the CBS docudrama 'My Sergei,' which seamlessly mixed archival and newly shot footage.

Sony has announced a $3 million sale of Betacam SX equipment to WHDH-TV, the NBC affiliate in Boston. To convert its news operation from analog Betacam to digital Betacam SX, the Sunbeam Communications–owned station has purchased seven DNW-9WS camcorders, 12 DNW-A30 cassette players, one DNW-A100 hybrid recorder, six DNW-A45/50 hybrid recorders, one DNE-700 news editing system, 26 DNW-A22 players and nine DNW-A220 portable field editors.

CBS will use a host of **Tektronix** products in its 1998 winter Olympics broadcast from Nagano, Japan, including video servers and fiber-optic transport systems. CBS will use Tektronix's LVS Event Management System, based on the Profile video server, for airing replays and packages; its Grass Valley SVP 155 transport system to transport compressed camera feeds back to the broadcast center, and the MCF Series video transport system to distribute feeds upon arrival at the broadcast center.

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Webcasting

New yardstick for a new medium

Nielsen, Microsoft get ready for prime time PCTV

By Richard Tedesco

Not many PCs are equipped to handle television yet. But Nielsen Media Research is ready to extend its viewing measurements to computers. Nielsen Media Research has a new—and as yet unnamed—media measurement service, co-developed with Microsoft Corp. for the Windows 98 platform.

At the moment there's very little going out to PCs in prime time, although NBC is "Intercasting" *The Tonight Show*. The service provides background about Jay Leno's guests and plans to market merchandise, including re-cordings by musical guests.

Microsoft plans to incorporate its own data broadcast technology, analogous to Intercast, in Windows 98. The software giant's interest is obvious. Advertisers simply won't sign on to any crossover medium that can't measure usage. Without advertiser interest, Microsoft can't recruit content providers. And Microsoft has already had problems attracting content providers for its data broadcasting venture.

Meanwhile, NBC and Intel Corp. are keeping mum about just how many Intercast users are out there. Some Compaq Presario machines have been equipped with the tuner card required to receive the video signals. A separate receiver extracts data content.

But Nielsen wants to be well ahead of the technology curve by anticipating the demand for tracking data broadcast usage. It doesn't want complaints from media clients about why such a system isn't in place, according to David Harkness, senior vice president of Nielsen Media Research.

In the interactive data productions driven by Microsoft and Intel technologies, PC users will be able to read supplemental data about product offers. Indeed, Harkness expects all future TV ads to display hyperlinks to make it possible to access production promos online. The measurement system Nielsen has designed will tell advertisers exactly what Intercast and Windows 98 users did with the additional data.

Harkness says that the PC/TV data space is a whole new ballgame. "We're going to have to establish new rules," he says. "The question is: When do you credit the program and when do you credit the commercial?"

"In some ways, it's a sign that [data broadcasting] is a legitimate media platform," says Michael Conte, group manager in Microsoft's digital TV unit. He says there is no Microsoft/Nielsen financial relationship to market a measurement service. Microsoft is involved with Nielsen, according to Conte, because the computer firm is aware that it's getting into a business that's dependent upon ratings.

Like most of the rest of the new media space, data broadcasting is not a business for Microsoft until Windows 98 is out there. But it could become a sizable business quickly and Nielsen is making its Microsoft connection here to stake its claim. "We look at the potential of the PC becoming another television outlet in the home," Harkness says.

Just how quickly PCs become a TV alternative that can truly transform content usage patterns depends on how many high-end PCs with tuner cards can be pumped onto the market. Intercast's silence about its numbers suggests that Nielsen and Microsoft have plenty of lead time for the measurement market. TM

RelevantKnowledge Ranks Websites

The following are the leading news and entertainment Websites as categorized by BROADCASTING & CABLE in the RelevantKnowledge January survey of Internet usage. RelevantKnowledge currently projects a universe of 55.4 million Web users in the U.S.

Rank	Site	Unique visitors
1.	AOL.com	11,243,000
2.	MSN.com	6,315,000
3.	ZDNet.com	4,066,000
4.	CNN.com	2,924,000
5.	Weather.com	2,880,000
6.	USAToday.com	2,518,000
7.	MSNBC.com	2,219,000
8.	Pathfinder.com	2,217,000
9.	ESPN SportsZone	1,898,000
10.	ABCNews.com	1,655,000
11.	Disney.com	1,635,000
12.	Pointcast.com	1,602,000
13.	CNet.com	1,466,000
14.	CBS Sportsline	1,491,000
15.	NFL.com	1,282,000

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Interactive

ACTV interacts with TCI

Dallas digital launch likely, maybe in time for NBA playoffs

By Richard Tedesco

ACTV took a giant step toward becoming the first viable U.S. interactive TV service when it drew a commitment from Tele-Communications Inc. for a universal launch of ACTV on TCI systems.

All signs point to Dallas as the first TCI system that will sell the enhanced sports programming service, for $9.95. ACTV's related deal with Fox Sports targets Fox Sports Southwest as the spawning ground for the nascent service among the Fox regional sports nets. And the first subscribers may get a glimpse in time for the NBA playoffs.

That would enable ACTV to showcase its features as it seeks to establish itself as something more than a gimmick.

For instance, ACTV subscribers could call up their own instant replays, even as the action continues. Alternative camera angles let fans isolate a camera angle on a player from either team. ACTV users also can summon stats on-screen as the action continues.

The TCI link came as no surprise: TCI had conducted an 18-month test of the service among 1,000 subscribers on its system in Ventura County, Calif. ACTV drew another important imprimatur from NextLevel—now General Instrument again—when it invested $1 million in ACTV last year.

Rollout beyond Dallas "depends on TCI's needs and Fox Sports Southwest's needs," says David Reese, president of ACTV Entertainment. Reese says that the location of its master control center in Dallas was a prime reason for launching there. TCI's speed in deploying digital set-tops will dictate the rollout schedule for ACTV and other digital services. And TCI doubtless will push the service as the first of what digital can do for cable viewers.

ACTV is confident of delivering transmission quality to complement the Fox Sports properties. "This is digital programming of the highest quality," says David Alworth, vice president of ACTV Entertainment, citing ACTV's 4:1 compression ratio.

Now all ACTV needs to do is ramp up distribution in TCI systems and convince sports fans that its service adds a vital dimension to their sports viewing. But industry watchers wonder whether more than a handful of TCI's subs will pony up for ACTV if TCI markets digital services the way it markets analog now. *TM*

'Pretender' fans can take online aliases

Following in the footsteps of Brigitte in *The Pretender*, a second character in the NBC series, Travis, will probably appear online even before he speaks on-air.

While they're waiting for Travis, *Pretender* fans can fictionalize themselves on the site as Official Centre Operatives (OCOs), complete with office space, fake dossiers and e-mail accounts. They'll be able to exchange messages with other secret agent wannabes, all in pursuit of clues on the whereabouts of Jarod, the series protagonist.

Permitting the OCOs to act out espionage on *Pretender Adventure* extends the strategy NBC and the producers have been pursuing: creating an online experience consistent with the spirit of the series.

The show's producers claim that *The Pretender* draws 20% of all traffic on the NBC Website. After having tested the concept among 10,000 PC users over the past six weeks, they clearly expect to have a hit.

The idea is to draw together a virtual community of users around this show. By the time Travis shows up, NBC should know how many PC users want to play Pretenders.—*Richard Tedesco*

RealNetworks, Microsoft, Sun make multimedia moves

RealNetworks further integrated its streaming technology with Microsoft and struck a strategic deal with Sun late last month. Meanwhile, Microsoft issued a new beta release of its NetShow streaming technology, which was immediately adopted by Fox News Online, Warner Bros. and Bloomberg.

The RealSystem 5.0 RealServers that drive RealNetworks' streaming technology can now interoperate with Microsoft's Windows Media Player. RealNetworks will provide a filter to enable the two technologies to integrate when Microsoft ships the Media Player with its Windows 98 and Windows NT 5.0 operating systems.

Meanwhile, RealNetworks and Sun struck a strategic porting and marketing deal to make RealSystem 5.0 streaming products available on Sun's Solaris, Ultra desktop and Sun Enterprise servers. The deal is aimed at enabling broadband and midband streaming solutions of the sort that MediaOne is exploring in streaming its New England Cable News Service online. Tele-Communications Inc. is planning a similar arrangement with Sun.

Microsoft, which holds a minority stake in RealNetworks, also advanced its own streaming technology, issuing the beta version of NetShow 3.0. Microsoft emphasized the new NetShow's flexible bandwidth support, with its capacity to accommodate as many as 1,200 users at 28.8 kb/s on a single Pentium II server. NetShow 3.0 uses the Windows Media Player as its interface for accessing data streams from other players, including RealNetworks and QuickTime.—*Richard Tedesco*

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Online Services

Bloomberg, CNet combine online

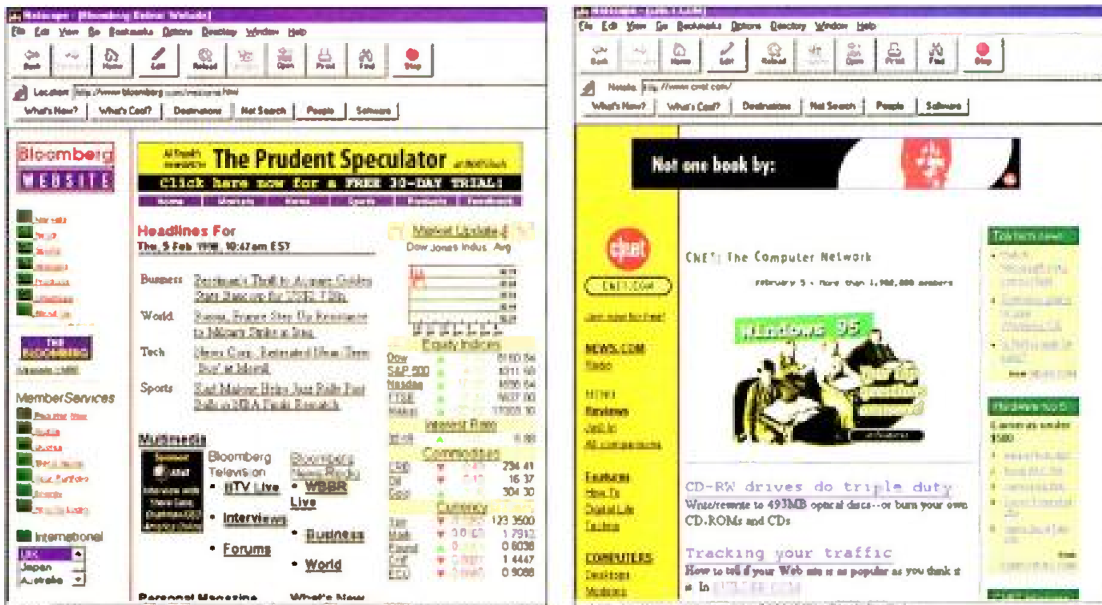
By Richard Tedesco

Online competitors Bloomberg and CNet became the latest odd bedfellows in a convergence expected to lead to new financial services online.

News.com Investor, combining CNet's online news coverage and Bloomberg's market trading data, is slated to debut during the first quarter of 1998. A Snap! Finance site CNet intends for second quarter will feature market news from Bloomberg.

The companies intend to promote the services on their media outlets. Bloomberg also plans to spend $1 million per year in ads. Beyond that, the companies would not comment on their financial commitments.

The two companies are also focusing on incorporating audio and video content. "We are building a strong foundation for future development between our two companies as the new broadband initiatives prmoise to render audio and video a real competitive advantage on the Internet," says Halsey Minor, CNet chairman and CEO.



Bloomberg and CNet will be extending their brands online with new products Snap! and News.com Investor.

News.com Investor and Snap! Finance are planned as ad-supported free access Websites in the increasingly competitive online financial news site business. CBS launched a stock market information site last year and Fox News recently added real-time stock quotes to the business area of its site. *TM*

Standards

RSA gets security spot in modem standard

By Richard Tedesco

RSA Data Security struck a deal with CableLabs last week making RSA the supplier for security software installed in all Multiple Cable Network Systems modems.

Under terms of the agreement, RSA will receive unspecified per-unit royalty payments from both modem makers and MSOs. The universal modem standard shepherded by CableLabs for the cable industry was developed by Multimedia Cable Network System Holdings, a partnership between Tele-Communications, Inc., Time Warner Cable, Cox Communications and Comcast.

That powerful confluence represents approximately 85% of the existing cable subscriber base in the U.S. Strategically, it means a dramatic expansion of RSA's business beyond its core markets of providing security for the Internet and intranet markets.

Modem security is a key issue for the encryption-conscious cable industry, as the financial potential of cable modem services rests partly in secure transactional services. "We have a unified standard and unified security," says Richard Greene, CableLabs president, who expects the MCNS standard to be adopted for cable modems abroad as well.

Greene predicted "volume production" of MCNS modems by year's end, with 30 different manufacturers now building units based on the new specification. CableLabs estimates the current cable modem universe at 100,000 units, up from 10,000 one year ago. Greene expects more dramatic growth in 1998.

RSA will draw its royalties on the MCNS units from manufacturers when the boxes ship, according to Jim Bidzos, president of RSA Data Security, who downplayed the pass-through cost to consumers. Bidzos declined to quantify RSA's expectations of royalties, but compared the CableLabs pact to existing deals with Microsoft and Netscape. RSA's software works with both companies' browsers. *TM*

Calendar

Feb. 11-13—Networked Entertainment World Conference, presented by Softbank Forums and the American Film Institute. Beverly Hills Hilton, Beverly Hills, Calif. Contact: Monica Vila, (212) 840-7280.

Feb. 23-25—Wireless '98, wireless telecommunications conference and expo presented by the Cellular Telecommunications Industry Association. Georgia World Congress Center, Atlanta. Contact: Martha Watson, (202) 785-0081.

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Senior Director/ Assistant General Manager

Radio Disney is a new, 24-hour music-intensive radio network targeting kids, produced by Disney/ ABC. National rollout began August, 1997 and the network is already heard in 15 markets including LA, San Francisco, Boston, and Seattle.

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Scott C. McCarthy,
Vice President/General Manager
Radio Disney
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FAX: 972/776-4646

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Western Region Advertising Sales Manager for major brand name company. Three to five years radio experience required, preferably network. Excellent benefits, salary commensurate with experience. A wonderful opportunity for the right self-starter. Equal Opportunity Employer. For immediate consideration, please send resume to: Box 01303.

#1 Central Coast Radio Stations looking for experienced General Sales Manager. Must have a minimum of five years sales management experience. Position requires experience with local and national sales. Position offers stable ownership, attractive living location and great compensation. Reply to Box 01324 EOE.

Sales manager with experience needed for 3 aggressive FMs in Champaign IL. a Great college town! Ability to train, supervise, manage sales staff essential. Privately owned with 26 years in radio, other media. Superb growth opportunity in Champaign and elsewhere. Salary, bonus, 401K, stock option. Resume: Jim Glassman, President, Community Service Radio, PO Box 3335, Peoria IL 61612-3335. Fax: 309-694-2233. EOE F/M

HELP WANTED TECHNICAL

#427 - Broadcast/Recording Technician, Audio Engineering Responsible for the technical operation and technical quality of programs and program segments produced in technical facilities and for the technical aspects of remote assignments. Works rotating shifts throughout the broadcast day and week - 24 hours a day, 365 days a year. Predominantly works in support of news programming. High school degree required, and Bachelor's degree in broadcasting, audio recording, or a related field preferred. Minimum of three years hands-on technical broadcasting and/or production experience required. Demonstrated knowledge of audio, recording and radio production theory and practice required. Ability to work rotating shifts required. On-air and shift work experience preferred. Public radio experience preferred. Send or fax cover letter and resume identifying position by number and title to: National Public Radio, Human Resources Department, 635 Massachusetts Ave. NW, Washington, DC 20001-3753. Fax: 202-414-3047. EOE/AA/M/F/D/V. Also visit our web site at: www.npr.org

Director of Radio Engineering, investigate upgrades, improve audio processing, inspect radio properties. Provide technical leadership to radio station management. BSEE preferred. Five years experience in RF maintenance and/or consulting. Fax or send resume: Randy Price, Vice President of Engineering, Journal Broadcast Group, Inc., 720 E. Capitol Drive, Milwaukee, Wisconsin 53212. Fax 414-967-5540. Journal Broadcast Group, Inc. is an employee owned EOE.

