

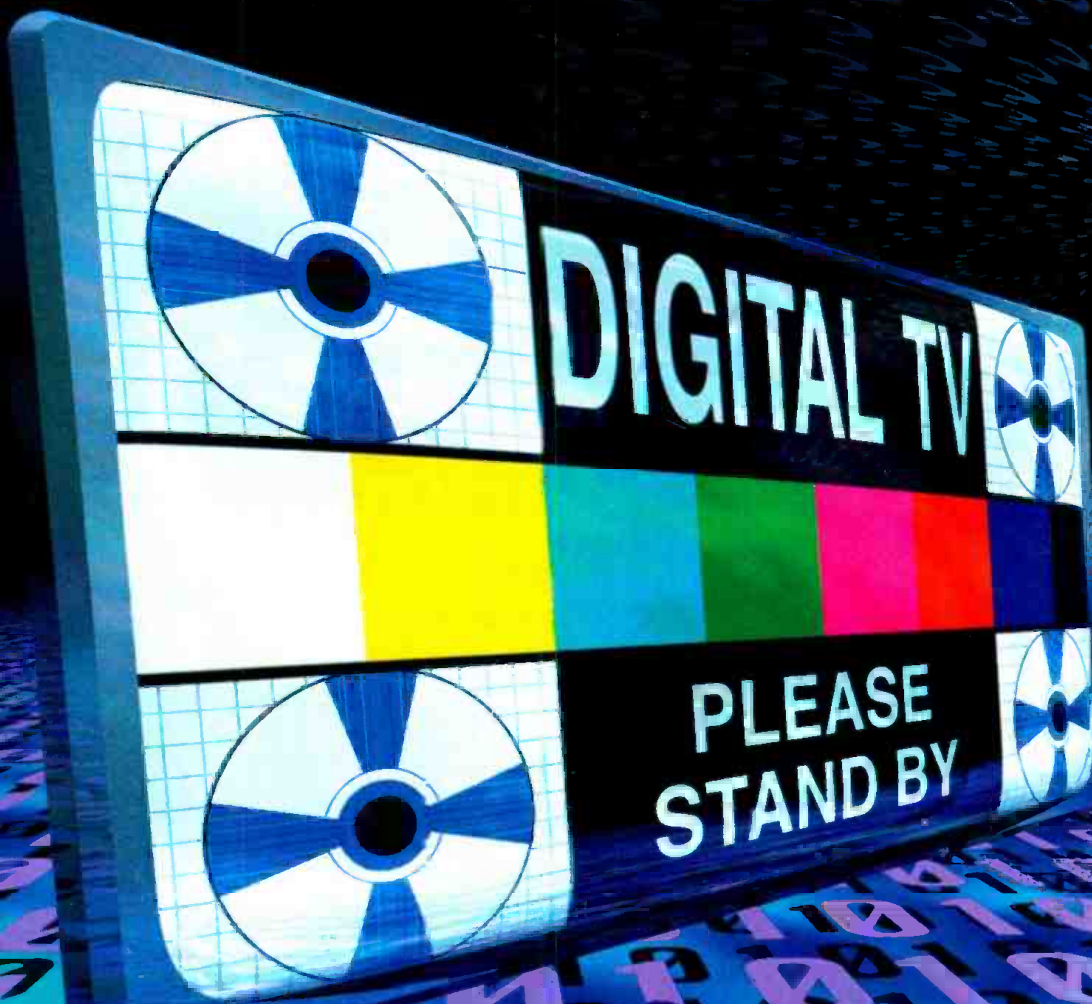
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FOX KIDS

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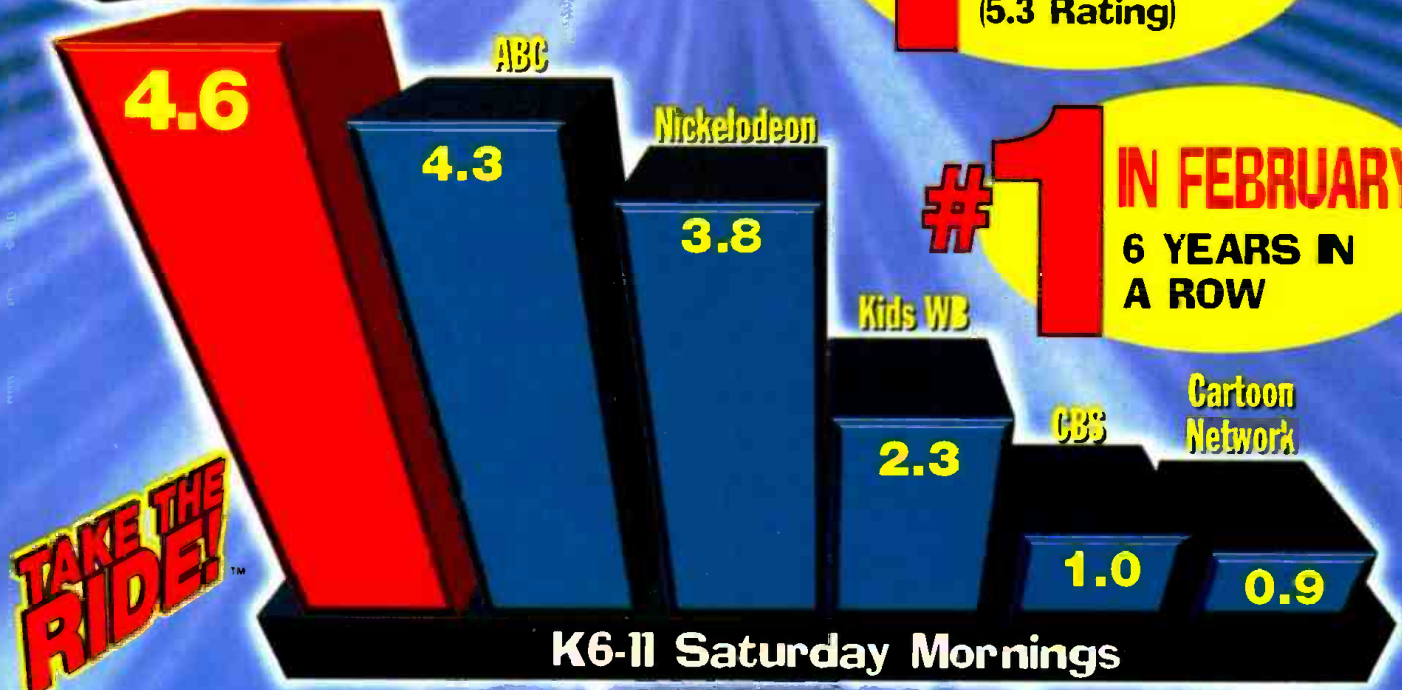
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Fast Track

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Gates under pressure After four hours of testimony, Microsoft CEO Bill Gates appeared unable to convince a congressional panel that Microsoft is not running a monopoly. / 68

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Cover photo by Doug Chezem



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Will stations pay for NFL?

It may depend on the quid pro quo (perhaps a cut of network profits)

By Steve McClellan

ABC and CBS want their affiliates to help pay for the networks' new football contracts. But some of those affiliates want to know what they will get in return—beyond the rights to the games.

The answer is far from clear. ABC affiliates say they want to reexamine the long-term network/affiliate relationship. NBC TV President Neil Braun has urged his affiliate body to do the same.

Meanwhile, Fox wants affiliates to contribute \$50 million annually, but affiliates have drawn the line at \$42 million, which amounts to the \$30 million they have been paying plus a 39% increase. Fox paid 39% more for the rights to keep the NFL in the latest negotiations.

Fox affiliates may elect to offset their contribution with the \$100 million they will receive (\$20 million over five years) from selling their stake in Fox Children's Network to Fox. Negotiations are ongoing.

There are few details, but some ABC affiliates say that network program exclusivity, a contentious issue at ABC and NBC, is among the issues tied to the NFL negotiations. Both networks have extensive cable holdings and want to cross-pollinate their broadcast and cable outlets with resources, programs and talent. But affiliates fear that such cross-pollination will lead to further network audience erosion.

CBS's elation over getting back the NFL wore off abruptly last week. Peter Schruth, CBS affiliate relations vice president, sent a letter to affiliates saying that the network expects them to make a "voluntary" contribution of \$40

million—\$50 million, preferably in cash, to help pay the annual \$500 million cost of the NFL rights. That amounts to 8%-10% of the annual rights fee that CBS is paying.

Individual station contributions "are intended to be an equal percentage of

thrilled about any payment, some affiliates virtually rule out cash payments. "I don't think the big groups will give any cash to ABC or CBS for this," says the head of one major group owner. "The real question is: If we start paying for network programming, what do we get in return?"

Howard Kennedy, general manager, KMTV(TV) Omaha, and chairman of the CBS advisory board, came under fire from some affiliates last week for his role in passing a board resolution in January that endorsed the concept of an "affiliate participation" of 8%-10% of the network rights payment.

Alan Bell, Freedom Communications broadcast division president, says that Kennedy "got way out in front" of

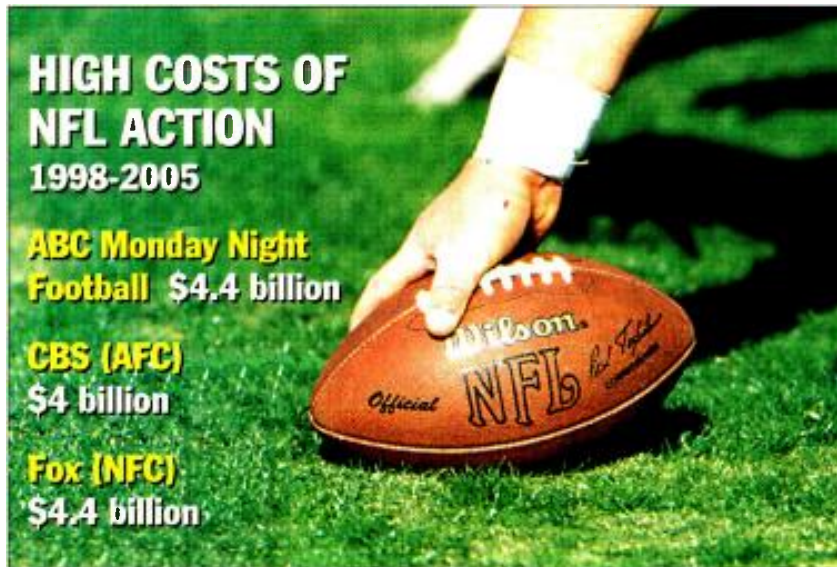
other affiliates by endorsing the concept of an affiliate contribution.

Young Broadcasting Chairman Vincent Young reiterates comments he made three weeks ago to analysts (B&C, Feb. 16) that he won't pay anything for the NFL to ABC or CBS unless "they are willing to do something else for us," above and beyond football. "There's always negotiating," he says.

Bell too is "committed to discussing the issue with CBS."

Kennedy responds that "people have short memories. For the past four years the plea heard most often and loudest by the affiliate board was 'if there's anything you can do to bring back football, please do it.'"

Insisting that some contribution is appropriate, Kennedy says, "We're operating in a dramatically changed environment." However, he acknowledges that the feedback from some stations, via affiliate district leaders, amounts to less enthusiasm about paying than about having the games back. ■



every station's net revenue from the NFL, regardless of market size or AFC affiliation," Schruth said in the letter. That percentage, currently being calculated, could be 30% or more of each station's NFL-derived net revenue.

CBS has hired a major New York-based media buyer to calculate revenue estimates for each CBS affiliate. The estimates will be largely based on how NBC affiliates fared under the last rights contract, but with inflation and ad rate increases taken into account.

Schruth says that he recommends a cash contribution because on a cost-per-thousand basis, local time is twice as expensive as network time. Thus, \$40 million in network inventory equates to \$80 million in local inventory. "It makes economic sense to do cash," he says. "But we are here with our hat in our hand asking for help, and if the consensus is inventory, so be it."

Of course, any contribution made by affiliates will be individually negotiated with the network. Saying they aren't

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THIS TIME,
THE CRITICS DIDN'T HAVE TO SAY IT...

Torch carries CBS, burns ABC

Fox and WB gain in February sweeps; critics split on whether ABC's tank is half empty or half full

By Joe Schlosser

The 1998 winter Olympics were a stormy two weeks for CBS, but the Olympic storm apparently hit ABC the hardest.

As expected, CBS—Olympic torch in hand—ran away with the February sweeps, claiming across-the-board victories in households and in key demographics. Fox remained steady, showing growth in certain areas, while The WB gained momentum.

ABC, on the other hand, lay low during the month. Network executives chose not to counterprogram the Nagano games, and wound up paying for it. NBC, which also didn't put much emphasis on the sweeps, saw its numbers dip.

ABC took hits across the board, dropping off nearly 20% in both rating and share from a year ago. ABC went where no Big Three network has gone before—fourth place in total viewers. In February, Fox had 12,220,000 viewers compared with ABC's 11,701,000. Both networks averaged an 8.0 rating/13 share for the month.

In the key adult demographic (18-49), ABC fell 16% in rating and 20% in share from February 1997. ABC was fourth in the 18-49 race, falling to an all-time low 4.7/12. Fox was a full rating point and 3 share points ahead in the category.

Fox Entertainment President Peter Roth, whose network aggressively used specials during the sweeps—and a greater amount of original programming than NBC and ABC—says that the Olympics is a dangerous game. "It's just extraordinary to us that at a time of greater audience erosion than ever before, any network could adopt a strategy of hibernation," Roth says.

Media buyer Paul Schulman says that each network took its own strategy into the Olympics-dominated sweeps and saw results accordingly.

"Fox was aggressive, NBC was pas-



CBS's Olympics drama, such as Jim Nantz's interview with skater Tara Lipinski, stole viewers from other networks' programs, such as ABC's 'Spin City.'

sive, ABC was passive. The WB was aggressive and CBS had the Olympics." Schulman says. "For some it worked and others it didn't. Certainly the Olympics made for abnormal competition."

It was a tough week at ABC, as Wall Street lowered earnings estimates for Walt Disney Co. on news of the network's less-than-stellar ratings performance. The network fired several top programming executives, including Jim Vescera, ABC Entertainment senior vice president of advertising and promotion. Some industry executives speculate that more—and more senior—executives may go if something doesn't change in the near future.

The programming team of ABC Entertainment Chairman Stu Bloomberg and ABC Entertainment President Jamie Tarses has been together less than a full season, and the two are preparing to release the network's fall schedule in May.