HELP WANTED NEWS

WAMC Northeast Public Radio seeks a managing editor for its National Productions division. The right candidate will be a seasoned broadcast professional with high journalistic standards and management ability. Duties include resource allocation, program quality control and staff management. Apply in writing to WAMC Managing Editor Search, PO Box 66600, Albany, NY 12206. No calls. EOE. Women and minorities encouraged to apply.

Central Illinois radio with strong tradition in local news coverage has opening for newsperson. Call 217-245-7171 or send tape and resume to WLDS, Box 1180, Jacksonville, IL 62651.

HELP WANTED MARKETING

#494 - National Representative for Corporate Marketing, Development *Note: The incumbent works out of their home office in the Midwest.* Secures corporate funding, using consultant selling techniques, through direct contacts with senior management in corporations, advertising agencies, and public relations firms. Makes formal presentations to explain how executives may use support of public radio to enhance formal their corporate goals; strategically prospects assigned geographic territory; contacts prospects by telephone and letter, and follows-up with face-to-face meetings; participates in the preparations of materials to be presented or sent to prospects; and works with member stations in partnership to seek funding for national underwriting. Bachelor's degree in a related field or equivalent experience required. A minimum of 6 years experience soliciting underwriting for radio and/or television, with a proven track record of success in the underwriting for radio and/or television, with a proven track record of success in the corporate world, required. Excellent written and oral communication skills and computer literacy required. Commercial radio sales experience preferred. Must be able to travel as needed. Send or fax cover letter and resume identifying position by number and title to: National Public Radio, Human Resources Department, 635 Massachusetts Avenue, NW, Washington, DC 20001-3753. Fax 202-414-3047. EOE/AA/M/F/D/V. Also visit our web site at: www.npr.org

HELP WANTED PRODUCTION

WAMC/Northeast Public Radio seeks a producer/co-host for its nationally syndicated program on education, "The Best of Our Knowledge." Excellent production, writing and voice a must. knowledge of education, pre-K through PhD a big plus. Apply in writing to WAMC Producer Search, PO Box 66600, Albany, NY 12206. No calls. EOE. Women and minorities encouraged to apply.

HELP WANTED PROGRAMMING

Creative Music Director and On-Air Music Host. KCRW-FM, the leading National Public Radio station in Southern California, is seeking a gifted music programmer to host station's signature 3-hour daily music program, *Morning Becomes Eclectic*. Format includes eclectic music mix (pop, world-beat, alternative), interviews and regular live performances with cutting-edge, as well as name artists and bands. Also to develop new air talent and provide artistic and promotional leadership. Experience with on-air fundraising or commercial announcing required. Great opportunity in the music and entertainment capitol. Deadline: March 1, 1998. Send letter and resume now to: Ruth Seymour, General Manager, KCRW, 1900 Pico Blvd., Santa Monica, CA 90405. KCRW is an Equal Opportunity Employer.

HELP WANTED RESEARCH

#375 - Research Manager, Programming, Strategic Planning and Audience Research Analyzes Arbitron data to determine audience levels for NPR programs; generates reports on NPR member station usage of NPR programs; monitors programming trends in the radio industry; manages the collection of data for department databases; designs and manages research studies concerning performance and carriage of NPR programming; and supervises staff and/or consultants assigned to research tasks and projects. Bachelor's degree or equivalent experience required, and Master's degree or equivalent experience preferred. Minimum of three years experience using research to support radio broadcast activities, and one year of experience using Arbitron data. Familiarity with market research methodology; knowledge of statistical methods; demonstrated computer proficiency in using spreadsheets, databases, and statisticalpackages; and demonstrated ability to clearly communicate research findings and implications required. Knowledge of the public radio system preferred. Send or fax cover letter and resume identifying position by number and title to: National Public Radio, Human Resources Department, 635 Massachusetts Avenue, NW, Washington, DC 20001-3047. Fax 202 414-3047 EOE/AA/M/F/D/V. Also visit our web site at: www.npr.org

SITUATIONS WANTED MANAGEMENT

Former GM of #1 radio station in Las Vegas, KJUL, now seeking new position. I have been in broadcasting and advertising management for 29 years with a proven track record. I will improve your bottom line. Call Bill DiMeolo 702-658-6161.

TELEVISION

HELP WANTED SALES

Traffic Manager. Seeking experienced Traffic Manager to oversee daily operations of two Traffic Departments in this Cleveland LMA (WOIO/CBS and WUAB/UPN and Cleveland Indians, Cavaliers and Kids). Candidates should have full training in and experience with Enterprise or comparable traffic systems; working knowledge of computers and networks; ability to work closely with sales staff and managers to maintain inventory control. Must be able to work under deadline pressure while handling multiple tasks. Excellent supervisory and interpersonal skills a must. Not for the faint of heart. Please send or fax resume to: Tom Humpage, GSM, WOIO/WUAB TV, 1717 E.12th St., Cleveland, OH 44114. Fax: 216-515-7152. Equal Opportunity Employer.

Traffic Positions: WWOR-TV is currently recruiting for two Traffic positions available in our Secaucus, New Jersey location. We are seeking a Commercial Copy Coordinator with two to three years experience specifically in the area of commercial copy. Responsibilities include interpreting commercial instructions, scheduling commercial copy and handling paid programming. We are also seeking a Traffic Coordinator with one to two years of general traffic experience. Responsibilities include scheduling program information, maintaining program formats and producing a final broadcast log on a daily basis. Must be accurate, detailed oriented and have strong organizational and computer skills. Previous BIAS experience a plus. If qualified, send resume and salary requirement to: Human Resources, WWOR-TV, 9 Broadcast Plaza, Secaucus, NJ 07096. EOE/MFHV.

Number one Midwestern NBC affiliate is currently accepting applications for a Local/Regional Account Executive. The ideal candidate would be an aggressive self starter, with excellent communication, presentation, and organizational skills. A proven track record in new account development and agency negotiation skills are necessary. TVScan experience a plus. Reply to Box 01325 EOE.

Local Sales Manager. WWAY-TV3, in Coastal Wilmington, NC is looking for a Local Sales Manager to lead our successful sales team. Strong team building and coaching skills through positive motivation essential. Candidate should be promotionally oriented, computer literate with knowledge of TVScan, Media Audit and STAR. If you're looking for a great opportunity in a great community send resume and cover letter immediately to General Sales Manager, WWAY-TV3, PO Box 2068, Wilmington, NC 28402. No phone calls please. EOE M/F/V/D.

Local Account Executive. Univision owned and operated New York station is looking for a dynamic and aggressive account executive. Think marketing and get creative and you will be extremely successful with the fastest growing segment in advertising...Spanish Language Television. Responsible for all aspects of handling local accounts including: utilizing marketing tools and preparing and delivering presentations. Must have full command of the Nielsen Ratings as well as verbal, written and organizational skills. Full knowledge of IBM compatible computers, MS Office 97 (Excel, Powerpoint, Word) and TV Scan. Looking for a person with 5-8 years experience and a four-year college degree. Bilingual is a plus. Candidate should apply in person. 605 Third Avenue, 12th Floor, New York, NY or call 212-455-5420. EOE.

General Sales Manager: Major group owned NBC affiliate in Northeastern Medium Market seeking a GSM with strong leadership skills. Candidates should have 2-3 years sales management experience, preferably as LSM. Must be experienced and creative in pricing, inventory control and sales promotions. Great opportunity with strong station and growing Group. Reply to Box 01323 EOE.

Account Executive. WPMT FOX 43 TV. Top 50 Pennsylvania television station is looking for a hard-working, experienced television sales professional to handle a great list and make it grow. Two years experience in broadcasting sales is preferred. WPMT is a Tribune Broadcasting station. Send resumes to: Pete Remmert, Local Sales Manager, WPMT FOX 43, 2005 South Queen Street, York, PA 17403. EOE.

Account Executive: Terrific company (Disney, ABC, Inc.), a great location (Raleigh/Durham) exciting growth market (#29 and growing!) = an opportunity of a lifetime for the right person! 3-5 years TV sales experience a must, strong sales performance and negotiation skills along with computer proficiency a necessity. Knowledge of pure and applied research, strong verbal and written communication skills required. A creative new business leader will round out our team! Send resume to: Donna Sorensen, Local Sales Manager, P.O. Box 1950, Raleigh, NC 27602. No phone calls. EOE.

Account Executive, WPVI-TV, the ABC, Inc. owned station in Philadelphia, seeks an Account Executive to join our local sales staff. Applicants should have media sales experience, preferably in TV. Position requires the ability to work with advertising agency media departments, as well as an innovative and successful track record in marketing/new business development. Mail or fax resume to Lisa Hipp, Sales Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. Fax 215-581-4515 EOE

Television Startups! Make big money! Seeking proven *General Sales Managers*, *National Sales Managers*, *Local Sales Managers* and *Account Executives*. Come join a company where you count. Grow with us and have fun doing it. Champions please send resumes to Box 01319 EOE.

HELP WANTED MARKETING

Writer/Producer Marketing & Promotion. Can you write dynamite news topicals that keep viewers away from their remotes? Solid news generics that build viewer loyalty and reinforce your brand? WGAL 8 has an immediate opening for a Writer/Producer in the Marketing and Promotion Department. We're looking for someone with a minimum of two years experience in on-air promotion production, who can take a project from concept to completion. Strong writing skills and hands on videotape editing experience are required. AVID editing knowledge is a plus. Send your resume and tape: John Baldwin, WGAL 8, 1300 Columbia Avenue, Lancaster, PA 17604-7127. EOE, M/F/H.

Vice President for Marketing. Excellent opportunity as a member of executive team reporting to the CEO. Plans, directs and coordinates overall marketing plan for membership, corporate marketing and underwriting. Evaluates timely adjustment of marketing strategy and plans to meet changing market and conditions. Provides marketing advice and guidance to various operating units to ensure overall effectiveness. Directs the long range planning program to ensure optimum use of organization's resources in defining and planning goals, and objectives for the achievement of corporate growth and profitability. Excellent salary and benefits. Degree with considerable experience in broad range of marketing management in a public television environment. Send resume in confidence to: Vice President, Administration, WPBT2, PO Box 2, Miami, FL 33261-0002. An Equal Opportunity Employer. M/F/D/V.

HELP WANTED TECHNICAL

TV Chief Engineer. KOED-TV, Tulsa, is seeking a hands on Chief Engineer with a strong transmitter background along with studio maintenance experience to be responsible for the transmitter maintenance and supervision of 2 Maintenance Engineers. Need supervisory and organizational skills. 3 years RF broadcast experience required. Great opportunity for someone in an Assistant Chief Engineer position. Send resume and salary history to Personnel. Oklahoma Educational Television Authority, PO Box 14190, Oklahoma City, OK 73113. AA/EEO.

Maintenance Technician. WHAS11 is looking for a maintenance technician with 3-5 years of broadcasting experience to support news department. Main responsibility includes repairing and troubleshooting video tape recorders. Emphasis is in ENG maintenance and with SNG equipment. Component-level repair of recorders and cameras. Ability to maintain Betacam and SX formats necessary. Degree in technical field or equivalent experience required. Send cover letter and resume to: Cynthia Vaughan, Human Resources Director. Human Resources #805, WHAS 11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

Maintenance Engineer. If you're versed in NTSC & PAL, understand 601 digital, speak in GHz, can change an upper drum, and trouble shoot to component level, we'd like to talk to you. Immediate opening. SBE Certification preferred. Send resume, compensation requirements, and professional references to: Human Resources, Eyemark Video Services, 310 Parkway View Drive, Pittsburgh, PA 15205. (EEOC) Satellite/Syndication/International distribution.

Maintenance Engineers. KDFW FOX 4, the Dallas/Ft. Worth FOX O&O, currently has openings for Maintenance Engineers with 2 - 4 years experience. Position #1 requires experience in the repair of studio broadcast equipment to the component level, including Sony Betacam Equipment. Position #2 requires background in RF, full power transmitters and studio maintenance. Rush resume and letter of interest to Human Resources, 400 N. Griffin Street, DAllas, TX 75202. EOE/M/F/D/V.

KOMO (ABC 4) Television is currently accepting resumes for the position of Broadcast Maintenance Technician. Must have a min. of 5 years exp. Skills req. are broadcast systems troubleshooting and repair of studio a. and v. equipment, digital equipment, computer systems, ENG equipment, a. and v. recording. FCC General Class License or SBE Certification desirable. Please send resume to KOMO TV, Human Resources Department, 100 4th Avenue North. Seattle, WA 98109. EOE.

Full-Time Master Control Operator. Responsibilities include on-air operations, satellite feeds, computer based switching. Hours will vary. Over-night and weekend shift inclusive. Please send or fax a resume by 2/9/98 to Attn: James Holowaty, KXAN-TV, 908 West MLK, Austin, TX 78701. 512-703-5301.

ENG Control Coordinator. WSOC-TV needs an experienced microwave coordinator who can handle a number of incoming liveshots at one time. An understanding of field work and/or satellite truck operations is a plus. This person is responsible for coordinating all incoming live and satellite shots for our main newscasts. This is not for beginners. Send resume to: Bill Bruce, News Operations, Dept. 95, WSOC-TV, 1901 North Tyron Street, Charlotte, NC 28206. EOE M/F.

Director/Technical Director: Looking for a Director/Technical Director responsible for the direction and technical direction of newscasts and public affairs programs. Candidate must possess excellent communication and leadership skills. 1-2 years experience directing live newscasts and public affairs programs required. Experience with GVG300, DPM700, and Chyron desired. Solid knowledge of lighting, audio, and general studio operations preferred. Please send resume and VHS tape to Matt Heffernan, Director of Operations and Technology, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. Pre-employment drug screening required. EOE.

Director of Engineering: Small Hi-Tech manufacturer poised to enter DTV arena seeks a versatile technical person. The ideal candidate will be experienced in television transmission, have new product development and manufacturing experience, and be comfortable working at a circuit level. This is an executive position reporting directly to the president. Salary commensurate with experience. Located in Somerset, NJ. Non-smoking environment. Send resume and salary history via fax to (732) 302-0206, e-mail to judymueller@worldnet.att.net or mail to MSI, 12A World's Fair Drive, Somerset, NJ 08873.

Assistant Chief Engineer. WTVM-TV is seeking a highly motivated, multi-skilled, hands-on individual with management ability to become our Assistant Chief Engineer. Minimum of 5 years experience in Broadcast or related field. Must possess systems planning, maintenance, and installation experience. Strong computer skills and experience with networks is desired. FCC General Class license and/or SBE Certified is preferred. Pre-employment drug test required. Send resume to Martha Smith, WTVM-TV, PO Box 1848, Columbus, GA 31902. EOE.

HELP WANTED NEWS

Weekend Producer. We're looking for a producer who can produce a customer centered newscast. Someone who can sell, not stack. They must have experience in managing ideas and moments throughout the day. At least two years producing experience in network affiliated TV is preferred. If you're ready for a real challenge send tape and resume to Mark Pipitone, Executive Producer, KMOL-TV 4, PO Box 2641, San Antonio, TX 78205. An EOE employer.

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

Here's your chance to crack open that door to anchoring and experience the beautiful Pacific NW. KVEW TV is seeking a weekend anchor/producer with the skills to lead an energetic young team on the weekends. You must also be a solid reporter who can enterprise stories and be able to go it alone in the field. One year experience required. Valid drivers license required. Send resume/VHS tape to: EEO Coordinator, 1610 S. 24th Avenue, Yakima, WA 98902. KVEW TV is an Equal Opportunity Employer and encourages women and minorities to apply.

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

WBKP-TV is expanding,.. entry level, combo reporter/photog needed for general assignment work which includes shooting, writing, and editing. New equipment. Need self-starter. Anchoring experience helpful as this position will also include future week-end sports anchor slot. Female and minorities encouraged to apply. WBKP-TV is strictly EOE. Tapes and resumes to: Dick Reynolds, News Director, WBKP-TV, 1122 Calumet Avenue, Suite 5, Calumet, Michigan 49913. Phone 906-337-9990. Fax 906-337-5598. No calls prior to 3:00 pm eastern.

Tape Editor: WHAS11 is looking for a college graduate with at least two years experience editing video tape in broadcasting. Main responsibility will be to edit tapes for daily newscasts. Non-linear editing experience preferred. Excellent organizational skills are necessary. Candidate must be able to work weekends and evenings as needed, about 29 hrs per wk. Send cover letter, tape, and resume to: C. Vaughan, Human Resources Director, Human Resources #804, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V

TV - News Video Editor/Video Photojournalist. KFSN-TV, Fresno, (an ABC-Owned Station) has an opening for a Video Tape Editor. Applicants should have at least two years of News editing experience. Applicants must be familiar with Betacam equipment, satellite network feeds, and have video camera experience. Must be able to edit fast and have news package editing skills. Send tape and resume to: KFSN-TV, Personnel Dept., 1777 G Street, Dept. BC, Fresno, CA 93706. KFSN-TV is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Sports Anchor: WYFF-TV, the NBC Pulitzer station in Greenville, SC is searching for a Weekend Sports Anchor. This #2 person in our Sports Department should also possess excellent reporting and sports photography skills. College degree and at least one year of anchor experience in a commercial television newsroom. Tapes/resumes to Human Resources Manager, WYFF-TV, 505 Rutherford St., Greenville, SC 29609. EOE

Reporter: WYFF-TV, the NBC Pulitzer station in Greenville, SC is searching for a digger and storyteller with exceptional writing and *Live* skills. College degree and at least one year of experience. Tapes/Resumes to Human Resources Manager, WYFF-TV, 505 Rutherford St., Greenville, SC, 29609. EOE

Producer: KJRH 2 NBC in Tulsa seeking producer with strong news judgement and communication skills for morning show. Responsibilities include overseeing newscast and working with other news managers to develop long-range news coverage plans. Send resume to: KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. No phone calls please. EOE

Reporter: WFMJ-TV, Youngstown's NBC affiliate has an immediate opening for a general assignment reporter. Experience is a must. Please send tape and resume to: Mona Alexander, News Director, WFMJ Television, Inc., 101 W. Boardman Street, Youngstown, OH 44503. EOE.

Reporter. Top 50 ABC affiliate looking for a general assignment reporter with a minimum of 5 years broadcast experience. Strong story telling skills are critical using copy and video. College degree preferred. If you meet the high standards required for this top notch market leader, send cover letter, resume and tape ASAP to C. Vaughan, Human Resources Director, HR #802, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE M/F/D/V.

Reporter - WFSB, a Meredith Broadcasting Group Station and Connecticut's #1 news station is looking for a creative, energetic, experienced and dynamic broadcast journalist to join our team. If working in a fiercely competitive, fast-paced newsroom is for you, send your resume and tape to Steve Sabato, News Director, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

Photojournalist. Top 50 ABC affiliate has an opening for a quality photojournalist. Our station will be going digital spring of 98. Duties will include shooting, editing, and microwave truck operations. Two to three years experience preferred. *No phone calls please.* Send resume and VHS tape to Sullivan Broadcasting Co., Personnel/1A98 PH, 3500 Myer Lee Drive, Winston-Salem, NC 27101. Please refer to source of advertisement in your correspondence. Women and minorities are encouraged to apply. EOE M/F. Sullivan Broadcasting Company, Inc. is an Equal Opportunity Employer. *Please note:* VHS is the only tape format accepted.

News Videotape Editor: WTNH-TV is looking for an organized, creative and fast news editor. We are looking for someone who can work under extreme deadline pressure as well as cut magazine style features. Minimum 2 years broadcast beta news editing required. AVID newscutter experience a plus. Please send non-returnable tape and resume to: Tom Manning, News Ops Manager, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

News Videotape Editor (Full Time). WSOC-TV is looking for a full-time videotape editor to assist with our daily news product. One to two years experience preferred. Send tape and resume to: Bill Bruce, News Operations, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

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

News Photographer. WKRC-TV News has an immediate opening for a full time and part time Videographer. Full time candidates should have a minimum of two years shooting and editing experience and the ability to perform well under deadline. No Phone Calls. EOE. Send resumes, tapes and/or application: WKRC-TV, Attn: Business Office - FT/PT, 1906 Highland Avenue, Cincinnati, Ohio 45219. An Equal Opportunity Employer.

News Photographer. WTVD-TV, an ABC owned station has an immediate opening for an experienced News Photographer. The position requires the ability to handle a high story count and to work well under pressure. No clock watchers. Excellent lighting and composition skills a must. Send non-returnable tape to: Ted Holtzclaw, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

News Anchor. We're looking for an experienced, 6 and 11 anchor to compliment our male anchor. The candidate we'll select will show the impact of the story while anchoring daily on set, live in field or on tape. If you can achieve excellence, we want to hear from you. Send a non-returnable VHS tape and resume to Bob Yuna, WCHS-TV News Director, 1301 Piedmont, Charleston, WV 25301-1498. No phone calls, EOE.

Morning Newscast Producer: WTVD-TV, Raleigh-Durham, NC. 3-5 years experience in news writing and producing required. Best candidate is currently producing a newscast with lots of live coverage surrounded by action graphics and hot copy. This newscast is a ratings leader and has a tradition of winning overnight breaking news coverage. Strong organizational skills, work ethic and leadership needed. Are you prepared to take this broadcast to the next level? Contact: Rick Willis, Executive Producer, WTVD-TV, PO Box 2009, Durham, NC 27702. EOE.

Morning Anchor/Reporter: WBTV, the CBS station in Charlotte, NC is looking for an anchor for our morning shows. Must have at least 4 years anchoring experience in a mid to large size market. Must have strong reporting background with extensive live experience. Send tape, resume, and references to Jim Newman, WBTV, Assistant News Director, 1 Julian Price Place, Charlotte. NC 28208. EOE.

Meteorologist: WICZ-TV, a FOX affiliate in the Binghamton television market (#152) has an opening for an entry level meteorologist for our prime time 10:00 pm news Monday through Friday. Send non-returnable VHS tape, resume and references to WICZ-TV, Dean Adams, ND, PO Box 40, 4600 Vestal Parkway East, Vestal, NY 13850. EOE.

Meteorologist wanted: Dynamic station with active weather, seeking a degreed meteorologist to join our team. We have all the tools including our own Doppler Radar, Super Genesis and everything else. If you are dynamic and excited about joining a great weather team, send a tape (no older than 1 week), resume, references and salary to Allen R. Sandubrae, News Director, KARK-TV, 201 West 3rd Street, Little Rock, AR 72201. Equal Opportunity Employer, minorities encouraged to apply. Will fill this position as soon as we find the right person. Is this you? AMS seal helpful. This will be either for weekends or AM/Noon - depends on you.

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

Executive Producer. NewsChannel 27 needs an out of the box thinker. We have a great, new, cutting edge look, a state of the art control room under construction, and all the tools. Now we need you. You're a conversational writer who puts flair and style into your newscasts, but doesn't forget about journalism. This is a great opportunity for someone who wants to break into management. Rush your VHS tape, resume, and references to Doug Crary, News Director NewsChannel 27, 8927 Thomasville Road, Tallahassee, FL 32312. Women and minorities are encouraged to apply. EOE.

Executive Producer/Newscasts. We need a leader who can give our newscasts creativity and edge. Come live in beautiful Salt Lake City and work in a newsroom alongside 70 thoughtful and competitive journalists. Please send your resume to: Tom Sides, News Director, KTVX-TV, 1760 Fremont Drive, Salt Lake City, Utah 84104. KTVX. a Chris-Craft/United Television Station, is an Equal Opportunity Employer.

Editor. Local television station looking for a creative, dynamic, self starter on line editor. Knowledge of Grass Valley Group VPE Series 151 a must. 3 to 4 years of experienced required. Apply in person at: 24 Meadowlands Parkway, Secaucus, New Jersey 07094. EOE.

Desk Assistant: Entry level position for an energetic, self-starting, highly organized individual. Responsibilities include script organization, file tape distribution and other general newsroom functions. Previous newsroom experience a plus. Please send resumes only to: Liz Mrvica, WABC-TV, 7 Lincoln Square, NY, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Cameraperson Production/ENG. Local television station looking for an experienced cameraperson. 3 to 5 years of experience. Must be creative, dynamic and know the tri-state area. Apply in person at: 24 Meadowland Parkway, Secaucus, New Jersey 07094. EOE.

We are the news staff of WGME-TV. We love the things that make Maine special and we place great value in the relationship we have with our viewers News Directors who shares those values. We want to be inspired by a teacher, a visionary, a person integrity who is passionate about the local news business and is committed to delivering quality products. We want to work for the person who manages from the middle of our newsroom as a player/coach. If we have described you, we invite you to send a resume and a vision statement to: WGME-TV, P.O. Box 1731, Portland, ME 04104. WGME-TV if part of the Guy Gannett Communications TV Group and is an equal

Beijing Cameraman, WTN Beijing. Worldwide Television News, the world's foremost television news agency, seeks a camera operator/ videotape editor videojournalist for its bureau in Beijing, China. Strong camera and editing skills and experience required, preferably in a broadcast news environment. Preference will be given to candidates who speak fluent Mandarin and do not have a Chinese passport. Candidate must be willing to travel within and outside China. Applications with tape, resume, language abilities and nationality of passport should be sent to Lowndes Lipscomp, Vice President and Managing Editor, WTN, The Interchange, Oval Road, Camden Lock, London NW1 7DM, United Kingdom. Deadline is February 21, 1998.

Associate Producer. WHAS11 is seeking an individual with strong writing skills to assist newscast producer to edit tape and coordinate live shots and video tape. College degree preferred and television experience preferred. 29 hours per week on Sat morning and noon newscast. Interested candidates forward resume, tape and cover letter to: C. Vaughan, Human Resources Director HR #803, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. belo Kentucky, Inc. is an Equal Opportunity Employer M/ F/D/V

Assignment Desk Editor: Seeking candidate with at least 2 years experience. Duties to include: dispatching reporters and photographers; assisting in the planning of daily and long-term coverage; setting up news stories; gathering facts and writing stories; and communicate with others in the newsroom. Sound news judgement a must. Send resume to ADE1-BC, Box 44227, Shreveport, LA 71134-4227. EOE

Anchor/WAFF-TV is looking for an experienced anchor with strong reporting skills. Send tape and resume to: WAFF TV, Attn: Frank Volpicella, News Director, PO Box 2116, Huntsville, AL 35804. *Absolutely No Phone Calls.* WAFF is an Equal Oopportunity Employer and encourages applications from women and minorities.

Job Opportunities. Satellite News Vehicle Manager/Operator,Satellite News Vehicle Operator. Shockley Com-munications Corporation is accepting applica-tions for a Satellite News Vehicle (SNV) Man-ager/Operator and a SNV Operator. Successfulapplicants will work with all SCC new departments and News Directors as well as other news organizations. There is considerable travel involved and long hours should be expected. The SNV is based out of a central location in WI. Applicants should have experience or knowledge in the following areas, but not limited to: technical knowledge of satellite communications, general electronic trouble-shooting, BSAT requirements, photojournalism (must be able to set-up, shoot and edit news video using a variety of tape formats and systems), news productions, SBE certification preferred, work under very tight time requirements, drive a large commercial vehicle, physically able to lift and carry heavy equipment up stairs and inclines, operate microwave transmit and receive equipment. Candidates must be able to become CDL certified and maintain certification. Drug testing is required. Interested parties should send resumes to: Tod Pritchard, 5727 Tokay Boulevard, Madison, WI, 53719. No phone calls please. Shockley Communications Corporation is an equal opportunity employer.

Anchor needed: Not just your run of the mill anchor wannabe. Someone with personality and professionalism. The ability to be part of a team is critical. We have the product that brings in the viewers, now need to replace a couple of anchors to complete the package. If you're it, then send tapes (no more than one week old), resume, references and salary to: Allen R. Sandubrae, News Director, KARK-TV, 201 West 3rd Street, Little Rock, AR 72203. Equal Opportunity Employer, minorities encouraged to apply. These are mainline positions and will be filled with only the right person.

Anchor/Reporter. WSOC-TV is looking for an anchor who still enjoys being on the street and working the lead story. Previous full-time anchor experience required. No beginners please. We want that seasoned storyteller who wants to make a commitment to Charlotte and the number one news operation in town. Send resume and tape to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

HELP WANTED PROMOTION

Top WB affiliate WB38 WNOL-TV in New Orleans is looking for a *Promotion Writer/Producer.* Do you have a serious creative edge? We need a dynamo to write, produce and live the good life in New Orleans. Must possess a knack for teamwork, the eyes and ears to motivate viewers, and "Mad Dog" winning attitude. Film and AVID experience a plus. Send resume, salary history and demo reel to A. Oliva, WNOL-TV, 1661 Canal Street, New Orleans, LA 70112. *No phone calls.* Deadline: February 18, 1998. EOE.

Top WB affiliate WB38 WNOL-TV in New Orleans needs a *Promotion Manager.* We want an aggressive, hands-on person with a hot track record in building ratings and a colorful, innovative organized take-charge approach to marketing a dynamic station. We demand a leader with a competitive, winning spirit who can also develop revenue through sales and event promotions. Independent, FOX or WB experience a must. Send resume, salary history and demo reel to A. Oliva, WNOL-TV, 1661 Canal Street, New Orleans, LA 70112. *No phone calls.* Deadline: February 18, 1998. EOE.

On-Air Promotion Writer/Producer: United Television Inc., a subsidiary of Chris-Craft Industries, Inc., is staffing for its recently acquired station in Baltimore. *(Though working for the station in Baltimore, the work location for this position is in Secaucus, New Jersey).* Duties will include writing and producing on-air, print and radio promotion for entertainment and other station programming. Support the sales effort where required, i.e. Value added spots, billboards, etc. Work in concert with the Graphics Department to produce advertising and artwork supporting promotion. Your background should include a minimum of 2-3 years experience as a Writer/ Producer creating entertainment promotion. Superior writing skills, creative abilities and all-around knowledge of how a promo department functions are essential. Computer skills necessary. Experience with AVID or Media 100 a plus. If qualified, send tape and resume along with salary requirement to: Human Resources, WWOR-TV, 9 Broadcast Plaza, Secaucus, NJ 07096. EOE/MFHV.

Promotion Writer/Producer. Top 50 market station, owned by a major broadcast group, is seeking a writer/producer for news promotion. Must have strong writing skills, possess a high energy level and a passion for the job. If you can create compelling news topicals, series, teases, POP's and image spots that can grab attention, send your resume and tape to Box 01320 EOE.