"If they don't turn things around by fall and present a good schedule to their stations and viewers, there might be some more shakeups," says a top executive at a competing network.

Others are less critical. "If you look at the position ABC was in a year ago, compared with the position they are in now, they've turned the corner," Schulman says. "I don't think it's been all that awful. They've had some things that

have worked on Jamie and Stu's watch."

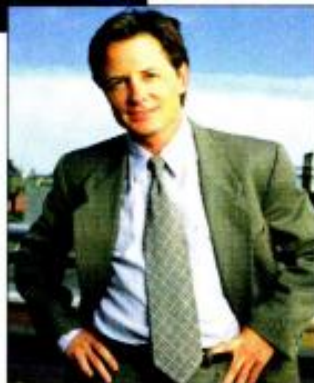
"I think they are working very hard and should have a little more time," says one ABC affiliate general manager. "We are looking forward to seeing what they present us for the fall."

Top ABC executives were not talking with the media last week, but an ABC spokesperson says the network is disappointed with the sweeps outcome and is preparing for the May ratings period.

"Our performance in the sweep wasn't everything we had anticipated. We had some positives, but looking to the future we've got building blocks going into the new season and into the May sweep. And we are confident we will

maintain our ranking as number-two in adults 18 to 49," the ABC spokesperson said.

In the works for ABC in May are two miniseries, a number of top box office films and the season finales of many of the network's top shows. The two-part miniseries are *Creature*, from Peter Benchley, and *Mr. Murder*, from



top-selling author Dean Koontz.

ABC will launch the May sweeps with the TV debut of "Apollo 13" and follow that with "Babe." "Waiting to Exhale" and an encore performance of Disney's "The Lion King." The network also has a handful of midseason replacement series, including a one-hour Melrose Place-like drama, *Push*. Other new sitcoms include *That's Life* and *Two Guys, a Girl and a Pizza Place*.

While ABC was looking for a silver lining, CBS TV chief Leslie Moonves crowed about sunny results.

With a major boost from the Olympics, CBS claimed victory in the household ratings battle, topping all six networks with a 13.8 rating/22 share, according to Nielsen Media Research. The Eye network won the adult 18-49 and 25-54 demos for the first time since February 1994. It was the network's second consecutive sweeps victory.

"For one of the few times in my career, I predicted correctly before this sweeps period began that we would win," Moonves said. "Obviously, having 17 days of Olympics didn't hurt, but the story is a little bit more signifi-

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Pat O'Brien



Giselle Fernandez

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cant than just the Olympics.”

CBS executives say that their owned-and-operated stations will get “significant selling bonuses out of the sweeps.”

NBC finished a distant second for the month. The Peacock network was more than four rating points behind CBS, with a 9.6/15 household average. NBC was down 17% in ratings and 21% in share from a year ago, when it averaged an 11.6/19. NBC was also down more than 20% in adults 18-49.

Industry analysts say NBC is stockpiling a war chest for the May sweeps. With *Seinfeld*'s last hurrah coming on May 14, a two-part TV movie from Hallmark (*Merlin*) and a handful of other specials, NBC is expected to do in May what CBS accomplished in February.

The February sweeps gave Fox its first victory over one of the Big Three in terms of total households.

Fox didn't lose ground from a year ago in ratings or share—a significant achievement, analysts say, considering competition from the Olympics. And in adults 18-49, Fox saw minimal declines, compared with larger losses at NBC and ABC. The network claimed a 5.8/15, down from last February's 6.1/16.

Fox's Roth says the network pulled off a minor coup by gambling with original fare against CBS's Olympics: “The lesson we learned: Scheduling well-crafted, compelling original episodes of our best series, even against competition as strong the Olympics, could and did lead us to first- or sec-

ond-place finishes in adults 18 to 49 on 19 of the 28 nights of the sweeps.”

The WB scored its best household sweeps performance to date. In an ironic twist, The WB and the other emerging network, UPN, traded places in ratings. The WB ended the month with a 3.4 rating/5 share, while UPN dropped down to a 2.7/4. In last year's February sweeps, The WB was facing a 2.7/4 and UPN had the 3.4/5. In adults 18-49, The WB was up more than 30% in both ratings and share. UPN went from a 2.1/5 in 1997 to a 1.6/4 last month.

“I think it shows what advertisers, affiliates, the Hollywood community and viewers know, which is that The WB has tremendous momentum,” a spokesperson for The WB says. ■

Pioneering newsman Fred Friendly dies

Former CBS News president was best known for collaborations with Edward R. Murrow

By Dan Trigoboff

Fred W. Friendly, who helped to define broadcast news in the early days of TV and maintained his influence for decades, died last week at 82 following a series of strokes.

Best known for his partnership with Edward R. Murrow, Friendly produced such ground-breaking CBS news programs for as *Harvest of Shame*, *The Population Explosion* and the series *See It Now*. Murrow and Friendly's devastating report on Senator Joseph McCarthy is one of TV's most famous news programs.

Friendly became president of CBS News in 1964 but quit in 1966 after disputes with network management as he sought to expand the role of news in programming. “I hope that CBS becomes known as the ‘reason why’ network,” he told *BROADCASTING & CABLE* in 1964. “It's not enough that we report the story. We have to dig deeply and provide an analysis of what we report. I think I'm living proof that television is not timid, and controversy, not just for the sake of controversy, can flourish in this medium.”

His death prompted numerous statements of praise from former colleagues and admirers ranging from CBS's Mike Wallace to President Clinton.



Edward R. Murrow and Fred Friendly discuss 'See It Now' before its debut on Nov. 18, 1951.

“When Fred Friendly was around, news divisions covered news,” says Don Hewitt, creator and executive producer of *60 Minutes*, who first worked with Friendly on *See It Now* in the early 1950s. “Today, news divisions fill time.” In those days, Hewitt recalls, “we were hacking our way through a wilderness. When we started, there were no satellites, no color, no videotape; it was very primitive. We kind of built an industry out of chewing gum and spit and rubber bands. Ed Murrow and Fred Friendly were our heroes.”

Friendly's influence spanned decades. “Fred's legacy is the next generation of journalists,” says ABC reporter Cynthia McFadden, who worked with him during the latter part of his career, producing numerous Fred Friendly Seminars

for television about law, media and ethics.

McFadden met Friendly when she was a law student at Columbia, where he taught journalism. To a great degree, she says, “Fred is the reason I became a journalist. After he left CBS and the Ford Foundation [where he was a broadcast consultant] he made it his business to grab young journalists by the throat and teach all of us what he thought was important.... He truly believed democracy was only as strong as its press.”

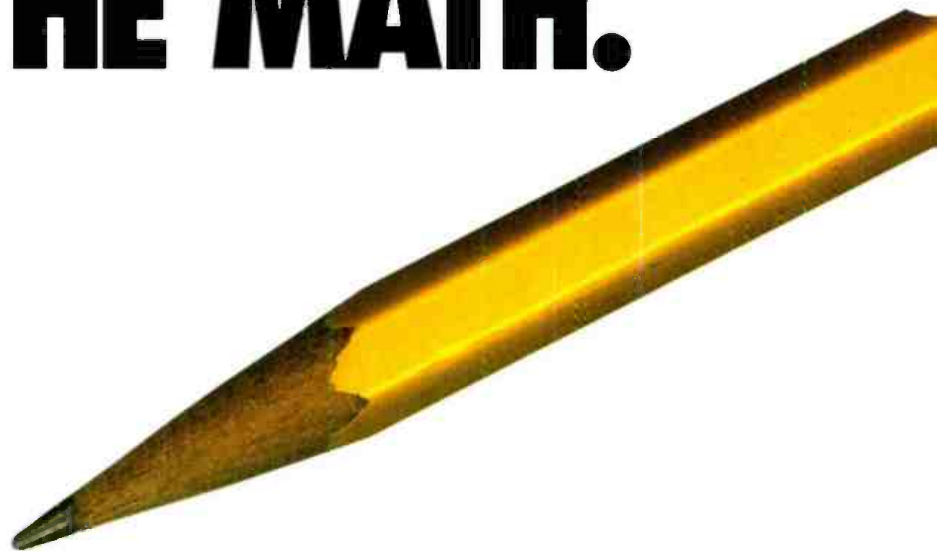
Friendly was born Ferdinand Friendly Wachenheimer in New York City in 1915. He worked on school publications during high school and college and began his career with a Providence, R.I., radio station in 1939.

Friendly worked in information and education for the Army during World War II. Given the Soldier's Medal of Heroism for a rescue operation in Bombay, he was later awarded the Legion of Merit and four battle stars. Friendly and Murrow began their remarkable collaboration in 1948.

“*See It Now*,” Hewitt says, “was the model for *60 Minutes*. I learned more from Fred Friendly than anybody else I worked with in television. What I learned is that whether in print, radio or television, the ‘word’ is it. There's nothing more important than the writing.” ■

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FCC looks beyond free airtime

Will examine issues such as kids TV and serving 'underserved' populations

By Chris McConnell

Commissioners won't be looking at just a political airtime mandate when they consider digital TV public interest obligations next month.

FCC sources say the draft proposal under review at the commission would also place other types of programming on the table for consideration as part of the industry's public interest mandate. While no specific requirements are proposed beyond a political airtime rule, the pending rulemaking includes discussions of children's educational programming, local informational programming and programming for "underserved" populations, officials say.

An official in FCC Chairman William Kennard's office did not comment on specifics of the pending proposal but said that Kennard hopes to conduct a broad review of possible public interest concepts.

"The chairman's ultimate goal is to put all the ideas on the table," the official said, adding that Kennard recog-



Kennard wants 'all the ideas on the table.'

nizes the public interest services broadcasters currently provide. "A lot of these ideas have been talked about for a number of years." Commissioners had considered issuing the public interest proposal this week, but they elected to put the item on hold while they wrap up work on TV ratings and also launch a new inquiry into a series of broadcast ownership regulations. Commissioners are still reviewing the public interest proposal, but they hope to release a proposal at their April 2 meeting.

Kennard already has said that the FCC will be proposing a requirement that broadcasters offer free or reduced-cost airtime as part of their public interest mandate.

Sources say that the public interest proposal pending before commission-

ers also contains a detailed review of past requirements that regulators have imposed in the public interest. The draft, for instance, recounts the "ascertainment" requirements that the FCC imposed on license applicants during the 1960s. Under those rules, would-be broadcasters were compelled to interview community leaders about specific issues and report the results to the FCC.

Last year, commissioners punted on the digital TV public interest issue but notified the industry that "the commission may adopt new public interest rules for digital television."

But FCC sources say that some of the new obligations proposed as part of the digital broadcasters' public interest charter might apply to analog broadcasters as well.

Officials point to the proposed political airtime requirement, which has been suggested as a digital TV public interest obligation but could apply to existing stations. Earlier this year, Kennard said he was not ruling out a "transitional" airtime requirement that would apply to analog broadcasters as well as the digital licenseholders. ■

FCC asks court to stay out of EEO case

Church challenge could threaten commission policy

By Chris McConnell

FCC officials last week asked a court not to rule on a broadcaster's challenge to the commission's enforcement of its Equal Employment Opportunity (EEO) policy.

The Lutheran Church/Missouri Synod has been appealing EEO reporting conditions that the commission placed on its KFJQ-AM-FM Clayton, Mo., as well as a \$25,000 fine regulators imposed on the station after determining the broadcaster had lacked candor in FCC filings.

Observers in and out of the FCC have said that the church's challenge could pose a broad threat to the commission's EEO policy and that regulators have been seeking to settle the case before the three-judge panel can render a decision. Judges heard argu-

ments in the case Jan. 12.

Late last month, commissioners altered a portion of the EEO policy at issue in the case. The revision allows religious broadcasters to establish religious beliefs as a job qualification for all positions at a station. Regulators previously limited the religious belief qualification to jobs involving the on-air espousal of those beliefs.

Last week, the FCC went further and asked the U.S. Court of Appeals in Washington to send the EEO challenge back to the commission. Regulators told the court that they plan to throw out earlier findings of EEO violations and remove the reporting conditions if judges remand the case to the commission.

"The result of the vacation described above would be that the church would not be subject to any

sanction on account of the EEO issue, and the prior, vacated findings of a violation could not be used against the church in any manner," the FCC told the court.

The FCC did not offer to lift the \$25,000 "lack of candor" fine, however, and asked the court to proceed with a ruling on that issue.

FCC Chairman William Kennard earlier had voiced hopes that the church would not pursue the case in the light of the FCC's policy shift.

But the Lutheran Church did not sign off on the FCC's proposal for settling the EEO issue. At week's end the church opposed the FCC's request for a remand at the court. An attorney for the church maintained that the \$25,000 fine and the EEO issues are linked and should not be treated separately.

"The church is surely entitled to a definitive ruling by the court," the Missouri Synod told the court. ■

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Senators fight 'Springer' captions

Says government funding shouldn't be used to make show accessible to hearing-impaired

By Dan Trigoboff

The National Captioning Institute might consider bringing back the cartoon balloons from the old *Batman* show—Pow! Wham! Zap!—when administering a grant to put closed captions on one popular daytime program.

But if two U.S. senators have their way, the soundtrack to *The Jerry Springer Show*—where the dialogue that interrupts the combat already is bleeped regularly because of guests' profanity—will be deleted entirely for the hearing-impaired.

Referring to the show as "the closest thing to pornography on broadcast television," senators Dan Coats (R-Ind.) and Joseph Lieberman (D-Conn.) have asked Department of Education Secretary Richard Riley to revoke a grant (to the National Captioning Institute) that funds closed captioning for *Springer* and numerous other daytime shows.

"If you have seen *The Jerry Springer Show* recently," the senators wrote last week, "we are confident you will share in



The Department of Education says the hearing-impaired want 'the same access to the same TV programming as the rest of the population.'

our outrage that the federal government is not only using taxpayer funds to subsidize their degrading and prurient program at all, but it is also judging it to be of some educational and cultural value."

The senators said that Congress tries to balance its commitment to promote access to programming for the hearing-impaired with the duty to spend scarce funds responsibly. "[T]he decision to promote the lurid antics of *Jerry Springer* leaves no doubt that something is extremely out of whack with the

administration of this program."

The multimillion-dollar captioning is intended to "provide access to the shared cultural experiences of television to persons who are hearing-impaired," according to the Department of Education, with costs shared by the television industry, donations and the government.