HELP WANTED ADMINISTRATION

Executive Assistant/Administrative - Office Manager. Univision owned and operated New York station is looking for an executive assistant to manage the day to day details of effectively running an office. This includes ordering supplies, checking bills, communicating with department heads as well as office equipment technicians. Secretarial and computer skills are mandatory. Full knowledge of IBM compatible computers, MS Office 97 (Excel, Powerpoint and Word). Looking for a dynamic, outgoing person with 5 years experience who is organized and timely. Bilingual is a plus. Candidate should apply in person. 605 Third Avenue, 12th Floor, New York, NY or call 212-455-5420. EOE.

HELP WANTED FINANCIAL & ACCOUNTING

Station Controller. WTVM-TV, ABC affiliate, seeks an accounting professional for the position of Station Controller. Qualified candidates must have a strong accounting background with a minimum of three years experience in a similar accounting and decision making position, providing effective supervision to accounting personnel, generating timely and useful financial reports, preparing budgets and updating financial systems, providing support to other departmental managers, performing all human resource functions, and ensuring compliance with government regulations. Experience with Excel, AS400 applications and ADP on-line service helpful. *Qualified applicants send resume to Lee Brantley, VP/GM, WTVM-TV, 1909 Wynnton Road, Columbus, Georgia 31906.* Equal Opportunity Employer.

Controller needed for growing TV station. Solid credentials and a minimum of 4 years managerial experience a must. CPA or equivalent exp. required, competitive salary package with bonus potential for the right person. No telephone inquiries. Send resume, references and salary requirements. All responses will be treated confidentially. An Equal Opportunity Employer. VP/ GM, KFWD-TV, 3000 West Story Road, Irving, TX 75038.

Accounting Assistant needed at WTWC-TV, the NBC affiliate in Tallahassee, Florida. Experienced in accounts receivable, accounts payable, and payroll. Previous accounting or traffic experience in Columbine preferred. Please fax your resume and salary history to 850-893-6974, Attn: Theresa Bach, Business Manger. No phone calls please. WTWC-TV is an Equal Opportunity Employer. Women and minorities are urged to apply.

HELP WANTED PRODUCTION

PRODUCTION OPERATIONS

"NOW MORE THAN EVER" is the time to join the team at

NBC

The latest breaking news story at NBC is this opportunity for a highly skilled professional to oversee production operations for domestic and foreign, in-house and remote news broadcasts.

Relying on your TV production background and expertise in remote production activities, you will coordinate facilities/manpower/ equipment/satellites and communications for plan daily news programs and special event coverage. Additionally, you will work with financial managers to prepare budgets and expense reports, efficiently schedule time and personnel to meet production requirements, and ensure conformance to collective bargaining agreements and NBC News Standards and Practices.

To qualify, you must have experience in managing news facilities, manpower scheduling, and logistics. Knowledge of feature and spot news production techniques is essential. Strong interpersonal, administrative, organizational, and computer skills are required, as is the ability to travel, work weekends, and complete assignments under deadline pressure. A college degree is preferred.

For consideration, please send your resume to:
Employee Relations Department/SZU
NATIONAL BROADCASTING CO., INC.
30 Rockefeller Plaza,
New York, NY 10112
Fax: 212-664-5761
or e-mail: nbcjobs@nbc.com
No Phone Calls Please.
We regret that we will only be able to respond to those applicants in whom we have an interest.
An Equal Opportunity Employer M/F

Post Production Editor. If you're a post production pro with a reel of kicking promos, we want to see your stuff! We need a talented editor experienced with advanced audio and digital editing suites who can work independently or with the direction of creative services producers. Must maintain a positive attitude under pressure and offer a wide range of creative approaches that maintain consistent station formats. Will need to work overtime as needed. Minimum two years on-line edit experience using advanced edit equipment. Shooting and AVID experience a plus. Rush your resume and non-returnable reel to Lorraine Snebold, KYW-TV, 101 S. Independence Mall E., Philadelphia, PA 19106. No phone calls, please. EOE ADA M/F

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence fall/winter 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED PROGRAMMING

Programming/Cable Assistant. Television station in New Jersey is looking for a Spanish bilingual individual. Knowledge of Windows 95 and Excel a must. Responsible for preparing Program schedules, maintaining tape library, answering phones, and providing necessary programming information to other departments. Candidate should be a quick learner and self-starter. Candidate should apply in person. 24 Meadowlands Parkway, Secaucus, NJ 07094. EOE.

HELP WANTED CREATIVE SERVICES

Chemical TV Designer

NBC-5 (aka: KXAS-TV), the NBC O&O Broadcast Laboratory in Dallas-Fort Worth, has an immediate opening for a Level 3 Chemical TV Designer ***(Senior Graphic Designer)*** to help continue our efforts to prevent bad TV design in the country's 8th largest market. We believe there IS a cure! Quantel, DP-Max, and lots of high-powered desktop lab equipment, including After Effects and Electric Image. We need a designer who can THINK on both molecular and systemic levels.

If interested, please contact:
David Wells, Lab Supervisor.
E-mail: dwells@kxas.com.
Phone: 817.654.6340.
KXAS-TV, 3900 Barnett St.
Fort Worth, TX 76103.

(Actually, this ISN'T science. It's art. So relax. If you want a great graphic design job with lots of opportunity... THIS IS IT!)

SERVICES WANTED

Crews in Britain: Decent ExPosure T.V. Quality one and two man video shoot crews throughout the UK. Specialists in documentaries, news and sports coverage. PAL or NTSC clients BBC, ITV and SKY. Ian O'Donoghue Phone: 011-44-1494-862667 Fax 011-44-1494-864583

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:
Box _______,
245 West 17th St.,
New York, New York 10011

HELP WANTED MISCELLANEOUS

Pioneered in 1842, Belo has grown to become a leading media company encompassing both network affiliated television broadcasting and newspaper publishing operations across the country. Belo owns 17 television stations reaching 14% of the country including: 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMA's): 3 UPN affiliates and one unaffiliated. Belo stations geographically range from Virginia to Hawaii, from Idaho to Texas with 13 stations in the Top 50 markets. The following jobs are presently open at the stations listed below. When sending your resume, please indicate (by job number) in which position you have interest.

Belo is an Equal Opportunity Employer.

Tulsa, OK, KOTV CBS
Maintenance Engineer
Minimum 2 years experience in commercial broadcast and 2 years college or technical training. #BC1-01-1.

Tucson, AZ, KMSB FOX
Studio Engineer
Minimum 3 years experience and versatility in all types of studio equipment. #BC1-02-1.

San Antonio, TX, KENS CBS
Research Director:
Minimum 2 years experience and knowledge with TvScan, Qualitop, Scarborough, and metered methodology. #BC1-03-1.

Spokane, WA, KREM CBS
Broadcast Design Director
Minimum 2 years broadcast design experience utilizing Mac based platform and Photoshop. #BC-04-1.

Boise, ID, KTVB NBC
Executive Producer
Minimum 3 years experience. #BC1-05-1.

Hampton-Norfolk, VA, WVEC ABC
News Reporter
Minimum 2 years reporting experience at a commercial television station, enterprising reporting, investigative reporting, and live reporting. Send non-returnable tape with resume. #BC1-06-1.

Sacramento, CA, KXTV ABC
Senior Promotion Writer/Producer
Minimum 3 years broadcast writing and producing. Send non-returnable tape with resume. #BC1-07-1.

Honolulu, HI, KHNL NBC
Controller
BA in Accounting or Finance. Minimum 7 years experience. #BC1-08-1.

St. Louis, MO, KMOV CBS
News Reporter
Minimum 2 years experience. Strong writing, reporting, enterprising, and live skills a must. Send non-returnable tape with resume. #BC1-09-1.

Houston, TX, KHOU CBS
News Director
Minimum 3 years in newsroom management. #BC1-10-1.

Charlotte, NC, WCNC NBC
News Anchor/Reporter
Minimum 3 years experience reporting and 2 years experience anchoring. Strong on the desk and in the field. Send non-retumable tape with resume. #BC-11-1.

Seattle, WA, KING NBC
Director of Sales and Marketing
Minimum 5 years Management/TV experience. #BC1-12-1.

BELO

Send resume in confidence to:
Belo TV Group, Attn: Job #________
14th Floor
A.H. Belo Corporation
PO Box 655237
Dallas, TX 75265-5237

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PLEASE CONTACT:
MAC MACDONALD
DIRECTOR OF BROADCAST OPERATIONS

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Paralegal Investigator. Jerry "DJ" Strothers; Cleveland's most controversial undercover investigative reporter now seeks new assignment. Visit: JerryDJ.com for samples or call 216-941-7084.

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Tape critiques, coaching, consultation and career guidance for news professionals. We'll give it to you straight. Media Mentors (334) 665-5553.

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Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free stock. Great track record. 847-272-2917.

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(212) 206-8063

CABLE

HELP WANTED TECHNICAL

Broadcast Engineer. The Box Worldwide, Inc. seeks an experienced, reliable, self-motivated Broadcast Engineer to assist with management of nationwide LPTV Network. Practical knowledge of TV transmission systems and project management a must. Maintenance experience with ITS, Acrodyne and EMCEE solid state/tube transmitters a definite plus. Extensive travel required. We offer a competitive salary and comprehensive benefits package. Employment contingent upon the successful completion of a drug test and background check. For consideration, submit your resume with salary history/requirements to: THE BOX (EOE), Attn: Broadcast Operations, 1221 Collins Avenue, Miami Beach, FL 33139. Fax: 305-535-8520. E-mail: jesse@thebox.com. No phone calls please.

The Weather Channel, Atlanta, GA is looking for two motivated and reliable individuals to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidates for maintenance Engineer must have two years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, state-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770)226-2943 or send them:300 Interstate North Parkway, Atlanta, GA 30339 EOE M/F.

HELP WANTED PRODUCTION

THE WEATHER CHANNEL

No place on Earth has better weather.

The Weather Channel® is one of the top U.S. Cable Networks. We've expanded our live coverage, acquisition of video, and use of experts. We've also improved our graphics and interstitials. Our tremendous growth has resulted in these exciting career opportunities for the right individuals:

Executive Producers

We are seeking talented leaders who can push our ratings and drive viewer satisfaction in our key morning and weekend dayparts. They will be responsible for content decisions based on our programming strategy for the weather situation and the daypart.

You'll need the ability to lead and coordinate the work of our talent, producers, directors, tease writers, meteorologists and field crew.

Your successful experience (minimum 3 years) as an Executive Producer is critical in helping us take our growing network to new heights.

THE WEATHER CHANNEL®, located in Atlanta, offers a challenging team-based work environment along with competitive salary and benefits. Please send your resume to:

THE WEATHER CHANNEL®
300 Interstate North Parkway
Atlanta, GA 30039
Attn: Joe Conboy, VP Production

This position is available immediately, with interviews beginning in February, 1998.

THE WEATHER CHANNEL® is an Equal Opportunity Employer.

HELP WANTED MISCELLANEOUS

NEW OPPORTUNITIES

We're the Encore Media Group, the Nation's largest provider of premium movie networks and we're still growing! To accommodate this growth, we need your talent. We have the following opportunities:

TRAINERS

We currently have four Trainer positions open, two in the New York Metro area (job # 407), one in Chicago (job # 406) and one in Los Angeles (job # 405). This position is responsible for developing and implementing effective training and motivational programs for customer contact personnel at affiliated systems.

PRODUCER

This position (job # 355), located at the state of the art National Digital Television Center in Denver, CO, is responsible for origination of on-air material for the network that started it all: **Encore**. You'll write and produce cross-channel promos, trailers and special feature programming.

ON-AIR DESIGNER

Also located in the shadow of the Rocky Mountains at the National Digital Television Center, the On-Air Designer (job # 401) will be responsible for the design and production of on-air franchise material packaging, promotional graphics and effects and interstitial schedule graphics.

Send your resume and work samples to Encore Media Group, P.O. Box 4917, Englewood, CO 80155. Be sure to reference the job number on your envelope. Successful candidate will be subject to drug test. EOE.

HELP WANTED MANAGEMENT

Group cable operator seeking an experienced cable manager to head a cluster of systems. Must have strong leadership qualities and have proven marketing and people skills. Must understand all phases of the cable laws and requirements, including technical. Must have a vision a vision for cable growth being active in the industry desirable. An equal opportunity employer. Please send resumes to: Box 01307 EOE.

ALLIED FIELDS

HELP WANTED CONSULTANT

Senior Media Professional/International-IREX, a leader in international education and training, seeks to fill long-term Resident Advisor and short-term consultant positions in Central and Eastern Europe under its Professional Media Program, a USAID- funded project. Possible long-term RA postings include Bosnia, Serbia, Albania, and other countries in the region. Candidates must be experienced, multi-faceted professionals with business-side and/or journalism experience in either print or broadcast media. The RA will serve as the in-country ProMedia representative assisting with the development of independent media. International experience and local language ability desirable. Submit cover letter and resume with salary history to: Personnel Fax 202-628-8189; email personnel@irex.org EOE.

HELP WANTED TECHNICAL

IMMAD + ECVS, (www.Immad.com/www.ecvs.com) one of the North America's largest combined system Integration companies, is seeking both Senior and Mid-level Television System Engineers for our new Boonton, NJ facility. Our growing public company Is currently designing and building DTV solutions for the broadcast community and have positions open for the right candidates. The Senior Engineering candidate should have the following: a E.E., and/or P.E.; a strong background in Television engineering; departmental management experience; financial management skills at the project level; computer literate and a working knowledge of Office97/AutoCAD. The Mid-level Engineering candidate should have the following: a good background in television engineering; extensive knowledge of AutoCAD; and computer networking and management skills. An EE or PE would be a plus. Please send all info to Rich Bisignano, at rbisign@immad.com.

HELP WANTED PROMOTION

Sherman Oaks PR firm seeks assistant. Growth opportunities. Must be well organized, handle multiple task. Computer skills required. Fax resume to (818)382-2244.

We've got people talking. And more.

PanAmSat Corporation is the world's leading commercial provider of satellite-based communication services. Our global network of 17 state-of-the-art satellites and 7 technical ground facilities enables us to relay video programming and digital communications for hundreds of customers worldwide. We are currently seeking the following for our **Greenwich, CT** headquarters.

Manager, Affiliate Relations

You will develop and implement an affiliate relations program to interface with existing and potential video customers and their affiliates in order to provide value-added services. Will research and set-up a system to identify cable, MMDS and DTH operators who could interface with the PanAmSat satellite fleet.

The selected candidate will have a BA/BS degree and strong understanding/experience with the video programming industry, customer service and affiliate relations. Background in sales, PR or corporate communications a plus. Domestic/international travel required. Multilingual skills preferred.

We provide a competitive salary and benefits package. For immediate consideration, please send resume to: **PamAmSat, Attn: E. Dickins, 1 Pickwick Plaza, Greenwich, CT 06830. Fax: (203) 622-8703. e-mail: edickins@pamamsat.com.** EOE.

PanAmSat

HELP WANTED INSTRUCTION

Faculty, Department of Communication. Teaching and advising students and other normal faculty duties; primarily related to radio-announcing, production, broadcast writing; advising student ratio station. Must support the College's mission of Christian higher education. Full description at http://waynesburg.edu. Write Richard Stanislaw, VPAA, Waynesburg College, Waynesburg, PA 15370; include qualifications, philosophy, references, tape and CV; or, e-mail rstanisl@waynesburg.edu; or, call Richard Krause, Department Chair, 412-852-3240.

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Send resume/tape to:
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245 West 17th St.,
New York, New York 10011

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Phone: 360-705-0774 Fax: 360-705-0873

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Doug Irwin at 415-356-5566
with inquiries

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San Luis Obispo, CA 93401
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TEL: (410)740-0250, FAX: (410)740-7222

Florida Television (LPTV) Stations. Great signals in three highly desirable coastal markets for sale by owner. All offers considered and terms to qualified buyer(s). Asking: Fort Lauderdale $2 million, Fort Myers $395K, Port St. Lucie/Stuart $275K. For info package- Mr. Skinner 954-340-3110.

Alabama non-commercial FM; Florida Keys, very attractive FM, great lifestyle; Central Texas, small market combo, excellent facilities; Mayo Communications, 813-971-2061.

Long Island AM, cash flow, real estate included. Contact Bob Austin, Satterfield & Perry Inc., 813-896-0045.

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JUST CALL:
Antoinette Pellegrino
TEL: 212-337-7073
or
Francesca Mazzucca
TEL: 212-337-6962

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Francesca Mazzucca at (212) 337-6962. .

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: $2.30 per word, $46 weekly minimum. Situations Wanted: 1.25¢ per word. $25 weekly minimum. Optional formats: Bold Type: $2.65 per word, Screened Background: $2.80, Expanded Type: $3.45 Bold, Screened, Expanded Type: $3.90 per word. All other classifications: $2.30 per word, $46 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: $202 per inch. Situations Wanted: $101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Non-Display: Help wanted: $2.30/word. Situations Wanted: $1.25. Bold Type $2.65. Screened Background $2.80. Expanded Type $3.45. Bold, Screened, Expanded Type $3.90.

Color Classified Rates

Non-Display: Highlighted Position Title: $75. Display: Logo 4/C: $250. All 4/C: $500.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: $35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

Broadcasting & Cable

Classifieds

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Display rate: Display ads are **$202** per column inch. Greater frequency rates are available in units of 1 inch or larger.

Non-Display rates: Non-Display classified rates (straights) are **$2.30** per word with a minimum charge of **$46** per advertisement. Situations Wanted rates are **$1.25** per word with a minimum charge of **$25** per advertisement.

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Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category: **Line ad** ❐ **Display** ❐

Ad Copy: ______________________________

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Date(s) of insertion: ______________________________

____

Amount enclosed: ______________________________

Name: ______________________________

Company: ______________________________

Address: ______________________________

City: __________ State: __________ Zip: __________

Authorized Signature: ______________________________

Payment:

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Credit Card #: ______________________________

Name on Card: ______________________________

Exp. Date: __________ Phone: __________

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Datebook

THIS WEEK

Feb. 8-10—*North American National Broadcasters Association* annual general meeting. Wyndham Bel Age Hotel, Los Angeles. Contact: (416) 205-8533.

Feb. 9-10—IP Multicast Summit, conference presented by *Stardust Forums.* Doubletree Hotel, San Jose, Calif. Contact: (408) 879-8080.

Feb. 11-13—"Issues and Arguments in the World of Media," fifth annual *American Association of Advertising Agencies* Media Conference and Trade Show. Disneyland Hotel, Anaheim, Calif. Contact: (212) 682-2500.

Feb. 13-14—*Dan O'Day's PD Grad School.* Summit Hotel Bel-Air, Los Angeles. Contact: Dan O'Day, (310) 476-8111.

FEBRUARY

Feb. 17-18—*South Carolina Cable Television Association* annual winter meeting. Embassy Suites Hotel, Columbia, S.C. Contact: Patti Hall, (404) 252-2454.

Feb. 18-20—"Winning at Credit," 33rd annual *Broadcast Cable Credit Association* seminar. Tropicana, Las Vegas. Contact: Mary Teister, (847) 296-0200.

Feb. 20—*International Radio & Television Society Foundation* newsmaker luncheon and industry conference. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Feb. 24-25—Great Lakes Broadcasting Conference and Expo, presented by the *Michigan Association of Broadcasters.* Lansing Center, Lansing, Mich. Contact: (800) 968-7622.

Feb. 25-27—Texas Show '98, conference and exhibition presented by the *Texas Cable & Telecommunications Association.* San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

Feb. 25-28—29th Country Radio Seminar, presented by the *Country Radio Broadcasters.* Nashville Convention Center, Nashville. Contact: (615) 327-4487.

Feb. 26—*Federal Communications Bar Association* luncheon featuring Bell Atlantic Chairman Raymond Smith. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Feb. 27—Deadline for entries for the *1998 Radio-Mercury Awards.* Contact: (212) 681-7207.

Feb. 28–March 3—*Small Cable Business Association* annual National Cable Conference. Washington Court Hotel, Washington. Contact: (510) 462-2473.

MARCH

March 4—Deadline for entries for the *Unda-USA (National Catholic Association for Communicators and Broadcasters)* Gabriel Awards. Contact: (937) 229-2303.

March 5—*Cabletelevision Advertising Bureau.* Cable Advertising Conference. Marriott Marquis Hotel, New York. Contact: Nancy Lagos, (212) 508-1229.

March 5—"The Year of Digital Television," *International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

March 5—*Federal Communications Bar Association* reception in honor of the FCC commissioners. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

March 6-8—57th annual *Intercollegiate Broadcasting System* conference. Hotel Pennsylvania, New York City. Contact: Fritz Kass, (914) 565-0003.

March 9-13—Second *World Summit on Television for Children.* Queen Elizabeth II Centre, London. Contact: +44 (0)181 576 4444.

March 10—*Cable Television Association of Georgia* 30th annual convention. Peachtree Plaza Hotel, Atlanta. Contact: Patti Hall, (404) 252-4371.

March 10-12—*NIMA International* spring conference. Hyatt Regency Capitol Hill, Washington. Contact: (202) 289-6462.

March 11—*Radio & Television News Directors Foundation* Annual Banquet & Celebration of the First Amendment, featuring presentation of the Len Zeidenberg Award to Mike Wallace. Renaissance Mayflower Hotel, Washington. Contact: Eric Swanson, (202) 467-5211.

March 11-12—*North Carolina Cable Telecommunication Association* winter meeting. Washington Duke Inn, Durham, N.C. Contact: (919) 834-7113.

March 12—14th annual *National Association of Black Owned Broadcasters* Communications Awards Dinner. Sheraton Washington Hotel, Washington. Contact: (212) 897-3501.

March 17-21—*National Broadcasting Society–Alpha Epsilon Rho* annual convention. Sheraton Music City, Nashville. Contact: Richard Gainey, (419) 772-2469.

March 18-20—*CTAM* Digital & Pay Per View Conference. Century Plaza, Los Angeles. Contact: (703) 549-4200.

March 20-22—*Associated Press Television-Radio Association of California-Nevada* 51st annual convention. Disneyland Hotel, Anaheim, Calif. Contact: Rachel Ambrose, (213) 626-1200.

March 26—*Federal Communications Bar Association* luncheon featuring Tribune Broadcasting President Dennis FitzSimons. Capital Hilton Hotel, Washington. Contact: Paula Friedman. (202) 736-8640.

March 26-27—Wireless Cable '98, conference and exhibition presented by the *Wireless Cable Association.* Marina Mandarin Hotel, Singapore. Contact: Susan Bishop, (202) 452-7823.

March 31—"The Business of Entertainment: The Big Picture," eighth annual *Variety/Schroeders* media conference. Pierre Hotel, New York City. Contact: Margaret Finnegan, (212) 492-6082.

APRIL

April 1—*Association of National Advertisers* Television Advertising Forum. The Plaza Hotel, New York City. Contact: (212) 697-5950.

April 3-6—*Broadcast Education Association* 43rd annual convention and exhibition. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 4—*Broadcasters Foundation* charity golf tournament. Las Vegas National Country Club, Las Vegas. Contact: G. Hastings, (203) 862-8577.

April 6-7—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

April 6-9—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 8—*Broadcasters Foundation* American Broadcast Pioneers Breakfast. Las Vegas Hilton, Las Vegas. Contact: G. Hastings, (203) 862-8577.

April 10-11—20th annual *Black College Radio* convention. Renaissance Hotel, Atlanta. Contact: Lo Jelks, (404) 523-6136.

April 14—5th annual T. Howard Foundation fund-raising dinner, presented by the *Satellite Broadcasting and Communications Association.* Tavern on the Green, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 15—SkyFORUM IX, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association.* Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 16-19—*New Mexico Broadcasters Association* 52nd annual convention. Sheraton Uptown, Albuquerque. Contact: Paula Maes, (505) 881-4444.

April 16-19—SkiTAM '98, program of events to benefit the U.S. Disabled Ski Team, presented by *CTAM of the Rocky Mountains.* Vail, Colo. Contact: Deborah Kenly, (303) 267-5821.

April 17-18—*Texas Associated Press Broadcasters* annual convention and awards banquet. Marriott Quorum, Dallas. Contact: Diana Heidgerd, (972) 991-2100.

April 21—*Broadcasters Foundation* Golden Mike Award. Plaza Hotel, New York City. Contact: G. Hastings, (203) 862-8577.

April 28—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

April 29—*Federal Communications Bar Association* luncheon featuring AT&T President John Zeglis. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

MAY

May 2—Fourth annual *Geller Media International* Producers Workshop. Radisson Empire Hotel, New York. Contact: (212) 580-3385.

May 3-6—Cable '98, 47th annual *National Cable Television Association* convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

May 8—Ninth annual meeting of the *National Association of Shortwave Broadcasters.* Holiday Inn–National Airport, Arlington, Va. Contact: (703) 416-1600.

May 15-17—*Federal Communications Bar Association* annual seminar. Kingsmill Resort, Williamsburg, Va. Contact: Paula Friedman, (202) 736-8640.

May 17-20—38th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

May 18-19—*Kentucky Cable Television Association* annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

May 18-20—"Cable & Satellite 98: The European Broadcast & Communications Event," presented by *Reed Exhibition Companies.* Earl's Court 2, London. Contact: Elizabeth Morgan, (203) 840-5308.

May 19—Fifth annual *International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

SEPTEMBER

Sept. 17—BROADCASTING & CABLE Interface XII conference. New York Grand Hyatt, New York City. Contact: Circles Special Events, (212) 213-5266.

Sept. 23-26—*Radio-Television News Directors Association* international conference and exhibition. San Antonio Convention Center, San Antonio, Tex. Contact: Rick Osmanski, (202) 467-5200.

OCTOBER

Oct. 26-28—*Southern Cable Telecommunications Association* Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Oct. 28-31—*Society of Motion Picture and Television Engineers* 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

NOVEMBER

Nov. 9—BROADCASTING & CABLE 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events, (212) 213-5266.

Major Meeting dates in red

—Compiled by Kenneth Ray (ken.ray@cahners.com)

For the Record

http://www.broadcastingcable.com

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in italic.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Ocala, Fla. (BALED-970908GF)—Marion Community Radio Inc. for WHIJ(FM): voluntary AOL from Marion Community Radio Inc. to Ocala Word of Faith Church Inc. *Jan. 26*

Decorah, Iowa (BTCH-971222EH)—Marathon Media of Minnesota LP for KWIK(FM): voluntary TOC from Marathon Media LLC, an Illinois limited liability to Marathon Media LLC, a Delaware limited liability. *Jan. 27*

Caledonia, Minn. (BTCH-971222EJ)—Marathon Media of Minnesota LP for KHTW(FM): voluntary TOC from Marathon Media LLC, an Illinois limited liability to Marathon Media LLC, a Delaware limited liability. *Jan. 27*

Spring Grove, Minn. (BTCH-971222EI))—Marathon Media of Minnesota LP for KQYB(FM): voluntary TOC from Marathon Media LLC, an Illinois limited liability to Marathon Media LLC, a Delaware limited liability. *Jan. 27*

Winona, Minn. (BTCH-971222EG)—Marathon Media of Minnesota II LP for KHME(FM): voluntary TOC from Marathon Media III LLC to Marathon Media LLC. *Jan. 27*

Antigo, Wis. (BTC-971222GF)—Marathon Media of Wisconsin LP for WATK(FM): voluntary TOC from Marathon Media III LLC to Marathon Media LLC. *Jan. 27*

Antigo, Wis. (BTCH-971222GG)—Marathon Media of Wisconsin LP for WRLO-FM: voluntary TOC from Marathon Media III LLC to Marathon Media LLC. *Jan. 27*

Antigo, Wis. (BTCH-971222GH)—Marathon Media of Wisconsin LP for WADC(FM): voluntary TOC from Marathon Media III LLC to Marathon Media LLC. *Jan. 27*

Filed

Weston, W.Va. (BAL-980123GR)—Stonewall Broadcasting Corp. for WAHW(AM): involuntary TOC from Stonewall Broadcasting Corp. to Martin P. Sheehan. *Feb. 3*

NEW STATIONS

Dismissed

Holbrook, Ariz. (BPCT-960108KF)—Northwest Television Inc. for TV at ch. 11, 6.16 kw, ant. 59 m., .25 km E of I-40 and 1.98 km S of Holbrook Municipal Airport, Holbrook. *Jan. 23*

Holbrook, Ariz. (BPCT-960111LB)—Caroline K. Powley for TV at ch. 11, 100 kw, ant. 215 m. *Jan. 23*

Holbrook, Ariz. (BPCT-960404KE)—KM Communications Inc. for TV at ch. 11, 126 kw, ant. 267 m., 2.9 km SE of Rte. 117, 25 km N.W. of Snowflake, Ariz. *Jan. 23*

Holbrook, Ariz. (BPCT-960404KP)—Winstar Broadcasting Corp. for TV at ch. 11, 316 kw, ant. 47 m., east side of I-40 1.6 km NE of intersection with Rte 77, Holbrook. *Jan. 23*

Returned

Monroe, N.Y. (BPED-970603MC)—Monroe-Woodbury School District for noncommercial FM at 88.1 mhz. *Jan. 29*

Scotts Hill, N.C. (BPED-970917MA)—Family Radio Network Inc. for noncommercial FM at 88.3 mhz. *Jan. 28*

Paris, Tex. (BPED-970515MH)—American Family Association for noncommercial FM at 89.3 mhz. *Jan. 28*

Filed

Vail, Colo. (980122MA)—Broadcasting for the Challenged Inc. for noncommercial FM at 88.5 mhz. *Jan. 30*

St. Catherine, Fla. (980113MC)—Cedar Creek Public Radio Inc. for noncommercial FM at 89.3 mhz. *Jan. 30*

Petersburg, Ill. (980123MF)—Cornerstone Community Radio Inc. for noncommercial FM at 88.1 mhz. *Feb. 2*

Port Sulphur, La. (980120MG)—American Family Association for noncommercial FM at 91.5 mhz. *Jan. 30*

Baldwin, Mich. (980112MH)—Great Lakes Broadcast Academy Inc. for noncommercial FM at 91.9 mhz. *Jan. 30*

Beach Haven West, N.J. (980123MC)—JC Radio Inc. for noncommercial FM at 88.3 mhz. *Feb. 2*

Waverly, Ohio (980113MD)—Life Radio Ministries Inc. for noncommercial FM at 88.5 mhz. *Jan. 30*

Bluff Dale, Tex. (980122MC)—CSSI Non-Profit Educational Broadcasting Corp. for noncommercial FM at 90.5 mhz. *Jan. 30*

Cuervo, Tex. (980123ME)—Paulino Bernal Evangelism for noncommercial FM at 89.9 mhz. *Feb. 2*

Eastland, Tex. (980122MB)—CSSI Non-Profit Educational Broadcasting Corp. for noncommercial FM at 91.1 mhz. *Jan. 30*

Gonzales, Tex. (980123MD)—Paulino Bernal Evangelism for noncommercial FM at 88.1 mhz. *Feb. 2*