Julie Green, a spokeswoman for Riley, says that TV shows are selected for captioning by a peer review panel at NCI. Their work is reviewed by a panel from the Education Department. Both panels, she says, "are from the hearing-impaired community. The department does not interfere.

"It's not the department's role to deny access to a program just because a certain population can't hear. Hearing-impaired people just want the same access to the same television programming as the rest of the population."

Springer's staff issued a statement saying, "We are in full agreement with the Department of Education when they said deaf people have the same right as those who hear to enjoy *The Jerry Springer Show*." ■

Weiswasser exits Americast

More evidence of frustration in telco video

By Richard Tedesco

Stephen Weiswasser's brief reign as president/CEO of the only remaining U.S. telco TV venture is a further sign that telco video has faded.

Weiswasser's departure from Americast after two and a half years is at least an indication of the more deliberate, far less ambitious approach it's adopted since embarking on a cable overbuild strategy. Americast claims a modest 235,000 cable subscribers and a 35% average penetration rate, with 40-plus franchises set up in the regions of its Baby Bell partners. But individual system penetration reportedly ranges wildly, from 7% to 50%.

Bellsouth's entry into the New Orleans market was the largest recent launch. The telco plans to follow that move with an overbuild on its home turf of Atlanta. Last week, Ameritech an-

nounced its fifth Cleveland-area franchise; it is approaching 70 franchise agreements in suburban areas of Chicago, Detroit, Cleveland and Columbus, Ohio.

Weiswasser says that his departure signals his own frustration at the Americast strategy shift, which put the kibosh on original program development, and does not mean the imminent demise of the Americast brand. "This is not Tele-TV," he says, referring to the defunct Bell Atlantic/Nynex/SBC venture.

Patrick Campbell, executive vice president of Ameritech Corp., speaking for the Americast Management Committee, says they regret Weiswasser's decision to leave March 31. But Campbell insists that it "really portends noth-

ing" about any diminished hopes for Americast. "What Americast was doing last month, it's going to do in the next couple of months," he says.

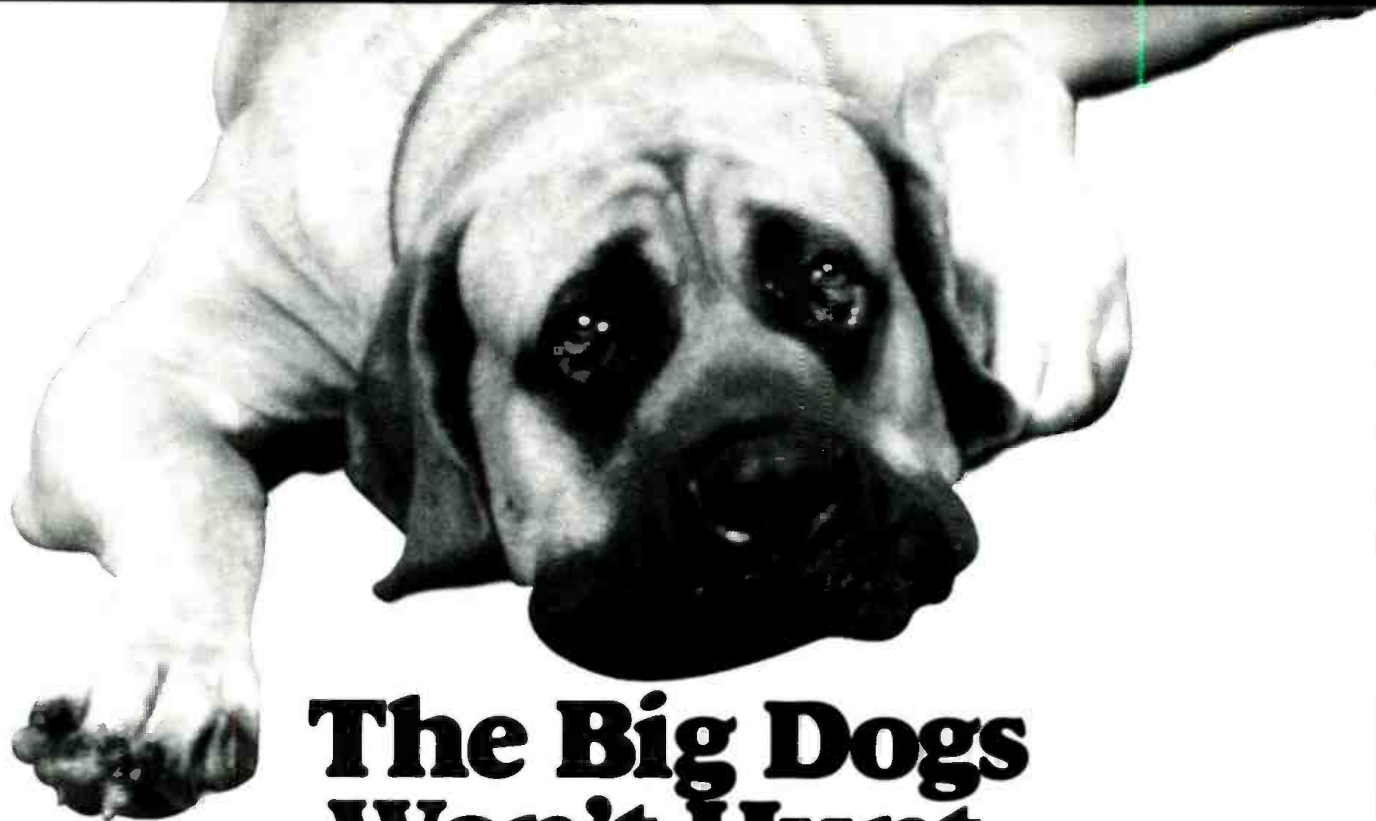
Campbell says the partners are not considering selling the Americast systems and remain undaunted about its overbuild strategy: "We've been hearing from the beginning that overbuilds don't make sense," he says, declining to project a growth rate for Americast's sub count.

Weiswasser's interim successor, Jody Miller, who moves from executive VP to acting president/CEO, says she accepted the job because she believes that the Baby Bell partners remain "committed to the video business."

But analysts aren't so sure that Weiswasser's sign-off isn't a precursor to a sell-off of the Americast systems. "It means either he got another job or something went wrong," says Dennis McAlpine, media analyst for Josephthal Lyon & Ross. ■



Weiswasser



The Big Dogs Won't Hunt.

Hundreds of small companies are competing successfully against the Bell companies. But the big dogs, MCI and AT&T, aren't.

Recently, the Federal Communications Commission held hearings in which small, local competitors described their success competing against the Bell companies. These competitive local exchange carriers (CLECs) are reselling local service from Bell companies and building their own local networks from scratch.

The CLECs report —

They're reaching thousands of new customers.

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One FCC commissioner even said, "I leave this hearing with new faith that the (Telecommunications) Act is working."

It's not the size of the dog in the fight, but the size of the fight in the dog.

The smaller companies don't have the tens of thousands of employees that the big long distance giants

do. They don't have billions of investment dollars. But they are competing.

So what's all the barking about?

Local phone companies have devoted more than \$4 billion, and assigned over 8,000 employees to make sure competition works. They've built customized network elements; offered on-site network training; and customer service 24 hours a day, 7 days a week, all to connect MCI and AT&T to local markets.

But the big dogs are barking up the wrong tree.

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America's Local Phone Companies

Fee rollback likely for DBS

So say McCain, Tauzin; further satellite reforms could be blocked by competing interests

By Paige Albiniak

The direct broadcast satellite (DBS) industry got some encouraging news last week: Key lawmakers say Congress is likely to roll back an increase in the fees that satellite broadcasters pay to retransmit some broadcast programming.

"We'll get at least that part of [satellite reform legislation] done," Senate Commerce Committee Chairman John McCain (R-Ariz.) said last week. "We are very confident of getting the [Copyright Office] decision stayed," says Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).

Last year the U.S. Copyright Office ruled that DBS companies should pay 27 cents per subscriber per month to transmit distant network signals and superstations. The companies had been paying 6 cents per sub for distant network signals and 14.5-17 cents for superstations. Cable



Sen. John McCain

operators pay approximately 9.5 cents to retransmit similar signals.

McCain and Tauzin—heads of the broadcast-related committees in the Senate and the House—face questions about jurisdiction over the fee, but both

are confident that they can overcome them.

And another ally has joined DBS company EchoStar's campaign to be more competitive with cable: Rep. Mike Oxley (R-Ohio) says he favors a phase-in period before satellite broadcasters would have to carry all full-power broadcast stations in local markets they choose to serve.

Oxley shares that opinion with Tauzin and McCain, although none of them will specify a time frame and McCain won't elaborate on DBS must carry.

"It's a tough issue," was all McCain staffer Pete Belvin would say. "We're looking at it."

Staff for the House and the Senate Commerce and Judiciary committees were out in force around Washington last week talking to broadcast, satellite and cable executives. All agreed that their members were willing to work out jurisdictional disputes in order to get legislation passed.

"There's no reason why we can't pass something that's good for everyone this year if we can get the committees and the industries together," says Shawn Bentley, counsel for the Senate Judiciary committee.

Congress wants a law this year that will enable DBS to compete with cable, but individual interests involved make passing a bill difficult. ■

Tribune gets extended waiver in Miami

FCC won't make company sell WDZL(TV) by March 22 deadline

By Chris McConnell

The FCC last week gave Tribune Broadcasting a reprieve from a requirement that it sell its Miami TV station by March 22.

Commissioners granted the broadcaster an extended waiver allowing it to own both WDZL(TV) and the Fort Lauderdale *Sun-Sentinel*. The commission last year gave Tribune a temporary waiver of the newspaper/TV crossownership restriction as part of the FCC's approval of the company's \$1.13 billion acquisition of Renaissance Communications.

Tribune, which has been opposing the requirement that it sell the TV station or newspaper since last year, had hoped for a permanent waiver.

FCC officials now are letting Tribune keep both properties while they conduct a review of the crossownership restriction. Commissioners will kick off that review Thursday (March 12) along with a notice of inquiry that

will invite comments on a host of additional broadcast ownership restrictions.

If commissioners decide to retain the crossownership restriction, Tribune will have another six months to sell either the newspaper or the TV station.

The FCC's decision to extend Tribune's waiver caps a nearly year-long effort by the company to keep the Miami media holdings.

FCC Chairman William Kennard earlier had indicated a reluctance to extend the waiver. And this year Tribune suffered a setback when the U.S. Court of Appeals in Washington upheld the FCC's requirement that the company sell one of the properties.

But Kennard has come under pressure from Senate Commerce Committee Chairman John McCain (R-Ariz.) and House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) to revisit the decision. In a January

letter to Kennard, McCain asked why the commission was forcing Tribune to sell its TV station when it previously had allowed Walt Disney Co. to keep radio and newspaper holdings while regulators reviewed the FCC's policy on newspaper/radio combinations.

Tribune's new deal with the FCC also includes provisions aimed at keeping another company from opposing the waiver. Knight-Ridder, owner of the *Miami Herald*, had opposed Tribune's request for a permanent waiver on the basis that it would give Tribune an unfair edge in the market.

The publisher now has agreed not to oppose Tribune's waiver extension in exchange for Tribune's commitment to keep operations at the newspaper and TV station separate. Tribune's agreement with Knight-Ridder forbids the newspaper and TV station to engage in joint marketing, promotion, news coverage or other programming ventures while the FCC conducts its review of the crossownership rule. ■

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TCI may pursue Marcus

By John M. Higgins

Tele-Communications Inc. is considering assembling a consortium to take a run at Marcus Cable Corp. The Dallas-based MSO serves 1.1 million subscribers in 16 states—too widely spread, MSO executives believe, to attract a single buyer.

Sources say TCI covets Marcus Cable's Fort Worth system because it is close to a Dallas operation that TCI acquired three years ago. But TCI has little interest in the rest of the company's



Jeffrey Marcus, president, Marcus Cable Corp.

portfolio. Other players being pitched to join a consortium bid include Century Communications Corp., which has a major Los Angeles cluster near a large Marcus Cable system and is taking over management of nearby TCI systems; TCI affiliate Bresnan Communications, which operates in Michigan, and TCI affiliate Intermedia Partners, which operates in the Southeast.

Sources say that Marcus Cable investors don't want to break the company up—partly because of tax complications but primarily because they feel that only the best systems will fetch a strong price, while stray properties will get low-balled.

A TCI consortium would face competition from financial players that already have approached Marcus Cable. Speaking last week at a Bloomberg conference in New York, TCI President Leo Hindery acknowledged that he is interested in parts of the Marcus Cable portfolio but would not make a solo bid for the whole company.

He also dismissed talk that Marcus is worth \$3 billion—almost \$3,000 per subscriber. Wall Street executives say that a more likely price is 11 times cash flow—about \$2.2 billion—or even less. ■

Closed Circuit

WASHINGTON

Guest of honor

An extended crossownership waiver in hand, Tribune Co. was planning to host Senate Commerce Committee Chairman John McCain at a Chicago Cubs game over the weekend. The Cubs hold spring training in the senator's home state of Arizona. McCain repeatedly wrote the FCC during recent months to question its now-postponed plans to force Tribune to sell its Miami TV station.

Partner problems?

Barry Diller has been shopping for buyers for his controlling interest in SF stations WALA-TV Mobile, Ala.; KHON-TV Honolulu (and satellites KHAW-TV Hilo and KAH-TV Wailuku), Hawaii; WVUE(TV) New Orleans, and WLUK-TV Green Bay, Wis., sources say. Problem is, partner Fox is not willing to let the stations go, threatening their network affiliation. Sinclair Broadcast Group apparently has been at the bargaining table with Diller, who wants \$200 million—\$300 million for the stations, sources say. Among other potential buyers was Sullivan, which dropped out of the deal when its plans with Sinclair solidified. Diller wanted to trade the interest to Blackstar, according to sources, in return for Blackstar HSN affiliates in the Orlando, Fla., and Portland, Ore., markets. Diller hopes to trade the Portland station for one of Paxson Communications Corp.'s two Atlanta outlets, sources say.

Houses talks to Hundt

Former FCC chairman Reed Hundt is meeting with House investigators this week about \$1 million that Portals developer Franklin Haney paid lobbyist and Clinton/Gore campaign manager Peter Knight one day after a deal to house the FCC closed, sources say. The FCC originally was slated to move into the Southeast Washington office building last summer, but the relocation repeatedly has been delayed, largely because of congressional inquiries. "With all the unan-

swered questions surrounding the \$1 million payment from Haney to Knight, we have to ask if the decision by the FCC to move to the Portals was made to benefit U.S. taxpayers and the FCC or to benefit a web of key players with close ties to Al Gore and the million-dollar man: Peter Knight," says a House Commerce committee spokesperson.