Midland, Tex. (980120MH)—American Family Association for noncommercial FM at 90.9 mhz. *Jan. 30*

Stephenville, Tex. (980122MD)—CSSI Non-Profit Educational Broadcasting Corp. for noncommercial FM at 89.1 mhz. *Jan. 30*

Asotin, Wash. (980123MB)—Living Faith Fellowship Educational Ministries for noncommercial FM at 88.1 mhz. *Feb. 2*

FACILITIES CHANGES

Dismissed

Dadeville, Ala. (BP-971021AB)—Little America Business Organization for WDLK(AM): change TL, ant. *Jan. 29*

Returned

Centreville, Miss. (BPED-970924IC)—Port Allen Educational Broadcasting Foundation for WPAE(FM): change TL, ERP, ant. *Jan. 28*

Filed/Accepted for filing

Nogales, Ariz. (BMPH-980115IB)—Felix Corp. for KOFH(FM): change TL, ant. *Feb. 2*

Springfield, Fla. (BPH-971230IE)—Tideline Broadcasting Inc. for WYOO(FM): change channel from 226A to 228C3. *Feb. 2*

Savannah, Ga. (BP-980109IE)—Christian Multimedia Network Inc. for new FM: change ERP, TL, ant. *Jan. 27*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,786
Commercial FM	5,527
Educational FM	1,914
Total Radio	**12,227**
VHF LPTV	557
UHF LPTV	1,474
Total LPTV	**2,031**
FM translators & boosters	2,867
VHF translators	2,256
UHF translators	2,721
Total Translators	**7,844**

Service	Total
Commercial VHF TV	558
Commercial UHF TV	639
Educational VHF TV	124
Educational UHF TV	242
Total TV	**1,563**

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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Changing Hands

continued from page 39

WAYT(AM)-WWIP(FM) Wabash, Ind.
Price: $190,000
Buyer: Mid-America Radio of Wabash Inc., Martinsville, Ind. (David C. Keister, president); Keister owns WBAT(AM) Marion, WCJC(FM) Van Buren, WMCB(AM)-WCBK-FM Martinsville, WIOU(AM)-WZWZ(FM) Kokomo, WHZR(FM) Royal Center, WARU-AM-FM Peru and WVNI(FM) Nashville, all Ind.
Seller: Conaway Communications Corp., Wabash (Roderick and Daniel Schram, owners); no other broadcast interests
Facilities: AM: 1510 khz, 250 w; FM: 105.9 mhz, 3 kw, ant. 318 ft.
Formats: AM: AC, country variety; FM: country

RADIO: FM

KXRK(FM) Provo, Utah
Price: $10.4 million
Buyer: Simmons Family Inc., Salt Lake City (Row W. & Elizabeth E. Simmons Charitable Unitrust, 63.8% owner, H.H. Simmons, trustee); owns KDYL(AM)-KSFI(FM) and KRSP-FM Salt Lake City, KDXU(AM)-KSNN-FM St. George and KMGR(FM) Tooele, all Utah; KAHK(FM) Georgetown, Tex., and KZKL(AM)-KEZF(FM) Albuquerque, KZKL-FM Rio Rancho, KIVA(AM) Corrales, KRZN(FM) Santa Fe and KIOT(FM) Los Lunas, all N.M.; has TBAs with KQMB(FM) Midvale and KOVO(AM) Provo, Utah
Seller: ACME Broadcasting Inc., Salt Lake City (James C. McNeil Jr., principal); no other broadcast interests
Facilities: 96.3 mhz, 38 kw, ant. 2,952 ft.
Format: rock, AOR

WOSC(FM) Bethany Beach, Del. and WWFG(FM) Ocean City, Md.
Price: $7.5 million
Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 64 FMs and 25 AMs.
Seller: CapStar Broadcasting Partners LP, Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 226 FMs and 95 AMs
Facilities: WOSC: 95.9 mhz, 25 kw, ant. 299 ft.; WWFG: 99.9 mhz, 50 kw, ant. 319 ft.
Formats: WOSC: religion; WWFG: country

WJCL-FM Savannah Ga.
Price: $7.25 million
Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 64 FMs and 25 AMs
Seller: Lewis Broadcasting Corp., Savannah (J.C. Lewis Jr., president); owns WJCL(TV) Savannah and WLTX(TV) Columbia, S.C., and WLTZ(TV) Columbus, Ga.
Facilities: 96.5 mhz, 100 kw, ant. 1,232 ft.
Format: Hot country

WRTS(FM) Erie and WRKT(FM) North East, Pa.
Price: $5.35 million
Buyer: Media One Group-Erie Ltd., Beachwood, Ohio (James T. Embrescia, managing member); owns WIRE(AM)-WXKC(FM) Erie and WXTA(FM) Edinboro, Pa.
Seller: Rambaldo Communications Inc., North East (Richard Rambaldo, president/owner); no other broadcast interests
Facilities: WRTS: 103.7 mhz, 50 kw, ant. 499 ft.; WRKT: 100.9 mhz, 4.3 kw, ant. 252 ft.
Formats: WRTS: AC; WRKT: classic rock

KEKB(FM) Fruita, KBKL(FM) and KMXY(FM) Grand Junction, Colo.
Price: $5 million
Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 64 FMs and 25 AMs.
Seller: Jan-Di Broadcasting Inc., Grand Junction (Dick Maynard, principal); no other broadcast interests
Facilities: KEKB: 99.9 mhz, 79 kw, ant. 1,380 ft.; KBKL: 107.9 mhz, 100 kw, ant. 1,305 ft.; KMXY: 104.3 mhz, 100 kw, ant. 1,296
Formats: KEKB: country; KBKL: oldies; KMXY: AC
Broker: Exline Co.

WAIB(FM) Tallahassee and WWFO(FM) Lafayette, Fla.
Price: $3.75 million
Buyer: Capitol City Radio Partners, Bristol, R.I. (Michael Schwartz, president); own four FMs and one AM in Biloxi/Gulfport, Miss.
Seller: Catamount Communications Inc. and Catamount I Communications Inc., Tallahassee (Adam Levinson, president); no other broadcast interests
Facilities: WAIB: 103.1 mhz, 50 kw, ant. 295 ft.; WWFO: 99.9 mhz, 50 kw, ant. 492 ft.
Formats: WAIB: country; WWFO: classic rock
Broker: Media Services Group Inc.

KMXD-FM Ankeny, Iowa
Price: $3 million
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 119 FMs and 64 AMs
Seller: V.O.B. Inc., Des Moines, Iowa (Steve Van Oort, president); no other broadcast properties
Facilities: 106.3 mhz, 6 kw, ant. 328 ft.
Format: Easy contemporary

WRRX-FM Gainesville/Ocala, Fla.
Price: $2.8 million
Buyer: Entertainment Communications Inc., Bala Cynwyd, Pa. (Joseph M. Field, president/70.3% owner); owns/is acquiring 25 FMs and 10 AMs
Seller: Gator Broadcasting Corp., Arlington, Va. (David Gregg III, president); no other broadcast properties
Facilities: 97.7 mhz, 2.6 kw, ant. 449 ft.
Format: Alternative
Broker: Donald K. Clark Inc.

WTOP-FM (formerly WINX-FM) Warrenton, Va./Washington
Price: $2.6 million (exercise of option)
Buyer: Bonneville International Corp., Salt Lake City (Bruce T. Reese, president; Corporation of the President of the Church of Jesus Christ of Latter-Day Saints, owner); owns/is buying three TVs, 12 FMs and five AMs
Seller: Radio Broadcast Communications Inc., Rockville, Md. (Bill Parris, president); owns WINX(AM) Rockville, Md., and WKCW(AM) Warrenton, Va.
Facilities: 94.3 mhz, 6 kw, ant. 397 ft.
Format: News, talk
Broker: Blackburn & Co.

WRXZ(FM) Sylvester and WFFM(FM) Ashburn, Ga.
Price: $650,000
Buyer: On Top Communications Inc., Lanham, Md. (Steve Hegwood, president); no other broadcast interests
Seller: Wade Keck, Adel, Ga.; no other broadcast interests
Facilities: WRXZ: 106.1 mhz, 3 kw, ant. 328 ft.; WFFM: 105.7 mhz, 6 kw, ant. 328 ft.
Formats: Both classic rock

Broker: Media Services Group Inc.

KHXS(FM) Abilene, Tex.
Price: $335,000 exercise of option
Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); is owns/buying 64 FMs and 25 AMs
Seller: IQ Radio Inc., Brunswick, Ga. (Larry Hickerson, president); owns WPIZ(AM) and WAQC(FM) Brunswick, and KOLI(FM) Electra, Tex.
Facilities: 106.3 mhz, 4.6 kw, ant. 201 ft.
Format: Easy listening, big band

KMAD(FM) Madill, Okla.
Price: $200,000
Buyer: Robert S. Sullins, Durant, Okla.; no other broadcast interests
Seller: Steve Landtroop, Durant, Okla.; no other broadcast interests
Facilities: 102.3 mhz, 3 kw, ant. 233 ft.
Format: C&W

KZPI(FM) Deming, N.M.
Price: $45,000
Buyer: Paulino Bernal Evangelism, McAllen, Tex. (Paulino Bernal, president); owns KBRN(AM) Boerne and KCZO(FM) Carrizo Springs, Tex.
Seller: Tres Hermanas Educational Media Foundation of Texas Inc., Deming (Lonnie M. Horton, principal); no other broadcast interests
Facilities: 91.7 mhz, 600 w, ant. 62 ft.
Format: Religion

RADIO: AM

KZTS(AM) Tacoma, Wash.
Price: $40.5 million
Buyer: FORPAT Acquisitions Trust, San Francisco (Intercontinental Pacific Group Inc., 48% owner/general partner, Douglas Wold, president; W. Lawrence and Susan K. Patrick, principals); principals own KZMQ-AM-FM Greybull, Wyo. (Buyer will retain KZTS but sell remaining Par Holding assets to Multicultural Broadcasting Inc.)
Seller: Douglas Broadcasting Inc./Par Holdings Inc., Palo Alto, Calif. (N. John Douglas, chairman; Duane E. Hill and Cleveland A. Christophe, principals); owns/is buying two FMs and 12 AMs
Facilities: 1360 khz, 5 kw
Format: Big band

WCMQ(AM) and WNMA(AM) Miami, Fla.
Price: $9 million
Buyer: Radio Unica Corp., Miami (Joaquin Blaya, president); owns/is buying five AMs
Seller: Spanish Broadcasting System Inc., Coral Gables, Fla. (Raul Alarcon Jr., president/59% owner); owns/is buying eight FMs
Facilities: WCMQ: 92.3 mhz, 31 kw, ant. 617 ft.; WNMA: 1210 khz, 25 kw day, 2.5 kw night
Formats: WCMQ: AC; WNMA: Spanish AC

KCHG(AM) Somerset, Tex.
Price: $750,000
Buyer: Maranatha Broadcasting Inc., San Antonio (Mary Wade, president/33.3% owner); no other broadcast interests
Seller: A.G.A. Inc., San Antonio (Ronald Allen, principal); no other broadcast interests
Facilities: 810 khz, 250 w
Format: Religion

WRZN(AM) Hernando, Fla.
Price: $650,000
Buyer: Hernando Broadcasting Inc., Sarasota, Fla. (Thomas W. Kearney, president)
Seller: Management and Marketing Synergy Inc., Tallahassee, Fla. (Frank Watson, principal); no other broadcast interests
Facilities: 720 khz, 10 kw day, 250 w night
Format: Big band

WIZE(AM) Springfield, Ohio
Price: $525,000
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 119 FMs and 64 AMs
Seller: Staggs Broadcasting, Springfield (Jerry Staggs, president); no other broadast interests
Facilities: 1340 khz, 1 kw
Format: Oldies

KMRY(AM) Cedar Rapids, Iowa
Price: $475,000
Buyer: Sellers Broadcasting Inc., Cedar Rapids (Richard L. Sellers, president); no other broadcast interests
Seller: Dulaney Broadcasting Inc., Cedar Rapids, Iowa (Mike Dulaney, president); no other broadcast interests
Facilities: 1450 khz, 1 kw
Format: Nostalgia

WMSX(AM) Brockton, Mass.
Price: $410,000
Buyer: Griot Communications, Mattapan, Mass. (Monte Bowens, president); no other broadcast interests
Seller: Metro South Broadcasting Inc., Brockton (Donald Sandler, president); no other broadcast interests
Facilities: 1410 khz, 1 kw
Format: Talk

KAOK(AM) Lake Charles, La.
Price: $150,000
Buyer: Pittman Broadcast Services LLC, Covington, La. (Marcus and Janet L. Pittman, president); no other broadcast interests
Seller: Toot Toot Communications Inc., Lake Charles (Sidney J. Simien, president); no other broadcast interests
Facilities: 1400 khz, 1 kw
Format: News, talk, info, sports, zydeco, cajun

WYRV(AM) Cedar Bluff, Va.
Price: $150,000
Buyer: Faith Communications Inc., Tazwell, Va. (Rick E. Compton Sr., principal); no other broadcast interests
Seller: Raslor Corp., Cedar Bluff (Acie Rasnake, principal); no other broadcast interests
Facilities: 770 khz, 5 kw
Format: Southern gospel

—Compiled by Sara Brown

Call for authors

BROADCASTING & CABLE and Focal Press are seeking authors for a new series of books to be written by and for broadcast and cable professionals, addressing topics essential to their needs.

The books will be sponsored by BROADCASTING & CABLE and will be published internationally by Focal Press, a leading publisher of books and videos about media topics.

Areas of interest include, but are not limited to: telco entry, new distribution technologies, high-definition television, ratings, interactive programming and management issues. Books that cover innovative ideas and practical solutions are encouraged.

For more information or to submit a proposal please contact Marie Lee, Acquisitions Editor, Focal Press, 313 Washington St., Newton, Mass. 02158-1626.

'Out of the box' broker

Media broker Dick Foreman always wanted to be in radio. He got his start at the age of 12.

"I actually built a little radio station in my neighborhood," he says. "We were carrying advertisements for all 15 or 20 houses we were serving and selling that in conjunction with a little weekly newspaper we had.

"I could never believe that you could ever be paid to [work in media]; that was a dream beyond conception," he says. "I would pay them to do it."

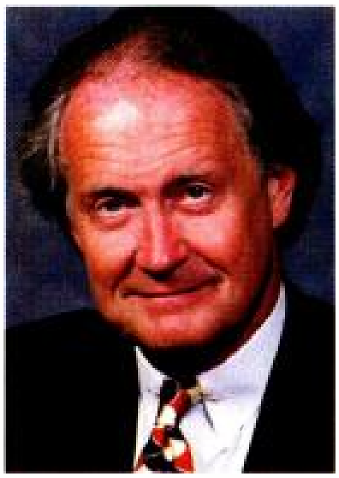
That's nearly what he's doing. Foreman's passion for broadcasting and broadcasters has led to a directorship with the Broadcasters' Foundation (formerly Broadcast Pioneers), an organization that provides funds to broadcasters who have fallen on hard times.

Foreman got involved in the foundation in 1994 and now spends 10%-15% of his workweek on projects for the group. The foundation is, in his words, "the only organization that provides any support and underpinnings for those folks who have been in broadcasting and have come upon hard times in terms of health, in terms of finance and in terms of just dastardly experiences in their lives."

His involvement with the foundation is integral to the group's plans. "What we're trying to do is develop a larger treasury to continue our good works," he says, "and really get the word out through adding new people to the board."

Foreman's brokering style reflects his passion for giving something back. His proudest announced deal of 1997 was a complex transaction that gave Lowell "Bud" Paxson a broadcast presence in Pittsburgh and two local noncommercial broadcasters $35 million to split.

"[The seller, public broadcaster WQED(TV)] was $13 million in debt, and we engineered a way for them to be able to reap the rewards or proceeds of a second channel." WQED was using two channels, 13 and 16. Under the deal, religious broadcaster Cornerstone TeleVision Inc. swapped its ch. 40 (a commercial license used for noncommercial programming) for channel 16. Once Cornerstone's WPCB-TV moved its programming and call letters to ch. 16, WQED sold ch. 40 to Paxson Communications Corp., and the two noncommercial broadcasters split the proceeds—enough to pay off WQED's entire debt plus $4.5 million.



"I could never believe that you could ever be paid to [work in media]; that was a dream beyond conception. I would pay them to do it."

Richard Ambrose Foreman

Founder/president, Richard A. Foreman Associates, Stamford, Conn.; b. Aug. 1, 1944, Nashua, N.H.; U.S. Army, 1962-65; announcer, Armed Forces Radio and Television Service, Itazuke, Japan, 1963-65; news director, WEER(AM) Warrenton, Va., 1965-67; program director, WYNS(AM) Lehighton, Pa., 1967-69; operations director, WLIF(FM) Baltimore, 1970; operations director, WGY(AM) Schenectady, N.Y., 1972-75; director, Beautiful Music Operations, Southern Broadcasting, 1975-77; VP, program operations, ABC Radio Networks, New York, 1977-81; present position since 1981

This was "probably the most creative transaction I have ever accomplished," Foreman says. "My philosophy is to try to create a transaction that is unusual and unique for a particular buyer or seller." Still, the deal has yet to be approved by the FCC, which denied WQED's original plan of converting channel 16 to a commercial station.

Foreman got into the brokering business almost by accident. When he founded Richard A. Foreman Associates in 1981, the company focused primarily on product-oriented consulting. To his credit, his first three clients were his last three employers: ABC, General Electric Broadcasting and Harte-Hanks.

"In 1984," Foreman says, "as a part of one of my consulting assignments, I was asked by a client to consider the aspects of marketing one of their properties that was in trouble." After handling that sale, Foreman's interest in brokering was piqued, and since then brokering has constituted a majority of his practice.

When he first joined the Army in 1962, Foreman was trained in intelligence and worked for the Army security agency involved in cryptographic security. Transferred to Japan, he began working as an announcer for the Armed Forces Radio and Television Service.

During a series of civilian radio directorships that began in 1965 and ranged from news to programming to operations, Foreman found himself in Baltimore. There, he was responsible for the second major-market FM station carrying the Schulke beautiful-music format. That station later became the third-highest-rated in Baltimore among all demographics.

At ABC, just before starting his own firm, Foreman was responsible for reorienting the company's radio news networks to affiliate needs. That included creating a music-oriented product division. During Foreman's tenure at ABC, the company acquired *America's Top 40* with Casey Kasem and racing's Triple Crown.

In addition, under his direction, ABC was able to research and develop what is today the primary satellite system for radio network transmission, Audio Digital Distribution System (ADDS).

Foreman's signature, he says, is "out-of-the-box thinking," whether in constructing property transactions or finding creative ways to give back to the industry that brought him this far. *—Sara Brown*

BROADCAST TV


Wert

Larry Wert, senior VP, 13 radio properties in Chicago and Detroit, Chancellor Media Corp., joins WMAQ-TV Chicago, as president/GM.

Scott Lilly, regional sales manager, WWWB(TV) Lakeland, Fla., named local sales manager.

Theresa Michel, executive director, Frederick Arts Council, Frederick, Md., joins Maryland Public Television, Baltimore, as director, foundation support.

Michael Davies, senior VP, development, Buena Vista Productions, joins ABC Entertainment, New York, as executive VP, alternative series and specials.


Olshansky

Rick Olshansky, executive VP, business affairs, Once Upon a Time Films Ltd. and Savoy Pictures Television, joins NBC Entertainment, Burbank, Calif., as director, business affairs.

Steve Blue, assistant news director, KCBS-TV Los Angeles, named director, broadcast operations and engineering.

Appointments at WBBM-TV Chicago: **Vickie Bouchard,** promotion manager, WLS-TV Chicago, joins in same capacity; **Bob Hillman,** free-lance producer, writer and reporter, *Chicago Bears Weekly*, joins as promotion writer/producer.

Appointments at CBS TeleNoticias, Miami: **Peter Blacker,** account executive, named director, advertising sales; **John Highland,** CEO, Tijuana Highlands Inc., joins as VP, sales and marketing.

Ben Buchwald, senior account executive, Katz Television Direct Marketing Sales, New York, named manager.

Kellie Goodman, sports anchor, WTAJ-TV Altoona, Pa., named sports director.

Scott Eymer, VP/general sales manager, KNIN-TV Boise/Caldwell, Idaho, named VP/GM.

PROGRAMMING

Scott Roskowski, senior account executive, national spot sales, Univision Communications Inc., New York, named director, new business, national spot sales.


Feola

Louis Feola, president, Universal Studios Home Video, Universal City, Calif., named president of the newly created Universal Family & Home Entertainment Production division.

Appointments at GEMS Television, Miami: **Marcos Santos,** account executive, Accentmarketing Inc., Coral Gables, Fla., joins as advertising sales account manager; **Efrem Figueredo,** account executive, Univision Network, joins as advertising sales account manager; **Pedro Gonçalves,** account executive, Front Row Communications, joins as advertising sales account manager; **Frank Mathiews,** VP, marketing, Atlanta national division, Time Warner Cable, joins as VP, U.S. affiliate sales.

Ken Ferguson, chief financial officer, Dick Clark Productions Inc., joins National Geographic Television, Washington, as CFO/chief administrative officer.

Shira Wertheimer, director, research, Universal Television, Universal City, Calif., assumes additional responsibilities of production executive.

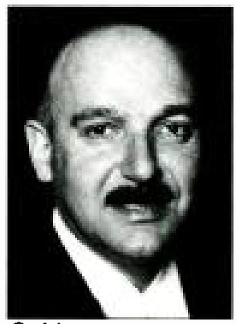
Cheri Vincent, VP, finance, Twentieth Television, Los Angeles, named senior VP, finance and administration.

JOURNALISM

Appointments at WXYZ-TV Detroit: **Kimberly Craig,** general assignment reporter, WTOL-TV Toledo, Ohio, joins in same capacity; **Daniel Zacharek** and **Karie James** join as assignment editors.

Appointments at KSDK(TV) St. Louis: **Kelly Jackson,** reporter, WKBD(TV) Detroit, joins as anchor/reporter; **Mike Fuhrman,** regional account executive, named local sales manager.

Tonia Kwiatkowski, U.S. national figure skating silver medalist, joins WOIO(TV) Cleveland/Shaker Heights, Ohio, as analyst and commentator during the 1988 winter Olympics.


Goldman

Edward Goldman, host, *Art Talk*, KCRW(FM) Santa Monica, Calif., joins KCET(TV) Los Angeles as arts and culture editor, *Life & Times Tonight*.

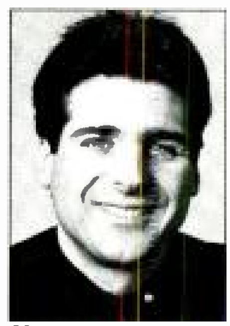
Jack Hines, morning news anchor, KRLD(AM) Dallas, adds news director to his responsibilities.

Bruce Martin, auto racing editor, United Press International, joins SportsTicker, Jersey City, N.J., as auto racing reporter and columnist.

Bruce Beck, substitute anchor/reporter, WNBC(TV) New York, named sports anchor, weekend editions of *NewsChannel 4* at 6 and 11 p.m.

Enzo Di Maio and **Joe Merone,** producers, Vermont Public Television, Colchester, Vt., named executive producers, documentaries/cultural affairs and promotions/public affairs, respectively.

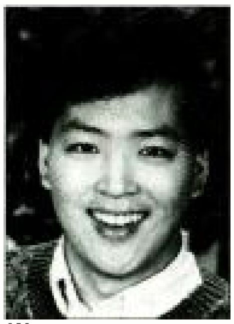

Di Maio


Merone

Christopher Cuomo, executive VP, Cassandra Group (asset management firm), joins Fox News Channel, New York, as a political contributor.

Robert Ferrante, executive producer, *Morning Edition*, National Public

Radio, Minneapolis, named executive producer, *The World* (global news magazine).


Wong

Appointments at International Channel, Englewood, Colo.: **Ted Lin,** producer/director/writer, L.A. Cityview (the Los Angeles municipal channel), joins as senior producer; **Linda Chang,** GM, *Pacific Time*, Rosemead, Calif., joins as managing editor of Mandarin newscast, *World Report News*; **Larry Wong,** associate editor, *AsianWeek*, San Francisco, joins as news director.


Cole

Kirstin Cole, evening co-anchor, WLNY(TV) Riverhead, N.Y., joins WSYX(TV) Columbus, Ohio, as weekday reporter and co-anchor, weekend newscasts.

Mary Ellen Donovan, assignment manager, WJLA-TV Washington, joins WRC-TV there as managing editor.

Angie Dorr, night manager, 11 p.m. newscast, WLTW-TV Cincinnati, joins WNYW(TV) New York, as producer, *The Fox Five 10 O'Clock News*.

RADIO

Appointments at Katz Radio Group, New York: **Timothy Sean Kelly,** director, marketing, Katz Millenium Marketing, New York, joins as director, research and marketing; **Yolande Small,** research specialist, named manager, radio information services.

Appointments at SW Networks, New York: **Mary DelGrande,** director, affiliate marketing, named senior director; **Gregg Alexander** and **Jessica Sherman,** managers, affiliate marketing, named directors.

Tom Tradup, director, talk programming, USA Radio Network, Dallas, named VP/GM.

John Drain, VP, finance, New World Television, joins One-on-One Sports, Chicago, as VP/CFO.

Appointments at Southern Star Communications Inc.: **Tom Durney,** radio consultant, joins as senior VP, sales; **John Ade,** president, Savannah station group, Savannah Communications LP, joins as VP, national sales.

Lil Amatore, talent buyer, Metropolitan Entertainment, joins Westwood One, New York, as marketing and special events manager.

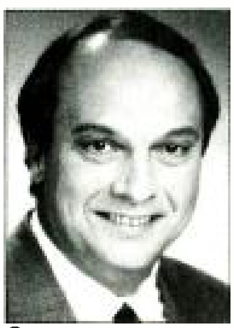
CABLE

Morgan Lambert Howe, VP, affiliate sales and relations, special projects, joins Recovery Network, Los Angeles, as senior VP, marketing and affiliate relations.


Grossman

Seth Grossman, VP, corporate development, Paxson Communications, West Palm Beach, Fla., named senior VP, investor relations and corporate development.

Appointments at Jones Education Co., Englewood, Colo.: **John Cooke Jr.,** VP, marketing, named VP, product management and development; **Patti Billett-Zigarevich,** director, operations, named VP; **Kevin Darrah,** manager, JEC Education Services Center, named director, student/academic sales and marketing; **Marc Kleiner,** student services representative, named manager, operations.


Street

Ken Street, senior VP, international sales, Jones Network Sales, Englewood, Colo., named senior VP, worldwide distribution.

Ann Brown, director, advertiser marketing, The Family Channel, New York, named VP.

Appointments at Discovery Networks U.S., Bethesda, Md.: **Lori McFarling,** director, sales strategy and planning, The Learning Channel, named VP, affiliate marketing; **Jennifer Reichenbach,** manager, national field marketing, named director, local ad sales and MSO marketing.

Colleen Connolly, manager, labor relations, Macy's East, joins Fox News as VP, human resources.

Appointments at Lifetime Television's affiliate relations division, New York: **Laura Dunn,** regional account manager, affiliate relations, named director, special markets; **Julie Ford,** promotions/co-op manager, TCI Media Services, joins as account manager, Central region; **Lissa Fial,** account executive, metro Philadelphia market, The Disney Channel, joins as account manager, Eastern region.

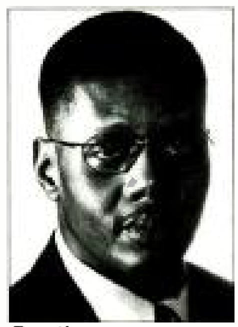

Shapiro

Jody Shapiro, VP/GM, Home Team Sports (HTS), named senior VP, sports, CBS Cable (owner).

David Brangan, regional sales manager, KYMA(TV) Yuma, Ariz., named general sales manager.

Robyn Ulrich, director, new media, Home & Garden Television, Knoxville, Tenn., named VP.

Bob Fasbender, supervising producer, CNBC's *Rivera Live*, New York, named executive producer.


Booth

George Booth, assistant GM, Cablevision Systems Corp. of Connecticut, joins Comcast Cablevision, Detroit, as GM.

Andrew Walton, regional manager, Southeast Pennsylvania systems, Harron Communications Corp., Frazier, Pa., named VP, operations.

Rolando Santos, executive VP, CNN en Español, Atlanta, named president.

Harry Fuller, VP/GM, CBS News Media, joins ZDTV: Your Computer Channel, San Francisco, as news director.

ADVERTISING/MARKETING PUBLIC RELATIONS

Appointments at Parham Santana Inc., New York: **William Snyder,** president, William Snyder Design Inc., joins as VP/creative director; **Rick Tesoro** named VP/design director; **Maruchi Santana,** co-founder, expands title to executive VP/creative director.

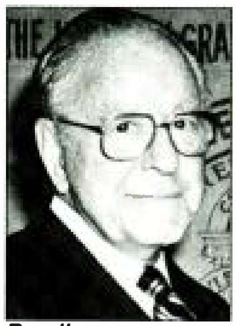
Peter Schwaiger, VP, creative affairs, International Television Trading Corp., Los Angeles, joins Pittard Sullivan, Munich, as director, sales, Europe.

ALLIED FIELDS

Kathryn Korniloff, sound effects editor, Digital Sound and Picture, Culver City, Calif., joins Voodoo, Hollywood, as sound designer/composer.

Christopher Laping has been promoted to director, information systems, Communications Equity Associates, Tampa, Fla. Laping is responsible for all of CEA's computer resources.

DEATHS


Baudino

Joseph E. Baudino, 94, broadcast engineer and executive, died Feb. 2 (his birthday). During the past 62 years Baudino had wide experience in engineering and administrative positions in broadcasting, serving at various times in Westinghouse stations and offices in Pittsburgh, Boston, Philadelphia and Washington. He retired in 1969 but continued to serve as consultant to the company until 1987. Baudino began working at Westinghouse in 1928. During the '30s he was chief engineer at WBZ-TV Boston and later at KDKA-TV Pittsburgh. In the early '40s he was technical manager and assistant to the GM, Westinghouse Radio Stations Inc.; general manager at KDKA-TV from 1943 to 1951, and VP, executive VP and senior VP at Westinghouse Broadcasting Co. Inc., from 1951 to 1969. Always active in civic, charitable and educational enterprises, Baudino still made time for involvement in many industry organizations. He served 5 two-year terms on the television board of the National Association of Broadcasters. Baudino also founded the Broadcast Pioneers Educational Fund Inc., the foundation that established the Broadcast Pioneers Library. He was president of the library from 1972 to 1978 and served as a member of its board. He is survived by his wife, Rosalind; five daughters; 16 grandchildren, and 11 great grandchildren.

Bob Russell, 90, actor and game show creator, died Jan. 24 in Sarasota, Fla. During the 1940s and '50s, Russell was the host or star of several programs, including *Yours for a Song, Stand Up and Be Counted, Live Like a Millionaire* and *Your Pet Parade*. He helped create *Name That Tune* and hosted a few of the pilots. Russell also was host of the Miss America Pageant from 1940 until 1954—when the first televised pageant aired and his friend, Bert Parks, took over as host. Russell is survived by his wife, Mignon; a daughter; two sisters, and a grandson.