Bailey to NBC Cable

Wendell Bailey, longtime chief technologist for National Cable Television Association, Washington, has joined NBC Cable in New York, reporting to President Tom Rogers. Bailey will divide his time between Washington and New York.

NEW YORK

Profiting from write-down

CBS is making a big profit on the Nagano Olympics the old-fashioned way—by taking a \$100 million write-down on the cost of the rights. The write-down will be reflected in 1998 financial results, a network source says. CBS told analysts profits on the games were in the \$130 million range with the write-down and \$30 million without it. That was before Nagano. After the games—ratings for which did not meet prime time guarantees—executives say the network will still "come close" to a pre-write-down profit of \$30 million.

ATLANTA

Doubleheader

The Atlanta Braves' local TV schedule is going to have a different look this year. Braves games will air on two Atlanta stations instead of just WTBS(TV), co-owned with the team. Since WTBS is no longer a superstation, MLB is limiting the broadcaster to 90 games—35 fewer than last year. Consequently, WTBS will buy airtime on WUPA(TV) Atlanta for 11 games. The team will place an additional 20 games on Fox Sports South, giving the cable network 45 games.

FCC considers low-power radio

Seen as way to increase access to airwaves

By Chris McConnell

FCC officials are taking a close look at "microradio."

At least three commissioners (including the chairman) favor gathering more information about a proposal to establish a new one-watt radio service in AM and FM frequencies. The petition, from Nicholas and Judith Leggett of Reston, Va., and Donald Schellhardt of Waterbury, Conn., proposes the establishment and licensing of mini radio stations that would broadcast to one or several square miles.

"Specialized stations would arise addressing specific subjects and activities," the petition says. "The ties of community identity would be fostered in urban neighborhoods, rural towns and other communities that are currently too small to win much attention from 'mainstream,' ratings-driven media."

Comments on the proposal are due at the FCC April 27. If regulators decide the idea is worth pursuing, they will next launch a rulemaking proposal.

Last week, FCC Chairman William Kennard was not saying whether the FCC will go that far. But he voiced an interest in collecting more information on the proposal and cited the difficulty that new would-be broadcasters face in gaining a foothold in the increasingly consolidated industry.

"We've got to face the reality that there are few opportunities," Kennard said. During his address to the National Association of Broadcasters State Leadership Conference last week, Kennard also lamented the decline of minority ownership in broadcasting and said the FCC needs to assess the changes that consolidation has brought to the business.

At the FCC, an adviser to Commissioner Michael Powell sounded a similar note, saying that the commissioner is interested in exploring ways to increase diversity in broadcasting. Powell is interested in learning more about microradio but has not decided whether the FCC should establish such a service, the official said.

Commissioners Harold Fuchtgott-Roth and Gloria Tristani had no comment on the proposal. Susan Ness, however, is interested in exploring the idea



NAB President Eddie Fritts says that low-power radio stations would add interference.

as a potential solution to the problem of unlicensed broadcasters, an FCC source says.

Broadcasters regard the microradio idea as a legalization of the pirate broadcasters they oppose.

"They should be held to the same standards as the rest of us," San Antonio, Tex.-based KRIO-FM President John Barger says of the unlicensed broadcasters, adding that a licensed low-power radio service "just creates chaos."

"At a time when spectrum used for radio stations is overly congested, it would be folly to authorize hundreds of additional low-power stations that would surely cause additional interference," says NAB President Eddie Fritts.

"What's at stake is the integrity of the spectrum," adds Whitney Radio President William O'Shaughnessy. "Micro-

radio is a fancy Tiffany word for pirate."

Howard Anderson, president and owner of KHWY Inc., Los Angeles, says that the FCC should focus on enforcing the rules among existing broadcasters rather than on creating more stations to police.

"They can't control pirate radio," Anderson says.

Kennard last week called the unlicensed broadcasters "vigilantes" and assured the NAB members that the commission will remain committed to shutting down unlicensed broadcasters. He pointed to 97 enforcement actions that the FCC took against pirate broadcasters last year.

But he and other FCC officials draw a distinction between the anti-pirate program and the proposal to establish a new service. Kennard pointed to the difficulty new entrants have in gaining access to the airwaves. During his address to the broadcasters last week, he also challenged broadcasters to find solutions to the state of minority participation in the industry.

"I'm also asking all of you to do your part as well," Kennard told the broadcasters.

Nicholaus Leggett, one of the petitioners, insists that the current collection of unlicensed broadcasters illustrates a lack of public access to the airwaves.

Leggett's proposal would devote one AM and one FM channel to the service. Those channels would then be shared by the licensed microstations, each of which would cover a mile or several miles. ■

D in D.C. stands for digital

TCL's District Cablevision launched its new digital service tier last week with four installations on Monday and 27 per day the rest of the week. The new service offers additional TV channels, music channels and an interactive program schedule with a parental lock-out feature and touch-button pay per view. District Cablevision has accumulated 1,333 Gerald DCT 1000 set-top boxes and plans to distribute at least 7,000 by the end of 1998 (to some 7% of the system's subscribers). The service costs \$10 per month on top of existing service fees and \$3.30 per month for equipment rental. The service is a one-way data feed with a telephone return path to deliver stored pay-per-view data to billing. District Cablevision's general manager, Brad Anderson, says he does not foresee a two-way interchange (similar to TCL's @Home service) available in the District in the near future. —Sara Brown



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Under fire from both sides

Democratic attacks raise issues about FCC lobbying

By Paige Albinak

Rep. John Dingell (D-Mich.) last week launched a scathing attack on the FCC and its chairman, William Kennard, calling him "a few affiliates short of a network."

Dingell, the ranking Democrat on the House Commerce Committee and former chairman of that committee, is unhappy with the FCC's implementation of the Telecommunications Act of 1996 and Kennard's willingness to

consider requiring broadcasters to offer free airtime to political candidates.

The FCC defended Kennard, taking particular offense at Dingell's "affiliates" comment.

"Bill Kennard is working hard to serve the American public and to develop a good working relationship with Congress. People may say a lot of things about Bill Kennard, but no one has ever said he lacked a grasp of the substance," says Kennard spokeswoman Liz Rose.

Dingell's comments were followed last Wednesday by a speech criticizing the commission's implementation of the Telecom Act. The speech was given by Rep. Rick Boucher (D-Va.), who serves on the House Commerce and Judiciary committees. This is the first time that leading Democrats have taken shots at the new chairman.

At least one Democrat, Rep. Ed Markey of Massachusetts, the ranking member on the House Telecommunications Subcommittee, thinks "the FCC in general is doing a good job and that Kennard has the potential to be a great chairman," says Colin Crowell, a Markey aide.

Since Congress has reconvened,

FCC under congressional scope

Members of Congress are openly dissatisfied with the new FCC's opening round, and the proof is in the number of congressional hearings that the commission faces.

From the beginning of March until mid-June, Senate hearings will have touched on the FCC 18 times, according to last week's subject-to-change agenda. Chairman William Kennard has been asked to testify five times.

"Capitol Hill is holding more hearings on FCC-related issues in this first three months than happens in a typical year," says Erwin Krasnow, partner at Washington law firm Verner, Liipfert, Bernhard, McPherson & Hand. Krasnow attributes that interest to 1998 being an election year and the Republican-controlled Congress wanting to knock around a Democrat-laden FCC.

House hearings are tentative and scheduled week to week. Six tentative FCC-related hearings are on the House Commerce Committee's agenda. Following is a list of the FCC's planned Hill engagements for March and the following three months:

Senate

March 4: "The Telecommunications Act of 1996—Moving Toward Competition on Sec. 271," Senate Antitrust Subcommittee. Kennard testified in his first appearance on the Hill as chairman.

March 18: "Wall Street's View of Telco Act Implementation," Senate Communications Subcommittee.

March 19: "FCC's Appropriations of FY '99," Senate Appropriations Subcommittee on Commerce, Justice, State and the Judiciary. Kennard to testify.

March 25: "FCC's Appropriations of FY '99," House Appropriations Subcommittee on Commerce, Justice, State and the Judiciary. Kennard to testify.

March 25: "Sec. 271 Applications Process," Senate Communications Subcommittee.

March 31: "Cable Rates and Program Costs," Senate Commerce Committee.

April 1: "Cable Competition (Concentration in Cable

and Video)," Senate Antitrust Subcommittee.

April 2: "Cellular Phones, 911 Access and Tower Sitings," Senate Commerce Committee.

April 15: "New Charges on 800# Providers," Senate Communications Subcommittee. Field hearing in Billings, Mont.

April 21: "Universal Service and Telephone Rates," Senate Commerce Committee. Kennard expected to be asked to testify.

April 22: "Satellite Reform," Senate Communications Subcommittee.

April 29: "Sec. 706 and Bandwidth," Senate Communications Subcommittee.

May 6: "Common Carrier Bureau Oversight," Senate Communications Subcommittee.

May 13: "Wireless Bureau Oversight," Senate Communications Subcommittee.

May 20: "Mass Media Bureau Oversight," Senate Communications Subcommittee.

June 3: "Cable Services Bureau Oversight," Senate Communications Subcommittee.

June 10: "FCC Reauthorization," Senate Communications Subcommittee.

June 17: "Spamming," Senate Communications Subcommittee.

House Commerce Committee

Week of March 2: Cellular Privacy Act, Communications Satellite Competition & Privatization Act.

Week of March 9: Internet Tax Freedom bill; satellite-fee-increase moratorium.

Week of March 23: Reauthorization of FCC and NTIA.

Week of March 30: Package of legislation re crimes against kids—Internet stalking and Internet pornography.

Week of April 20: Computer security.

Week of April 27: Internet gambling, next-generation Internet and encryption.

Kennard has been under almost constant fire from Republicans. When Kennard announced his proposed rule-making on free airtime the day after President Clinton's State of the Union address, House Telecommunications Subcommittee Chairman Billy Tauzin said that Kennard was off to the worst start of any commissioner in the history of the FCC.

Observers say that if Kennard had played his lobbying cards better, Hill Democrats such as Dingell and Boucher would be supporters. Dingell, for instance, is not against free airtime, but he thinks the FCC would be overreaching by mandating it.

"I have serious doubts about the FCC's authority to act in this area absent any express authority from the Congress," Dingell said, speaking in Washington to an audience of state broadcasters.

Dingell often has fought back hard when federal agencies have acted too much in concert with an administration or when they have overstepped bounds set by Congress.

Sources say that Kennard could have avoided surprising lawmakers—and the resulting backlash—by calling a few for support before announcing his free airtime proposal.

"The commission is driving away its potential allies," says a Dingell staffer.

"For the commission—which has been in place for less than a quarter—not to pay more attention to its congressional allies and critics is a mistake. I get the sense that they have been acting in a vacuum," says one lobbyist.

Dingell said that broadcasters should not be saddled with additional public interest requirements just because they are making the transition to digital television.

"[W]hy are we talking about heightened public interest obligations for broadcasters when this transition will allow the public to receive a much-improved television transmission technology, the government will reclaim more spectrum due to digital efficiencies, and the broadcast industry will invest vast sums of money to design and build new digital systems?" Dingell asked.

That comment does not mean that Dingell thinks broadcasters should have fewer public interest obligations, says Andy Schwartzman, president of nonprofit law firm Media Access Project.

"I'm quite certain through conversations with staff over a long period of time ... that Mr. Dingell thinks that broadcasters have gotten off much too easily," Schwartzman says. "[Dingell] has for the past decade supported significant increases in analog broadcasters' public interest responsibilities. ... He doesn't think broadcasters are doing enough now."

The bottom line for Kennard is that he has some work to do to win friends on the Hill.

"I think it should serve as a wake-up

call to the chairman that with all telecommunications issues you have to deal with both the majority and the Democrats up there," says John Orlando, CBS vice president. "If I were in [his] shoes, I would be concerned that one of my potentially big allies is not with me coming out of the gate."

"If Congressman Dingell, along with Congressmen Bliley and Tauzin, all are voicing similar concerns about the FCC, then I think the commission should be very concerned," says Bob Okun, NBC vice president. ■



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Big bucks planned for anti-tobacco ads

But this year's windfall for broadcasters could come back to haunt

By Paige Albiniaik

The Clinton administration last month pledged \$7 million for radio and multimedia advertisements to educate the public on a year-old rule forbidding the sale of tobacco products to anyone under age 18.

"This aggressive, unprecedented education and advertising campaign is designed to stop the sale of tobacco products to children," said Vice President Gore.

Gore has recorded a radio ad that started airing in Arkansas on March 1. Later this spring, California, Colorado, Florida, Illinois, Massachusetts, Minnesota, North Carolina, Pennsylvania, Texas and Washington will be added to the campaign. The administration plans to extend the campaign to all 50 states by the end of the year.

The campaign includes radio, billboard and newspaper advertising as well as in-store posters. The ads explain to minors that a Federal Drug Administration rule forbids retailers to sell them tobacco products and that all persons under 27 will be required to show photo identification when attempting to buy tobacco, including cigarettes and chewing tobacco.

"While we work toward comprehen-



The administration is placing anti-smoking ads like this one with retailers, newspapers and magazines.

sive tobacco legislation, we will continue to use all of the tools at our disposal to prevent youth tobacco use," said Health and Human Services Secretary Donna Shalala.

The radio ads target teenagers and explain that they are going to have their IDs checked. "[S]ince some 17-year-olds look 27 and some 27-year-olds look 17, you just might get asked to show yours," one says. "If you do, you should remember there is a law that says you are not allowed to pout and whine like a set of bad brakes."

The campaign continues an administration trend of spending money on issue advertising. Anti-smoking groups are recommending that part of the tobacco

deal the administration and Congress are writing into law should include \$200 million spent by the administration on advertising to tell kids about the evils of smoking.

The administration this year already plans to spend approximately \$300 million on anti-drug and census education ads—bringing the grand total of administration spending on television and radio ads to about half a billion dollars.

Broadcasters are happy to take money in exchange for running the ads. But allowing the administration to pay for broadcast advertising may give it fodder for demanding additional public interest obligations as broadcasters make the transition to digital, warned National Association of Broadcasters President Eddie Fritts and Senior Vice President Jim May at their winter board meeting in January.