Robert Bauerle Donovan, 80, television pioneer and broadcaster, died Dec. 17 in Mesa, Ariz. Donovan's first position in broadcasting was at WLS-TV Chicago in promotion and sales. He also served as assistant to the general manager at WLS-TV. From 1948 to 1953 he worked at WNAX(AM) Yankton/Sioux City, Iowa. Donovan held sales positions at KVTV(TV) (later KCAU-TV) Sioux City for the next 13 years. After working at KVTV, he began his own marketing and sales consulting firm, Donovan and Associates, in 1966. The next year he organized Medallion Broadcasters Inc., which built and operated KMEG(TV) Sioux City. Donovan served as president and board chairman until 1969, when the station was purchased by Fetzer Television Corp. He continued as general manager of KMEG until his retirement from broadcasting in 1983. Donovan is survived by his three children: Debbie, Meg and Denis.

Sue Delia, 37, sales executive, ESPN, Bristol, Conn., died of cancer Feb. 1. Delia began her career at ESPN in 1987, when she joined the network's affiliate sales and marketing department. In 1994 she was named VP, administration and marketing services. Before ESPN, Delia spent five years in affiliate relations at ABC. She is survived by her husband, Larry, and daughters Nicole and Jennifer.

Harry Morris Plotkin, 84, retired communications lawyer, died of a heart ailment Jan. 30 at his home in Washington. Plotkin worked for the FCC as assistant general counsel in charge of broadcasting and on Capitol Hill as special general counsel with the Senate Commerce Committee before entering private practice. He founded the Arent Fox Kintner Plotkin & Kahn law firm in 1956. He led the communications department there until his retirement in 1982. Plotkin is survived by two children; two brothers and a sister, and seven grandchildren.


Ebel

A. James Ebel, 84, engineer and broadcast pioneer, died of cancer Jan. 31 in Lincoln, Neb. From 1954 to 1985 Ebel was VP/GM of KOLN(TV) and KGIN(TV) Lincoln/Grand Island, Neb. Under his leadership the lead story on every nightly newscast was the local and regional weather report; Ebel reasoned that the weather affected everyone. Although his influence covered programming, Ebel's real interest was engineering. He had worked as a radio engineer throughout college, and in 1937 he became chief engineer at WILL-FM Urbana, Ill. He used his electronic expertise to boost the signal strength of KOLN/KGIN by several hundred miles. Throughout his career, Ebel stayed abreast of the trends in television technology. He retired from the National Advisory Committee on High Definition Television last year. He is survived by his wife, Elouise; four children, and three brothers.

Marvin L. Rosene, 82, retired VP, Hubbard Broadcasting Inc., died of heart failure Jan. 26. Rosene joined HBI in 1954 as VP, sales, at KSTP-TV St. Paul/Minneapolis. He participated in the company's expansion into New Mexico and Florida and relocated to Florida in 1963. Before working at HBI, Rosene was GM at WLOL(AM) Brooklyn Park/Minneapolis, Minn., and sales specialist at WIND(AM) Chicago. Rosene, who retired in 1991, is survived by his wife, Carrie, and his son, Ray.

Junior Hernandez, 34, radio host, died of a heart attack Feb. 4. Hernandez, who suffered from asthma, had the attack outside his offices at WSKQ-FM New York. He was co-host of *El Vacilón de la Mañana* (*Morning Jam*), WSKQ-FM's highly rated Spanish-language morning show. Hernandez had worked at radio stations in Puerto Rico and at WADO(AM) New York. He is survived by his parents and a brother.

—Compiled by Denise Smith
e-mail: d.smith@cahners.com

Lawmakers are trying once again to repeal the decades-old ban on owning a newspaper and a TV station in the same market. In the House, Commerce Committee member Scott Klug (R-Wis.) is sponsoring legislation that would completely remove the ban. Cosponsors are House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) and Reps. Ralph Hall (D-Tex.), Mike Oxley (R-Ohio), Bill Paxon (R-N.Y.) and Clifford Stearns (R-Fla.). In the Senate, Commerce Committee Chairman John McCain (R-Ariz.) is sponsoring similar legislation. Industry observers are not optimistic that such a measure will pass this year. "I think it's more of a symbolic partisan issue push," says Tribune lobbyist Shaun Sheehan. "You have to get it on the horizon before you get it moved." The administration is not enthusiastic about relaxing the restrictions, so Republicans would have to garner enough votes to override a veto, Sheehan says.

The Seagram Co. sold more of its Time Warner stock last week—some 15 million shares valued at $965 million—in its continuing effort to divest its interest in the entertainment giant. The sell-off leaves Seagram with a 2% stake in Time Warner, down from 9% one year ago. Seagram sold the block for $64.37 per share to investment firm Goldman Sachs & Co., which sold the stock to a variety of investors. Seagram's net proceeds for the sale after taxes will be more than $800 million. Seagram still retains 11.8 million shares of Time Warner stock, which analysts estimate is worth some $755 million at current market prices. Seagram says it will use proceeds from the sale for general corporate purposes, including debt repayment.

Rene joins UPN

UPN President Dean Valentine rounded out his top staff last week by adding Robert Rene to head the network's marketing division.

Rene will oversee UPN's marketing, affiliate marketing and media relations departments. He joins the network four months after Valentine took over at UPN.

"The focus is going to be on building and continuing to expand our audience," Rene says. "We're looking to make the audience broader and the programming broader. Part of it comes from distinctive programs, and part of it is building a distinct look and feel to market that programming."

Rene joins UPN from Americast, where he had been chief marketing officer and senior vice president of marketing and business development since 1996. Before that he was senior vice president and an account managing director at Young and Rubicam in New York.

—Joe Schlosser

President Clinton last week wrote FCC Chairman William Kennard to ask that the FCC "develop policies, as soon as possible, **which ensure that broadcasters provide free and discounted airtime for candidates to educate voters."** Clinton two weeks ago said he would be making the request. In his letter, Clinton said 1996 expenditures on TV advertising in congressional campaigns totaled $400 million. Kennard already has said he will propose rules to require free or reduced-cost airtime. Last week, Assistant Senate Majority Leader Don Nickles (R-Okla.) wrote Kennard in opposition to FCC action, while Rep. John Dingell (D-Mich.) asked the commissioners a series of questions about the FCC's authority to mandate free time.

King World Productions has cleared its new version of *Hollywood Squares* on 120 stations, representing 80% clearance for fall 1998. King World's new talk show with Roseanne has been sold to 140 stations (90% coverage) for fall.

The battle between Saban Entertainment and the Screen Actors Guild apparently is over. The two sides have come to an agreement that "binds [Saban] to the Guild's basic agreements" covering the employment of performers. The heated exchange began two weeks ago, when SAG ordered its members to stay away from any Saban productions—especially the *Mighty Morphin Power Rangers* series. SAG accused Saban of severely underpaying its talent and production members and of offering little or no overtime or health compensation. The children's entertainment giant agreed to consolidate its productions under "one umbrella deal" based on SAG's basic guidelines. Saban has also agreed to begin immediate discussions with SAG on contracts specifically geared toward children's live-action series.

Netscape Communications was reported to be in talks with a number of different computer and online companies about possible alliances last week. Sun Microsystems and IBM, both anti-Microsoft allies, are contemplating deals to support Netscape's browser software, while America Online and Excite reportedly are interested in exploiting Netscape's Web presence. Mountain View, Calif.-based Netscape has been under financial pressure, loosing Internet browser market share to Microsoft. Netscape posted an $88 million loss for the fourth quarter of 1997. Netscape had no comment.

CBS affiliate **WPEC(TV) West Palm Beach, Fla., got to be part of the presidential crisis last week,** when Special Prosecutor Kenneth Starr subpoenaed the station for video of Monica Lewinsky and the President on a visit last March with golfer Greg Norman. The station—which says it had been checking the tapes for a Lewinsky sighting even before the subpoena—turned up no such footage. The *Palm Beach Post* suggested that Starr's investigation may have come to Palm Beach in a case of mistaken date and identity. The paper said its Washington staff asked the White House press office to identify, from a WPEC videotape, a woman traveling with Clinton during a later visit in October. She was identified as a member of the national security staff, appropriately accompanying the President, the paper said. Within minutes of receiving the subpoena, WPEC says, other South Florida stations were arriving for interviews. One news organization called for directions by helicopter.

The U.S. Court of Appeals in Washington last week upheld FCC rules that bar cable and telephone companies from acquiring local multipoint distribution service (LMDS) licenses within their service regions for three years. The FCC, which plans to auction LMDS licenses later this month, established the cable/telco restriction last year.

The FCC on Friday adopted new rules on the prices telecommunications providers charge service providers using telephone poles and other rights of way. The FCC's "pole attachment" rules establish a new methodology for determining the pole attachment rates. The rules were mandated by the 1996 Telecommunications Act.

The Senate Commerce Committee will consider staying the satellite compulsory copyright fee increase during a hearing Feb. 12. Committee Chairman John McCain (R-Ariz.) introduced a bill last November that would stay the fee increases for one year while the FCC determines the impact the rate hikes will have on the industry. Witnesses will be DirecTV President Eddy Hartenstein; Consumers Union Co-Director Gene Kimmelman; MPAA President Jack Valenti, and Larry Whitsett, customer affairs manager at Nemont Telephone Cooperative. The committee also will consider the nomination of Winter Horton to the board of the Corporation for Public Broadcasting.

Cox Communications says it is getting good customer response to its new telephony offerings in Orange County, Calif., but Cox President Jim Robbins feels the company should be getting better response to its Internet service. "Of our various products, I am most disappointed and challenged by [our online service]. ... That product is so compelling that we ought to be doing better," he said last week in Washington. Robbins also warned regulators not to "reregulate" cable prices while cable companies are trying to upgrade their networks and add services. "These things will not happen if regulators get impatient and try to change things midstream." Robbins met with FCC officials and lawmakers during his visit to Washington.

Buena Vista Productions has named veteran producer and development executive **Stephanie Drachkovitch senior VP of programming.** She replaces Michael Davies, who left two weeks ago for the newly created position of executive VP of alternative series and specials at ABC Entertainment. Drachkovitch was executive VP of programming and production at Pearson All American Television.

The Easter Seals Telethon is a telethon no longer, but rather a two-hour syndicated special airing Saturday, March 7. The special, Hollywood Salutes Easter Seals, has been cleared in 19 of the top 20 markets (more than 65% covrage). Celebrities scheduled to appear include Bill Cosby, Melanie Griffith and Roma Downey.

Explanatory note

Help is here for people who have no idea what those number/letter-filled icons appearing in the upper left-hand corner of their television screens are. The National Cable Television Association, together with children's advocacy groups, last week launched "Tools to Use to Help You Choose" to help parents understand the age- and content-based ratings system. Sen. John McCain (R-Ariz.)—late from a breakfast meeting with British Prime Minister Tony Blair—and Rep. Ed Markey (D-Mass.) attended the campaign kickoff at Washington's Union Station. Parents can receive (from their cable operator or NCTA) a free nine-minute videotape, a brochure and a sticker explaining the ratings system. NCTA has also created public service announcements for cable systems and networks promoting the campaign. The PSAs star the original Captain Kangaroo, Bob Keeshan, and a cappella group Rockapella. *—Paige Albiniak*

Drawn for BROADCASTING & CABLE by Jack Schmidt

"...That's not a 'record-setting ski run'—one of our cameramen slipped off his tower..."

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Long arm of TV

America's Most Wanted has recorded its 500th capture (the show airs Feb. 28), and will probably exceed that number before the electrons are dry on this page. How do these criminals know it's sweeps time and the program's 10th anniversary to boot? (A show spokesperson insists that it is good fortune, not cooperative criminals.) Of the nearly 1,500 alleged perpetrators profiled, 39% have been captured as a direct result of the show (and 64% captured overall). An even better gauge of the show's success was provided when Fox canceled the show in September 1996. *AMW* was back on the air in a matter of weeks after Fox received letters from 200,000 viewers, dozens of congressmen, 37 governors and all 50 state attorneys general asking that the show be reinstated.

When *AMW* celebrated its 200th capture in 1992, we pointed out that it had successfully capitalized on the viewer appetite for reality programming to take a bite out of crime. It has continued to do so, to the credit of host John Walsh—who has turned personal tragedy into positive action. Here's to the next 500.

Effective solution

Washington observers say the satellite TV legislation won't get very far this year. We hope they're wrong.

House Telecommunications Subcommittee Chairman Billy Tauzin favors a measure that we think makes a lot of sense. It would permit satellite TV companies to offer local TV signals within their markets without having to carry all the signals in that market—at least not immediately. The must-carry obligation for all signals would come after a few years or when a particular subscriber threshhold had been reached.

The local-into-local provision is tailored to help Charlie Ergen and anyone who follows his lead. Last month, Ergen's EchoStar began offering the Big Four affiliates in six markets via its tiny DBS dishes. But Ergen needs the Tauzin legislation (or a favorable interpretation of current law by the Copyright Office) to sell the local signals to homes other than the handful that can't get those signals off the air. And he needs it without must carry because he doesn't have enough capacity to carry all the channels in all the markets his business plan demands.

Tauzin's approach seems a fair compromise. Allow Ergen and other satellite companies to offer local-into-local service with the caveat that they must eventually carry all the stations in any market they enter. The approach gives an immediate boost to DBS companies trying to compete with cable's broadcast-laden basic tiers, while guaranteeing that all TV stations will enjoy carriage by the time that carriage might have an impact on their viewership.

Cable operators may not like the idea of satellite companies armed with local signals, but the alternative could be tough government rate regulation in the absence of effective competition.

The beat goes on

NAB radio board member Bill O'Shaughnessy says what he thinks and walks his own road no matter the size of the toes he steps on. His is a voice for the small-station operator in a world where bigger seems never to be big enough—although there is nothing small about his aspirations for the industry or his passion for airing them. He is, most important, a champion for fighting the battles that broadcasters ought to fight rather than conceding them skillfully in exchange for a freedom to be named later. That's why we were glad to see that he will be returning to the NAB radio board.

In an age when many feel compelled to march lockstep into a future dictated by Washington, it's important to hear from someone traveling to the beat of a different drum.

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Congressman Edward Markey
D-Massachusetts

9:15-10:15
Producing Children's Programs

Rick Sirvaitis
Fox Family Channel
Alice Cahn
Public Broadcasting Service
Michael Eigner
WPIX Inc.
Deborah Forte
Scholastic Entertainment
Shelly Hirsch
Summit Media Group
Scott McCarthy
Radio Disney
Toper Taylor
Nelvana Enterprises

10:30 - 11:30
Programming for Children

Jon Mandel
Grey Advertising
Bill Carroll
Katz Television Group
Carol Monroe
Fox Kids Network
Rich Ross
The Disney Channel
Herb Scannell
Nickelodeon

12:30 - 2:00 Annual Network Newsmaker Luncheon
(included as part of conference)

Ken Auletta
The New Yorker
Garth Ancier
The WB Television Network
Warren Littlefield
NBC Entertainment
Leslie Moonves
CBS Entertainment
Tom Nunan
United Paramount Network
Peter Roth
Fox Broadcasting Co.
Jamie Tarses
ABC Entertainment

2:15 - 3:15
Issues in Children's Programming

Ave Butensky
Television Bureau of Advertising
Peggy Charren
Action for Children's Television
Susan Ness
FCC Commissioner
Ruth Wooden
The Ad Council
Additional Panelist TBA

3:30 - 4:30 TBA

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