Meanwhile, public interest advocates are taking notice of the administration's willingness to fork out \$500 million to get its message on the air.

"The fact that broadcasters are not ready and willing to provide a significant amount of time for discussion of issues like this is quite revelatory. The fact is that it shouldn't be necessary to buy the time," says Andy Schwartzman, president of Media Access Project. ■

Familiar faces

House Telecommunications Subcommittee Chairman

Billy Tauzin (R-La.) is considering hiring Donald McClellan as his legislative director, although others also are in the running, says Ken Johnson, spokesman for Tauzin. McClellan was chief of staff for former Senate Commerce Committee chairman Larry Pressler (D-S.D.) and now is senior fellow at the Progress and Freedom Foundation, a Washington conservative think tank. McClellan would replace Mimi Simoneaux, who went to work for Washington lobbyist and former House member Vin Weber, according to Johnson. Weber and McClellan have something in common: Weber also is a senior fellow with the Progress and Freedom Foundation.

Ratings reviews

More than 60% of parents say they "sometimes" use the new TV ratings and 56% of parents say the ratings do an "excellent" or "good" job of informing them, according to a new

poll conducted by the Associated Press. Seven in 10 adults, however, "pay little or no attention" to the ratings. In homes with children, 51% pay little or no attention.

No matter, says Rep. Ed Markey (D-Mass.), author of the legislation that brought the V-chip and the corresponding television ratings. "The AP poll confirms

how much parents crave more information about the content of TV programming, even when it only flashes briefly in hide-and-go-seek fashion at the start of a show," Markey says. Markey says that the ratings cannot be judged effectively until parents have access to the V-chip. The FCC

is expected to approve V-chip standards next week.

Walking the plank

Pirate radio opponents got some good news from Florida late last month, when the U.S. attorney for the Middle District of Florida announced a criminal conviction against an unlicensed broadcaster. A jury found Arthur Kobres guilty of 14 counts of operating a radio station without a license. Kobres faces a maximum penalty of 28 years imprisonment and up to a \$3.5 million fine.

Washington Watch

Edited by Chris McConnell and Paige Albiniaik

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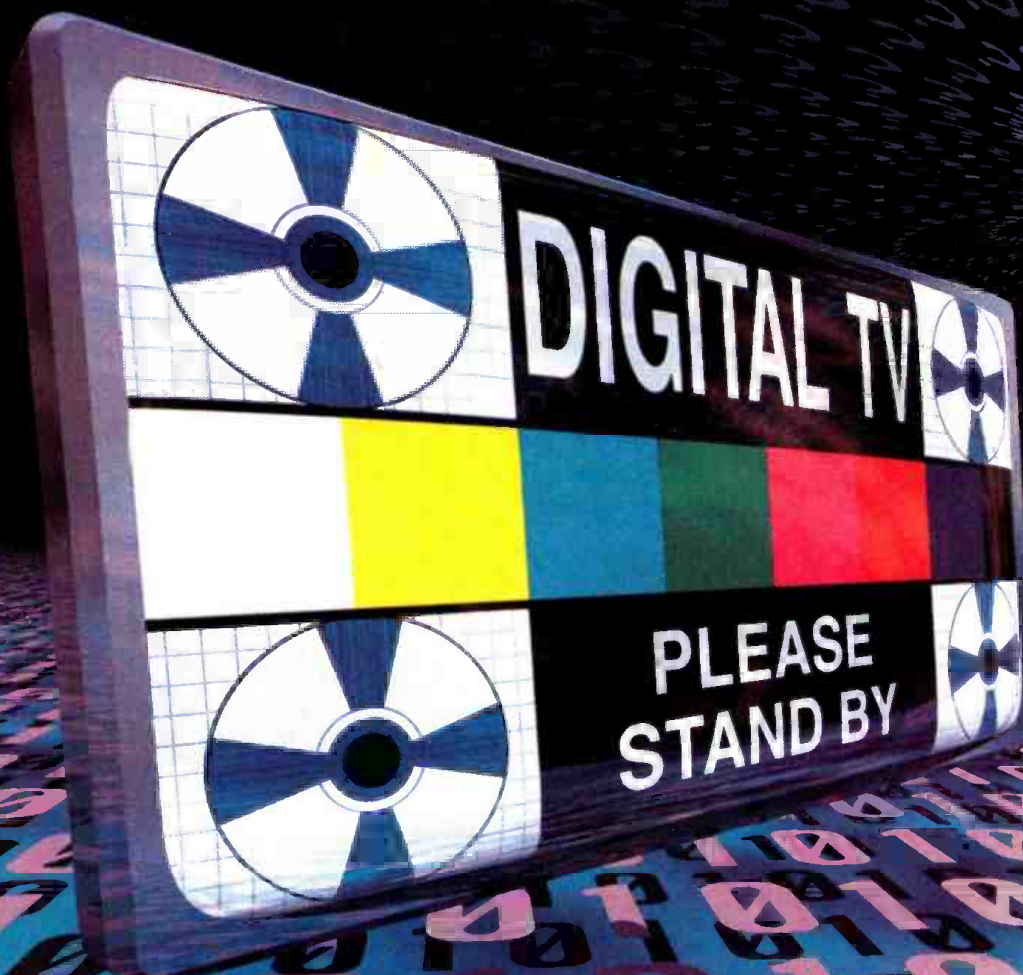
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COVER STORY

Now What?

TV stations have their digital channels, but they still haven't figured out what to do with them. Will it be HDTV? Or SDTV? Or multicasting? Despite the uncertainty, some broadcasters are pressing ahead with construction of digital stations to appease the government, or their own pioneering spirits.



March 9 1998 Broadcasting Table

Ready *and* not, here comes DTV

Redefining television: Ones, zeros and question marks

By Steve McClellan

The FCC last month gave its final OK to a plan that entitles each and every TV station to a second channel that it may use to broadcast digital TV.

But American viewers shouldn't get too excited about sitting down in their living rooms to tune in HDTV or any of the other talked-about digital TV services. Broadcasters may have the channels, but they don't yet have their digital acts together.

The Big Four broadcast networks, which the rest of the industry is counting on to show the way, have yet to settle on what kind of digital service to offer; they seem to be headed in at least three different directions. The lack of a consensus not only discourages their affiliates but also slows the rollout of digital TV sets and production equipment.

Some stations have rushed to put digital stations on the air, enjoying the status of digital pioneer while admitting that no one is watching. And many others are dutifully trying to put digital stations on the air to meet FCC- or self-imposed deadlines—despite difficulties in finding tower space for antennas, in some cases, and the lack of a sensible business plan in all cases.

Given the uncertainties, most stations are content to wait for their networks or other broadcasters to

show them the way to make money in digital and justify the substantial start-up costs.

The Big Four are expected to get digital rolling by announcing their intentions at the National Association of Broadcasters convention in Las Vegas next month (April 4-9).

Three of the four networks—ABC, NBC and CBS—are expected to broadcast in both high-definition and standard-definition television in the digital era, depending on daypart and programming.

But they have to settle on formats. The FCC-approved digital TV standard gives broadcasters a variety of formats from which to choose. Each is primarily identified by the number of scanning lines (480, 720 or 1080) and by how the lines are presented on the screen (interlace or progressive).

The 1080-interlace (1080 I) and 720-progressive (720 P) are considered HDTV formats, delivering much higher levels of picture detail or resolution to go along with the widescreen displays. The 480 I and 480 P are so-called standard-definition SDTV formats, offering the same widescreen picture, but with resolution somewhere between today's analog NTSC and HDTV.

CBS is officially, but not irrevocably, committed to the 1080 I format that has been embraced in other parts of the globe, including Europe and Japan. ABC

In February, the network summoned engineers representing all of its major affiliate groups and laid out its format plans for digital. According to sources at the meeting, at which ABC Network Television President Preston Padden and top engineer Preston Davis presided, the network confirmed previous reports that it would embrace 720 P as its HDTV format and 480 P as its standard-definition digital format. ABC informed its affiliates that on Nov. 1 it will begin transmitting its Sunday 7-9 p.m. block, *The Wonderful World of Disney*, in HDTV, and that other HDTV broadcasts will be phased in. Questions were asked about multicasting outside of prime time, sources say, but no clear answers were given.



Officially, CBS continues to preach the gospel of 1080 I. The network has been the biggest supporter of 1080 I and its implementation in the U.S. for more than a decade, believing that it delivers the best-quality service and the best-quality service is necessary to drive the market for digital TV. However, for several months, network sources say the company is considering other digital formats, which trade some quality for service flexibility. Mel Karmazin, chief of CBS Radio and TV Stations, is said to be a champion of 720 P over 1080 I. Karmazin could not be reached for comment. The company has told its affiliates that it is considering 480 P SDTV for use at times when it is not broadcasting in HDTV.



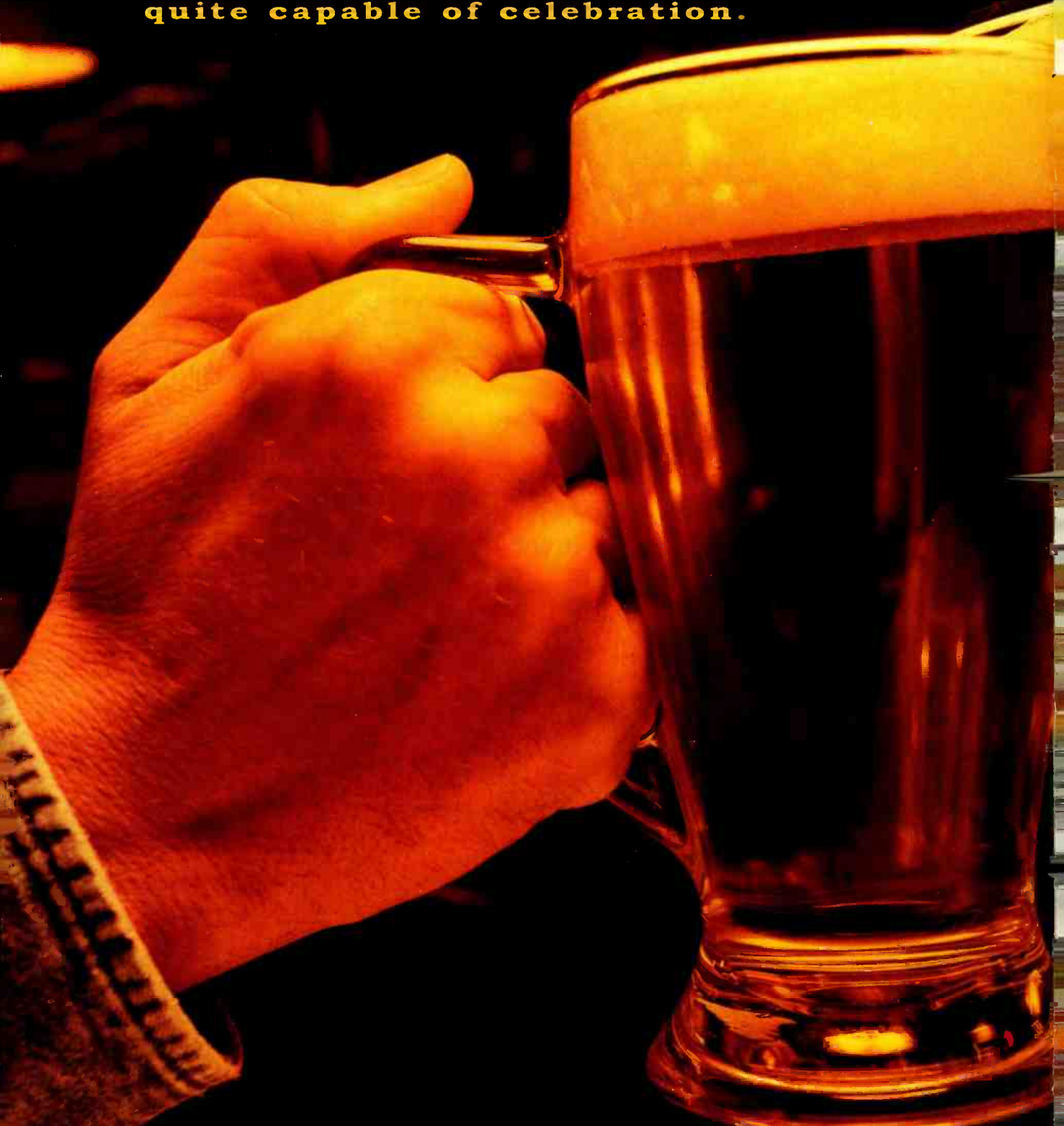
Fox has made no public declaration on format, but the network has told its affiliates it wants to broadcast in 480 P, a non-HDTV format, for the foreseeable future. Use of 480 P will allow multicasting—the broadcast of four or five channels at the same time. Plus, it will save Fox from having to spend big bucks to produce HDTV programming. Still, Fox's position is a political hot potato. ABC's Preston Padden was taken to the woodshed on Capitol Hill last year after suggesting that 480 P and multicasting may be more economically sound than a single channel of HDTV. But that hasn't dissuaded Fox. Indeed, the network is working behind the scenes to persuade key congressmen that 480 P is acceptable.



The peacock network continues to keep its cards close to the vest on digital format plans. Publicly, NBC chief Bob Wright says the network would use 1080 I HDTV in some dayparts and 480 P SDTV in others, if it had to begin broadcasting immediately. But several executives at NBC-affiliated station groups said last week that they have been told by the network that, like ABC, NBC would prefer to implement 720 P as its HDTV format. The 720 P format is more spectrum efficient, permitting the simultaneous broadcast of a complementary SDTV channel. It also meshes well with the position taken by NBC's on-line and cable TV partner, Microsoft, which says progressive-scan formats will speed the convergence of computers and TVs.



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likes 720 P for HDTV, believing it would allow the network to simultaneously offer a second 480 P SDTV program. NBC sees the merit in 720 P but also is inclined to go along with 1080 I simply because it is more expedient.

Of the Big Four, only Fox is not wedded to an official HDTV format. Fox executives believe that the 480 P format will meet the needs of the vast majority of viewers for years to come and will permit the network to offer multicasting—several channels of programming at once.

Sources at other networks believe Fox is technically correct. "I think 480 P is beautiful," says an executive at a competing network. "On the merits, the Fox position is correct," the executive says, citing a focus group demonstration commissioned by one of the networks. "Almost unanimously, [focus group participants] chose 480 P over 1080 I as the better picture because it is brighter, with more contrast."

But Fox's position, at least for now, is politically incorrect. Congress wants the networks to broadcast officially sanctioned HDTV—which at this point means 1080 I or 720 P—for at least some of the broadcast day.

However, attitudes in Washington may be changing. After a demonstration by Fox owner Rupert Murdoch, Senate Commerce Committee Chairman John McCain is at least open to the Fox approach.

"There's an argument that can be made that you could initially provide the lower standard," McCain said last week. "The difference in cost is always a factor, and that's something the committee needs to look at. The cost of 480 versus 1080 is significant."



KTLA(TV) Los Angeles covered the *Tournament of Roses Parade* using a Sony high-definition camera.

Despite the format uncertainty, station groups are spending millions to build parallel digital stations. In two of the top three markets, New York and Chicago, tower space is a big issue that could prevent stations from meeting the May 1999 digital turn-on deadline set by the FCC, let alone the voluntary Nov. 1 deadline to which some broad-

DTV PROMISE KEEPERS

Stations in the top 10 markets promising to broadcast a digital signal by November 1.

Market	Calls	Owner	Affil	Analog	Digital	Rollout
New York	WCBS	CBS	CBS	2	56	Nov. 1, 1998; granted CP; tower on Empire State Building
Los Angeles	KNBC	NBC	NBC	4	36	Nov. 1, 1998; new tower or significant tower work required*
	KTLA	Tribune	WBN	5	31	Nov. 1, 1998
	KABC	ABC	ABC	7	53	Nov. 1, 1998; new tower or significant tower work required*
Chicago	WMAQ	NBC	NBC	5	29	Targeting Nov. 1; pending location of tower site
Philadelphia	KYW	CBS	CBS	3	6	Nov. 1, 1998; leasing tower space from WPVI
	WPVI	ABC	ABC	6	64	Nov. 1, 1998; new tower construction set to begin; equipment on order
	WCAU	NBC	NBC	10	67	Nov. 1, 1998; new tower or significant tower work required*
	WTFX	Fox	Fox	29	42	Nov. 1, 1998
San Francisco	KRON	Chronicle	NBC	4	57	Nov. 1, 1998; tower modifications OK'd by city
	KPIX	CBS	CBS	5	29	Nov. 1, 1998; tower modifications OK'd by city; awaiting CP
	KGO	ABC	ABC	7	24	Nov. 1, 1998; tower modifications OK'd by city
Boston	WCVB	Hearst	ABC	5	20	Nov. 1, 1998; new tower or significant tower work required*
	WMUR	Imes	ABC	9	59	Targeting Nov. 1; pending resolution of city zoning conflict
Washington	WRC	NBC	NBC	4	48	Nov. 1, 1998; DTV application to be filed shortly
	WJLA	Allbritton	ABC	7	39	Targeting Nov. 1; application pending with FAA
	WUSA	Gannett	CBS	9	34	Targeting Nov. 1; application pending with FAA
Dallas-Ft. Worth	KDFW	Fox	Fox	4	35	"No comment"; granted CP
	KXAS	LIN	NBC	5	41	Nov. 1, 1998; DTV application on file; granted CP
	WFAA	Belo	ABC	8	9	on-air testing; awaiting CP
Detroit	WJBK	Fox	Fox	2	58	Nov. 1, 1998; awaiting CP; subject to Canadian coordination
	WWJ	CBS	CBS	62	44	"Unsure"; subject to grant of pending NTSC facilities modification
Atlanta	WSB	Cox	ABC	2	39	Nov. 1, 1998; granted CP
	WXIA	Gannett	NBC	11	10	Nov. 1, 1998

Commitments in the top 10 markets are part of a larger industry plan. The schedule calls for providing at least one DTV signal to 43% of TV households within 24 months, and to more than 50% with 30 months. *Statements from progress reports filed with the FCC and released Feb. 20.

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casters committed.

But station sources say that those who volunteered for the early deadline did so with the understanding that it was a "do-your-best" commitment with wiggle room to opt out because of unanticipated problems.

In New York, stations jointly are negotiating with the Port Authority of New York and New Jersey, which owns the World Trade Center towers where most of the market's TV antennas are located. "It's a very challenging negotiation," says a person involved in the talks. One source involved says the issues are complex, and the work to be done after an agreement is reached is so extensive that "it's probably not going to happen" by May 1999.

The situation is similar in Chicago, where most of the stations are on the Sears Tower, sources say. Negotiations are bogged down, with extensive work to be done. In both markets, alternative sites are being explored, both independently and in joint-station committees. In Chicago, WGN-TV is talking with WYCC(TV) about a possible joint tower on the Hancock Building.

Tribune has two stations—KTLA(TV) Los Angeles and WGNX(TV) Atlanta—on track to convert to digital by Nov. 1. "Everything we're buying is compatible with digital," says Tribune Broadcasting President Dennis FitzSimons. "We're no longer buying analog equipment." Tribune hopes to go digital in New York

and Chicago, where it owns WPIX(TV) and WGN-TV, respectively, by May 1, 1999. "But there are some transmission questions there," he says. Denver outlet KWGN-TV may switch over in 1999. The others, says FitzSimons, "will fall in around 2000."

As to new business opportunities, FitzSimons says the company is analyzing everything. "We're considering how to use that additional capacity." But with estimates that digital TV sets will be in no more than 25% of U.S. homes by 2006, "I think you need another [subscription] revenue stream to make the additional fragmentation worthwhile."

USA Broadcasting (formerly Silver King) will convert its stations to digital as it rolls out its planned CityVision program format. So far, only Miami is announced, with a planned launch date near June 1. The company has not finalized plans, but company executives say it's a safe bet that USAB will exploit local multichannel opportunities afforded by digital compression. Home Shopping digital signals are one opportunity. USAB Executive Vice President Adam Ware cites other possibilities. The company could multicast CityVision signals in markets where it makes sense, he says. Local channels devoted to fashion, music or politics also are possibilities.



Set makers hope to impress consumers with in-store demonstrations on large-screen sets such as this Samsung.

Cox Broadcasting promised to get WSB-TV Atlanta digitized by November 1998, but it beat the deadline by eight months and has already begun testing the system. According to Cox's vice president of engineering, John Swanson, the next station to go digital will be KTVU(TV) San Francisco. "We're shooting for the third or fourth quarter of this year," he says of the station. Meeting that deadline is somewhat contingent on how quickly the tower (jointly owned by Cox, ABC, KRON(TV) and CBS) in the market can be upgraded. "The biggest delay was the permitting process," Swanson says. Now that that's complete, the tower

Digital TV Ticker

Following is the FCC's list of stations that have applied for or received permission to build digital TV stations, as of March 5.

Granted Construction Permits

KHVO-DT Hilo, Hawaii ch. 18 KITV Argyle Television Inc.
KITV-DT Honolulu ch. 40 KITV Argyle Television Inc.
WBTV-DT Charlotte, N.C. ch. 23 Jefferson-Pilot Communications Co.
KMAU-DT Wailuku, Hawaii ch. 29 KITV Argyle Television Inc.
KHOU-DT Houston ch. 31 KHOU-TV Inc.
WSB-DT Atlanta ch. 39 Cox Broadcasting
WCBS-DT New York ch. 56 CBS Inc.
WKOW-DT Madison, Wis. ch. 26 Shockley Communications Corp.
KDFW-DT Dallas ch. 35 Fox Television Stations Inc.
KXAS-DT Fort Worth ch. 41 North Texas Broadcast Corp.

Pending Applications

KCCI-DT Des Moines, Iowa ch. 31 KCCI Television Inc.
KETV-DT Omaha ch. 20 Pulitzer Broadcasting Co.
KTVD-DT Denver ch. 19 Twenver Broadcast Inc.
WESH-DT Daytona Beach, Fla. ch. 11 WESH Television Inc.
KOAT-DT Albuquerque, N.M. ch. 21 Pulitzer Broadcasting Co.
KOMO-DT Seattle ch. 38 Fisher Broadcasting Inc.

WNDU-TV South Bend, Ind. ch. 42 Mich.iana Telecasting Corp.
WJBK-DT Detroit ch. 58 Fox Television Stations Inc.
WXYZ-DT Detroit ch. 41 Channel Seven of Detroit Inc.
WXIX-DT Newport, Ky. ch. 29 Malrite Communications Group Inc.
WBOC-DT Salisbury, Md. ch. 21 WBOC Inc.
WNWO-DT Toledo, Ohio ch. 49 Malrite Communications Group Inc.
WOIO-DT Shaker Heights, Ohio ch. 10 Malrite of Ohio Inc.
WFLX-DT West Palm Beach, Fla. ch. 28 Malrite Communications Group Inc.
WFAA-DT Dallas ch. 9 WFAA-TV Inc.
KOIN-DT Portland, Ore. ch. 40 KOIN-TV Inc.
WEWS-DT Cleveland ch. 15 Scripps Howard Broadcasting Co.
WLWT-DT Cincinnati ch. 35 Ohio/Oklahoma Argyle TV Inc.
WAUB-DT Lorain, Ohio ch. 28 Cannell Cleveland LP
WMFD-DT Mansfield, Ohio ch. 12 Mid-State Television Inc.
KWHY-DT Los Angeles ch. 42 Harriscope of Los Angeles Inc.
KTVF-DT Fairbanks, Alaska ch. 26 Northern Television Inc.
KTVA-DT Anchorage ch. 38 Northern Television Inc.
WLRN-DT Miami ch. 18 The School Board of Dade County, Fla.
KDVR-DT Denver ch. 32 Fox Television Stations Inc.
KBME-DT Bismarck, N.D. ch. 22 Prairie Public Broadcasting Inc.
KPIX-DT San Francisco ch. 28 Group W Broadcasting Inc.
WTHR-DT Indianapolis ch. 46 Videoindiana Inc.
KCTS-DT Seattle ch. 41 KCTS Television
WBNS-DT Columbus, Ohio ch. 21 WBNS-TV Inc.
KMOV-DT St. Louis ch. 56 KMOV-TV Inc.
KING-DT Seattle ch. 48 King Broadcasting Co.

and the building on which it rests need substantial modifications.

KIRO-TV Seattle will go digital in first quarter 1999, followed by WPXI(TV) Pittsburgh in the second quarter and WFTV(TV) Orlando, Fla., in the third quarter. WSOC-TV Charlotte, N.C., will go next, in the fourth quarter, followed by WHIO-TV Dayton, Ohio, in the first quarter of 2001. Stations in Reno and El Paso will follow.

Hearst-Argyle Television promised to have at least one station, WCVB-TV Boston, converted to digital by November of this year; instead, it will have three. The first to switch was KITV(TV) Honolulu, which David Barrett, Hearst-Argyle's chief operating officer, calls the company's digital laboratory. Cincinnati's WLWT(TV) is currently building out its digital plant. Hearst-Argyle stations in Pittsburgh and Baltimore will convert in 1999, Barrett says. The rest of the 16-station group will follow.

Hearst executives recently told analysts that it will spend \$6 million-\$8 million on digital conversion in 1998 and another \$10 million-\$12 million in 1999. On a per-station basis, analysts were told, "complete conversion costs" are \$5 million-\$8 million. However, only \$3 million of that, on average, is

incremental (primarily for tower and antenna work). The rest would have been spent anyway on general maintenance and upkeep.

LIN Television, now owned by Hicks, Muse, Tate & Furst, is launching digital at KXAS-TV Dallas, a station now owned 80% by NBC and 20% by LIN. On March 31 the station will transmit its first HDTV program, a baseball game between the Texas Rangers and the Chicago White Sox (see story, page 35). Beyond that, LIN will convert stations in Indianapolis and New Haven by the end of this year, says company vice president Paul Karpowicz. The tower work in both markets was completed a year ago, he says. Once those stations are completed, decisions will follow on the others.

As to what kinds of new businesses digital might spawn, Karpowicz says LIN is looking at everything but has made no decisions. He cites data delivery, traffic information channels and tower cams as just three of the "hundreds of ideas that are floating around." As to which markets will build out next year and beyond, that timetable will be in line with the FCC's mandated timetable. ■

—Glen Dickson contributed to this story.

Baltimore gets glimpse of digital

Sinclair Broadcast Group last week launched its multicasting experiment in Baltimore.

Using a pair of experimental channels, the company began transmitting a multichannel digital broadcast in standard-definition. It is conducting the experimental broadcasts to compare the standard-definition picture formats with high-definition pictures.

"We want to show the flexibility of digital TV by demonstrating some of the many options available to broadcasters and the consumer in the DTV world," says Nat Ostroff, Sinclair VP-new technology.

This spring Sinclair will invite FCC officials, lawmakers, industry representatives and others to Baltimore to view the various picture formats.

Sinclair is sending the multichannel transmission on channels 46 and 40. Baltimore stations WBFF-TV and WNUV-TV are delivering the broadcasts.—Chris McConnell

WFAA-TV HDTV starts, stops

Test broadcasts interfere with cardiac monitors

By Dan Trigoboff

A.H. Belo's Dallas station WFAA-TV has laid claim to the first non-experimental HDTV signal.

Tower workers put up the antenna on the morning of Feb. 27, hoisting it into place with steel cable and connecting it to the transmission line. Engineering technical manager Wayne Kube flipped the digital switch at 2:17 p.m. The HDTV broadcast, which started with a half hour of taped programming playing off a Panasonic D-5 HD tape deck, was followed by a live simulcast of WFAA-TV's NTSC programming that was upconverted to 1080 I and stretched to the 16:9 aspect ratio using Snell & Wilcox gear.

The taped programming, produced with the help of local HDTV production company HD Vision, included an introduction to digital hosted by Belo CEO



WFAA-TV Dallas gave the public a look at HDTV during the state fair. The station set up a kiosk holding a 28" Sony set.

Robert Decherd. It also included HDTV video of the Dallas Cowboys' last Super Bowl triumph and a sample newscast that mixed HDTV studio footage with field footage shot in widescreen SDTV and upconverted to 1080 I. The HDTV broadcast was received by a standard Radio Shack antenna on the roof of the local Parks Mall and displayed at a kiosk within the mall.

The historic broadcast continued through 10:30 p.m. Saturday night, when WFAA-TV shut off its Harris solid-state DTV transmitter with plans to turn it on again the next morning. But what was essentially a beta test hit a snag when nearby Baylor Medical Center called WFAA-TV at midnight Saturday to report that the digital broadcast was interfering with the signal used for cardiac monitors. The problem was found not to be life-threatening.



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according to the station, which says the spectrum that the hospital was using was so small that it was unregulated by the FCC. But the Baylor spectrum was located on the same ch. 9 allocated for WFAA-TV, which broadcasts analog signals on ch. 8.

Dave Muscari, creative director for WFAA-TV, says the station pulled the signal as soon as the problem was brought to its attention. The hospital already had planned to purchase different monitors, Muscari says. With the problem corrected, the station expected to resume its digital broadcasts by the end of last week.

"There was no real loss," says Muscari. "We're in a testing mode, and we're not really broadcasting to anybody. We expect to find glitches during beta tests."

At WFAA-TV's Fort Worth rival, LIN/NBC's KXAS-TV, the moment was bittersweet. While digital proponents believe that the more stations getting involved the better, KXAS-TV had been the favorite to be first in with HDTV with the televising of the Texas Rangers' season opener later this month. Did the announcement of the baseball game broadcast put up a target for a rival to aim at? "I'm sure [that] as the word got out, there was some incentive to beat that date," says KXAS-TV President and General Manager Doug Adams. Although he had been unaware of WFAA-TV's plans, Adams says that his own station's plans probably would not have changed. "We're working about as fast as we can."

Adams hopes for as much KXAS-TV viewership as possible. "Our goal," he says, "is to have receivers around the ballpark and around town. We'll put as

many receivers in front of as many people as possible."

LIN Productions has contracted with HD Vision to produce the Texas Rangers game for some \$80,000. Six HDTV cameras with Canon HDTV lenses will be used, most focusing on low-angle shots that show the full benefit of the HDTV picture, says LIN Productions President Lee Spieckerman. LIN plans to run a fiber feed back

to KXAS-TV's transmitter, which will broadcast the game on DTV ch. 41. LIN also will send the broadcast back to Washington via fiber and satellite links for demonstration purposes.

According to Spieckerman, LIN Television also has sold advertising time for the HDTV telecast to Procter & Gamble, and plans to close deals with "at least a couple of other companies."

—Glen Dickson contributed to this story.

DTV race: slow and steady

Equipment manufacturers take cautious course

By Glen Dickson

As the first DTV stations ready themselves for a late-1998 launch, equipment manufacturers are rolling out the essential equipment to get digital signals on the air. But like broadcasters, they are being rather cautious in their development of production gear, with most of it not available until later this year.

While this year's NAB convention will showcase such new HDTV production equipment as cameras, production switchers and graphics systems, digital transmission gear will be the priority for broadcasters at the show. Most are not planning any live HDTV studio or field production in 1998—with a few exceptions, such as LIN Broadcasting (see story, page 29).

Instead, the major broadcast networks want to take their base of prime time content—shot on 35 mm film—



Sony says it will have 1,080-line interlace camera chips ready for its HDTV cameras by late 1998.

master it to a DTV or SDTV tape format and encode it for satellite distribution to affiliates, where it can be decoded and manipulated and then re-encoded for local broadcast. For the other 21 hours of the broadcast day, local stations probably will digitize their existing NTSC programming to an SDTV format, such as 480 I.

To record and play back HDTV sig-

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HDTV Highlights

By Sara Brown

Following is a brief history of HDTV, beginning with the first U.S. demonstration. Broadcasters have had a love-hate relationship with the technology ever since.

1981

February—First American demonstration of high-definition television (HDTV) at Society of Motion Picture and Television Engineers



NHK's HDTV demonstration at SMPTE.

(SMPTE) annual conference in San Francisco. Japanese Broadcasting Corp. (NHK)'s 1,125-line system draws raves from engineers and filmmakers, including Francis Ford Coppola.

1982

February—CBS and NHK bring HDTV demonstration to Washington and wow FCC commissioners. The 30-minute demonstration



CBS's NHK HDTV demonstration in Washington.

tape includes two 6-minute movies produced at Francis Ford Coppola's Zoetrope Studios. "It seemed like more than 100 percent better," commented FCC Commissioner Abbott Washburn.

nals, both Panasonic and Sony have high-definition VTRs available today; post-production houses already are buying hi-def telecines to transfer film to HDTV for the networks. ATSC-compliant MPEG-2 encoders also are being introduced to the broadcast market, both to compress a network feed for satellite distribution to affiliates and to compress the local station's signal for broadcast.

DTV encoding is a fast-moving market. At last year's NAB, Mitsubishi was the only manufacturer to have an HDTV encoder for sale. But since then, Harris has teamed up with Lucent Technologies to launch an SDTV/HDTV encoder, and cable and satellite equipment providers Scientific-Atlanta and General Instrument have announced SDTV/HDTV broadcast encoding products. ATSC-compliant SDTV encoders are also available from Divicom, Philips and Sony.

To initiate DTV service at the local level, a local station needs an encoder to compress the digital signal to fit the 19.3 Mb/s ATSC bit stream and an 8-VSB transmitter to broadcast it.

Most of this equipment already is available. All of the major transmitter manufacturers have DTV product offerings, and companies like Harris and Comark already have signed deals to provide major station groups with 8-VSB transmitters. Digital studio-to-transmitter links also are being developed, and California Microwave already has a viable 45 Mb/s STL product that can carry HDTV and NTSC feeds simultaneously. The system, the DAR45 STL, is being used by WCBS-HD in New York and WHD-TV in Wash-



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

ington and has been purchased by A.H. Belo stations WFAA-TV Dallas and KHOU-TV Houston.

Another necessary piece of equipment for DTV broadcasts will be upconverters or line-doublers, which can be used to improve the quality of existing NTSC programming for DTV transmission (converting 480 I to 1080 I, for example, or 480 I to 480 P). Both Snell & Wilcox and Faroudja Labs have HDTV upconversion products available today, and Tekniche plans to launch HDTV upconverters at NAB that should be available this summer.

One major variable in broadcasters' DTV budgets is infrastructure gear, such as routers and analog-to-digital converters. While CBS is advocating buying full-bandwidth 1.5 Gb/s routers and fiber-optic cable to route HDTV signals throughout the plant, ABC, NBC and Fox are looking to use "mezzanine compression" at 270 or 360 Mb/s so they can keep using their existing digital routing infrastructure for DTV.

Nonetheless, manufacturers like Philips, Tektronix and new routing entrant Snell & Wilcox will be show-

ing 1.5 Gb/s HDTV routers at NAB this year. At the show, Tektronix will also introduce an HDTV master control switcher, which should be available in late summer.

On the production switcher front, Sony, Panasonic, Tektronix and Snell & Wilcox will be showing new 1080 I production switchers in Las Vegas that will be avail-

able later this year; Sony will also have an HDTV digital-effects system available in the second half of 1998. Panasonic already has sold a Japanese-format HDTV production switcher with mix/effects to WCBS-HD in New York. The common wisdom among manufacturers is that broadcasters who want to do HDTV production will add it slowly in "HDTV islands" that will sit alongside their existing NTSC infrastructure.

There will be plenty of DTV and HDTV cameras at NAB, even if broadcasters aren't shopping seriously for them this year. Sony already is selling a hi-def camera (with a 1035-line chip); Hitachi is introducing an HDTV studio camera that will be available this June, and Panasonic will also show its 1080 I cameras that will begin shipping in fourth quarter 1998.

As for progressive gear, Panasonic says that it will begin delivering DVCPRO 50 progressive camcorders and VTRs in June. At NAB, Philips will launch its LDK 2000 TrueFrame progressive studio camera, which will support both 480 P and 480 I outputs in either the 16:9 or 4:3 aspect ratios. ■

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1985

March—The Advanced Television Services Committee (ATSC) votes 21 to 14 in favor of NHK HDTV standard: 1,125 lines, 60 fields, 2:1 interlace, 5.33:3 ratio. This standard will be pitched by the U.S. to the International Radio Consultative Committee (CCIR) for consideration as the international standard.

October—A CCIR study

group unanimously adopts HDTV standard based on U.S. proposal: 1,125 lines, 2:1 interlace; 60 fields, 16:9 aspect ratio, 1.920 samples per active line for luminance and 960 for color difference

1986

April-June—Canadian Broadcasting Corp. (CBC) shoots 13-hour miniseries in HDTV, the



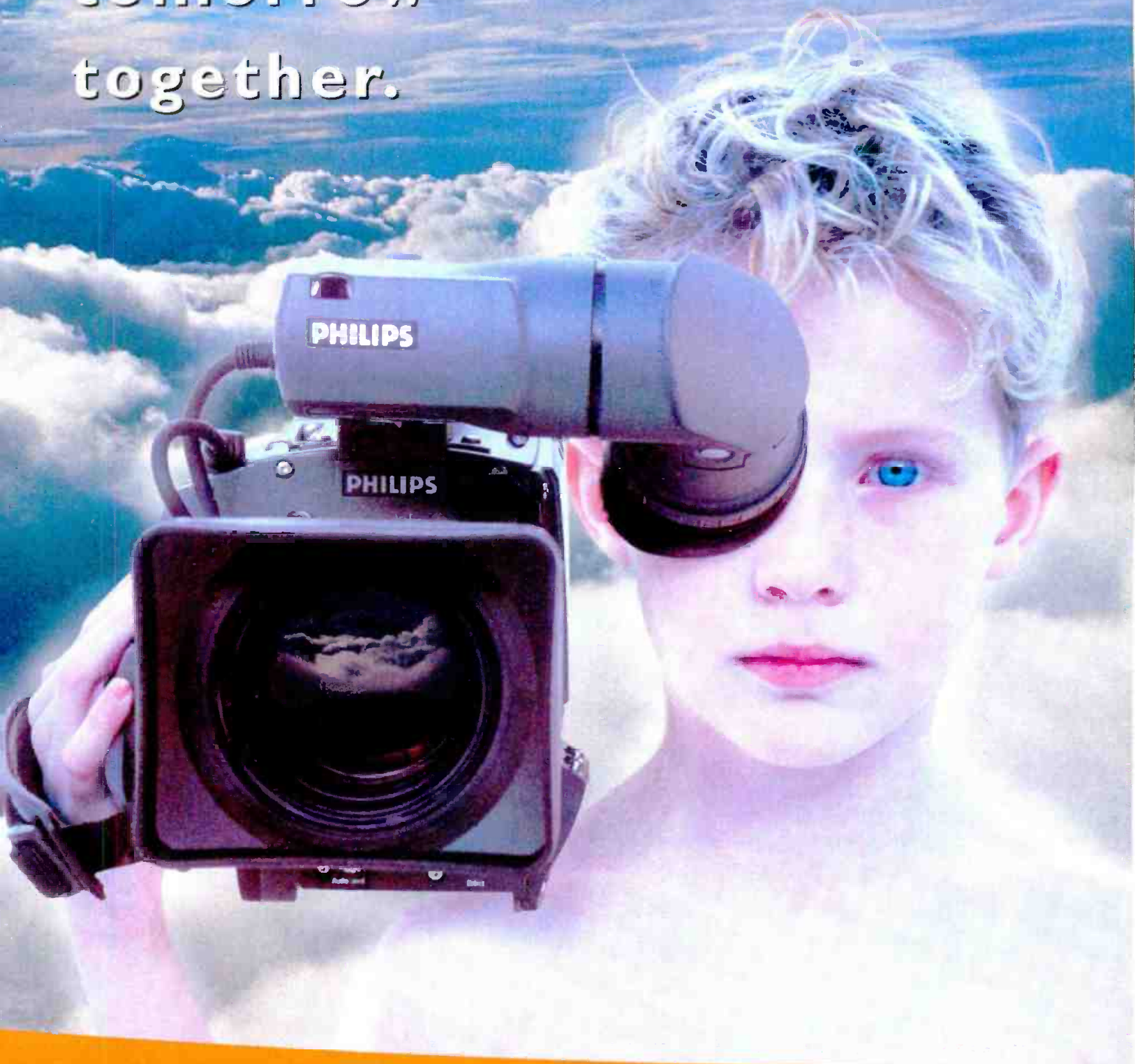
Cast and crew of 'Chasing Rainbows.' Camera shown is a \$200,000 Sony HDTV unit with a Nikon lens.

world's first major HDTV production. The drama, *Chasing Rainbows*, cost \$10 million (Canadian) to produce.

1987

January—HDTV is broadcast over standard TV channels for the first time during public demonstrations in Washington at the FCC by the NAB and the Association for Maximum Service Television. FCC Mass Media Bureau Chief James McKinney calls the transmission a "landmark," adding that the demonstration was "impressive."

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HDTVs: one (big) size will fit all

By Richard Tedesco and Glen Dickson

As broadcasters head in different directions in their selection of DTV formats, television set manufacturers are presenting a unified front: big, 1080 I HDTV projection sets that target the high end of the consumer marketplace.

While there were some progressive scan flat-panel displays and set-top converter boxes for NTSC sets at the Consumer Electronics Show in January, the overwhelming message was HDTV. Big, rear-projection HDTV sets with screen sizes over 50 inches dominated the show floor in Las Vegas, and their projected prices were equally attention-getting: \$6,000-\$10,000 for the first large-screen TVs from Sony, Zenith, Thomson, Panasonic and Philips.

The strategy makes sense. Set manufacturers, after all, are guaranteed to make money if HDTV is successful, and they are looking to present an uncluttered marketing message in their initial DTV push.

HDTV's big, beautiful picture also will be the only early reason for consumers to buy a digital television set, even though the new sets will decode all 18 ATSC formats. Since most broadcast-

ers are talking about simulcasting their NTSC schedules in the DTV realm, a set-top box won't show viewers any different content on their existing sets than they can already see today, although the 4:3 picture would be crisper.

Multicasting by broadcasters would stimulate set-top sales, but only Fox and Sinclair are still talking about it. Sinclair started broadcasting multiple signals of SDTV in Baltimore last week but wasn't able to corral any consumer displays to show the public the virtues of multicasting and 480 P versus HDTV.

Another potential driver for set-tops and lower-cost, standard-definition sets is data broadcasting within the DTV spectrum. But a data broadcasting standard has not been officially defined in either the professional or the consumer marketplace, and set manufacturers don't expect interactive and data services to take off until after 2000.

For now, HDTV sets are where it's at. In that vein, Panasonic, Sharp, Zenith, Sony and Philips all will be showing HDTV displays at the NAB show in Las Vegas next month—and watching anxiously to see if broadcast attendees buy any 1080 I gear.

Set manufacturers have a reason to



Philips will introduce its 64-inch rear projection HDTV set priced at \$6,000-\$8,000 in the fourth quarter.

worry. So far, they can expect only three hours a day of prime time HDTV programming from three networks—CBS, ABC and NBC—plus promised HDTV services from DirecTV and HBO.

Understandably, they sound bearish about the potential for early HDTV sales. At the CES show, members of the Consumer Electronics Manufacturers Association routinely predicted sales of one million HDTV sets by 2000. Even if that happens, it represents a minuscule share of the U.S. TV market.

Among those willing to predict, a big demand isn't anticipated for some time. "HDTV holds little or no appeal," says Brent Magid, president of research firm Frank Magid Associates. "For consumers, there's very little interest. For manufacturers and broadcasters, that's a big problem."

And it translates to a small, confusing market. ■

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1988

January—The full committee of the ATSC votes in favor of 1,125-line, 60 hz HDTV production standard. The standard has been the basis for the State Department's position before the organization considering a worldwide production standard. The FCC's Advanced Television (ATV) advisory committee's steering committee meets for the first time

to organize the group to begin work in technical reports.

June—The "blue ribbon" panel of the FCC's ATV service advisory committee unanimously approves a draft interim report on terrestrial transmission of HDTV and submits it to the commission. The report recommends adoption of an HDTV system that can be broadcast terrestrially and

the reservation of UHF spectrum for that purpose.

September—FCC adopts preliminary ground rules for HDTV. The commission tentatively decides to require HDTV broadcasts to be compatible with NTSC sets and says it will not make additional spectrum available outside VHF and UHF bands for HDTV because there is enough



September 1988—The House holds a hearing on the economic implications of advanced TV. Testifying: Scientific Atlanta's Sidney Topol, chairman of the EIA's Advanced Television Committee; Richard Elkus, chairman of Prometrix Corp., and Jerry Pearlman, chairman of Zenith.

Will cable be ready for HDTV?

By Price Colman

There's been considerable debate recently regarding cable and HDTV. That debate has focused on four key questions:

- Can current-generation analog and digital set-top boxes pass through HDTV signals?
- Will advanced digital set-top boxes be able to pass through HDTV?
- Will set-tops be able to convert all HDTV signals to analog NTSC signals?
- Is cable legally required to deliver HDTV signals?

First, current set-tops don't pass through HDTV signals, because HDTV was in the early developmental stages when those boxes were ordered.

Advanced digital set-tops will be able to pass through HDTV, even though there's no legal requirement for cable to do that. General Instrument's DCT-1000 box, of which Tele-Communications Inc. has ordered about a million, doesn't have HDTV signal pass-through capability. But TCI intends to move quickly to the DCT-5000, which will be able to pass through HDTV signals. But even then, HDTV pass-through capa-



Time Warner has asked Scientific-Atlanta to retrofit the Explorer 2000 set-top box to pass through HDTV signals.

bility may be more an option than a standard feature.

As for whether advanced set-tops will be able to convert HDTV signals to analog NTSC, the answer, for now, is no. The cable industry's rationale is that the processing power required to convert 720 P-or-better HDTV signals is too costly and would hamstring the industry's ability to roll out advanced set-tops.

There are a couple of other important issues involving set-tops' HDTV capability: copyright protection and the interface with the TV.

The copyright protection issue appears to have been resolved as a result of recent efforts by the Copyright

Protection Technical Working Group, which includes Hitachi, Intel, Matsushita Electric Corp. of America, Sony Electronics Corp. and Toshiba.

The working group agreed in principle that the copyright protection would prohibit or limit copying of movies in the digital format. That agreement is crucial to establishing a standard interface between set-tops and TVs or other digital appliances because the interface has to work with the hardware and software that enable copyright protection.

For now, the interface of choice is the 1394 IEEE—or I-Link—interface (also called firewire). For the time being it will be an optional feature because of cost.

It's unclear how much additional cost that 1394 interface will add—\$10-\$15 perhaps—but cable operators want to ensure that only those who really want the interface—namely, people with HDTV sets—pay for it. The 1394 interface also would be used as the set-top connection for other digital devices in the home, such as sound systems and DVD (digital versatile disk) players.

It's worth noting that while the 1394 interface has emerged as the leading candidate for that interface, maybe even the de facto standard, it's not the official standard—at least not yet. ■

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already available to accommodate the service. The commission also launches inquiry seeking broadcasters' comments on HDTV allocation schemes.

1989

January—The Defense Department agrees to grant up to \$30 million to companies developing HDTV screens and video display processors. The

funds will not be limited to American-owned researchers. Company proposals due Feb. 13. **July**—House Defense Appropriations Subcommittee approves \$50 million appropriation for 1990 to Defense Advanced Research Projects Agency for HDTV research.

1990

March—FCC Chairman Alfred Sikes tells the blue-



FCC chairman Alfred Sikes makes announcement. ribbon committee of the ATS advisory committee: "The commission's intent is to select a simulcast high-definition television standard that is compatible with

the current 6 mhz channelization but employing new design principles independent of NTSC technology." **June**—General Instrument (GI) proposes all-digital



GI's Bob Rast and Woo Paik with HDTV test transmitter.



DTV: Must carry, the sequel

Cable, broadcast divided over carriage obligations in digital world

By Chris McConnell

In what promises to be a months-long battle, broadcasters and cable operators will begin facing off at the FCC next month over the thorny issue of digital TV must carry.

Broadcasters say the same rules that require cable operators to carry local analog signals should apply to the digital signal; they insist that the future of the new service could depend on such a rule.

"It's critical," says NAB President Eddie Fritts. "What would happen if the cable industry blocks the pathway to the home?"

Cable companies counter that the existing law applies only to analog signals and that there is little capacity to accommodate a second set of local television signals.

"This issue is better left to the market," says National Cable Television Association Vice President Daniel Brenner.

"[Broadcasters] are already demanding must carry, and they can't even tell us what they're going to transmit," adds Cable Telecommunications Association President Steve Effros.

FCC officials sidestepped the issue in the DTV rules they released last spring, but they were unable to continue dodging must carry after the Supreme Court voted 5-4 to uphold the controversial law. Now they hope to



The FCC will play host to a faceoff between broadcast and cable.

launch an effort in April to settle the must-carry question.

Last week FCC Chairman William Kennard called that question a "very difficult" one and said the commission needs to collect more technical information on the issue.

Efforts to do that have been under way at the FCC for the past month. Officials have been hosting meetings with broadcast and cable industry representatives. One topic of discussion has been the expected capabilities of cable set-top boxes.

Earlier this year, the Consumer Electronics Manufacturers Association was voicing concerns that the first wave of digital set-top cable boxes will not provide high-definition pictures to viewers.

Cable executives concede that the

first boxes will not provide the highest level of picture resolution, but they say that the boxes could be adjusted to pass an HDTV signal directly to an HDTV set for display.

Commissioner Susan Ness has expressed particular interest in the technical issue. In January she said that cable companies carrying digital signals should be required to deliver them as high-definition pictures if they are broadcast in the HD format.

Ness also has stressed that she has not decided whether there should be a must-carry requirement for the digital signals. But she's skeptical about requiring carriage of all the "multiplexed" programs a broadcaster might send on the digital channel.

Ness said she does not see why the

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HDTV broadcast system, DigiCipher. The system was

originally being designed for cable and DBS transmissions and is being put forward as a terrestrial broadcast system as well.



GI Chairman Donald Rumfeld (second from right) is congratulated by (l-r) ATV evaluation laboratory director Paul Hardy; ACATS Chairman Richard Wiley, and ATTC Executive Director Peter Fannon.

1992

March—GI and MIT show first over-the-air digital HDTV transmission to Washington lawmakers and regulators. The 12-minute transmission of 1,050-line video was delivered from noncommercial



Wiley and Quello announcing alliance.

WETA-TV Washington. **September**—FCC votes unanimously to give broadcasters six years—up from five—to broadcast in HDTV once the agency

determines standards and makes channels available. New plan leaves schedule open to change based on status reviews.

1993

February—NHK's Narrow-MUSE bows out of contention for the FCC's HDTV transmission standard, leaving only digital candidates. **May**—GI, Zenith, AT&T and ATRC join forces as "Grand Alliance" to develop a sin-

FCC should require cable systems to carry a digital broadcast of a network—such as CNBC—if the cable system already is carrying the network.

Other commissioners have said nothing about requirements that the FCC should or should not place on cable systems. Officials had hoped to launch a proposal on the issue this month, but sources now predict that the FCC will not release a must-carry proposal before April.

The must-carry question is not the only unresolved digital TV issue remaining before the FCC. In the months ahead, regulators will be looking to tie up a series of digital loose ends. Additional pending matters include the following:

Digital public interest obligations

Kennard has said he plans to propose that stations be required to provide free or reduced-cost airtime to political candidates.

That proposal will come as part of the FCC's effort to write new digital TV public interest rules, an initiative that commissioners could launch as early as this week. Former FCC chairman Reed Hundt last summer attempted to launch an inquiry into DTV public interest obligations but was unable to muster sufficient support for the initiative.

Now Kennard plans to issue a rule-making proposal—an action one step closer to actual rules than an inquiry. Commissioners Gloria Tristani and Ness already have voiced support for exploring a reduced-cost or free-airtime plan. Commissioners Michael Powell and Harold Furchtgott-Roth,

meanwhile, have said they oppose the FCC action.

Also opposing the initiative are Republican lawmakers, who have insisted that the commission lacks authority to impose a free-airtime requirement. Late last month, Senate Majority Leader Trent Lott (R-Miss.) offered unsuccessful legislation that would have blocked the FCC from mandating free airtime.

Meanwhile, an advisory committee assembled by Vice President Gore is reviewing the public interest issue with an eye toward a political airtime requirement. That group is not expected to complete its work before the fall, and Kennard has said the FCC will await the group's recommendations before completing its effort to write public interest rules.

Digital TV fees

The 1996 Telecommunications Act requires the FCC to collect fees for any pay services that broadcasters offer over their digital TV spectrum. The law calls for the fees to be based on the amount that the spectrum would attract at auction.

In December regulators proposed three options for administering the fee program: base the fees on a percentage of gross subscription revenue; or a percentage of subscription profits, or on a



Must carry is 'critical,' says NAB President Eddie Fritts. 'What would happen if the cable industry blocks the pathway to the home?'

combination of a flat rate and a percentage of revenue.

Broadcasters so far have shown little interest in the fee issue, as few have unveiled specific plans to provide subscription-based ancillary services.

The commission will not resolve the issue before summer. Comments on the fee proposals are due May 4, and reply comments are due June 2.

Tower siting

Broadcasters have asked the FCC to preempt local rules on tower siting as a means of speeding DTV implementation.

Several broadcasters also have said that difficulty in procuring tower space for digital TV transmitting antennas threatens their ability to meet deadlines the commission has established for DTV implementation. Chicago and New York present particularly tough tower-siting problems, broadcasters say.

Kennard says he is aware of the problem. But he has expressed reluctance to preempt local rules. At the NATPE conference in New Orleans in January, Kennard said the FCC should consider preemption only as a last resort. He instead suggested establishing a "strike force" of FCC staff members to assist local governments in reviewing technical issues. ■

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gle HDTV system.

October—Grand Alliance commits to support the emerging MPEG-2 digital compression system; six-channel, CD-quality Dolby AC-3 music system; 1,920-pixel by 1,080-line interlaced scanning picture; screen type used by current TVs; progressive scanning.

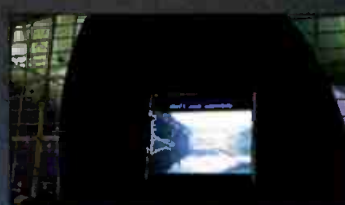
1994

February—Zenith Electronics Corp. wins the last

round of testing to build the fifth and final subsystem for the Grand Alliance's HDTV prototype: vestigial side-band technology.

1995

April—Transmitter manufacturers broadcast ATV using Grand Alliance HDTV system to receivers on the floor of the NAB convention in Las Vegas. **November**—TCI and the



Denver's HDTV theater.

City of Denver open an HDTV theater at the new Denver International Airport. The theater seats 12 and plays HDTV video from a Sony high-definition laserdisc machine. TCI

contributed roughly \$1 million to the project and will contribute another \$25,000 annually for three years to fund HDTV production by local and regional artists.

1996

July—WRAL-HD Raleigh begins transmission of HDTV on ch. 32 under an experimental license. The first HDTV station ever to broadcast in the U.S.



Intel broke ranks, but computer coalition holds



By Richard Tedesco

Pick a DTV format—any DTV format.

That's the message Intel Corp. executives sent to broadcasters in a high-profile press briefing in December, when it seemingly changed course and began to adopt its own tack in pumping up interest for digital TV signals to be ported to PC devices.

Although Intel sought to downplay the switch from its endorsement of DTV transmissions in the PC-friendly format of progressive scan—and the party line it adopted with Microsoft Corp. and Compaq Corp. at NAB last spring—it was an abrupt about-face by any measure.

Apart from the technological implications of the shift, the briefing was at least a tacit admission that the NAB pitch from the Silicon Valley triumvirate was, perhaps, not as progressive as the radical proposal they were pushing. "That [NAB] proposal was a smashing failure because it was looked at as attacking HDTV," said Ron Whittier, Intel senior vice president in an earlier interview (B&C, Dec. 8, 1997).

Since then, broadcast networks also have been contemplating a shift, with

ABC and NBC seriously considering the 720-line progressive scan (720 P) format for HDTV as an alternative to the 1,080 interlace (1080 I), and CBS taking a second look despite its previously stated commitment to 1080 I (B&C, Feb. 9).

Notwithstanding its professed desire to accommodate, rather than redirect, broadcasters on their DTV format choices, Intel's stance really hasn't changed. While it is working toward developing receivers to handle all DTV signals by midyear, Whittier says that Intel still views progressive scan as the picture it wants to see on TV and PC screens. "We think if we build on progressive, we can build the business faster," he says.

The fact is, progressive scan is the transmission mode best suited for PCs. However, Compaq Senior Vice President Bob Stearns is quick to point out that Intel's multifaceted approach would not work well outside the PC environment. "That may be fine for watching TV on a small-screen PC, but it wouldn't work for a widescreen TV," Stearns says.

Predictably, the third partner in the progressive-scan alliance, Microsoft, also has remained entrenched behind last year's NAB proposal with no per-

ceptible shift in perspective. Recent reports that the networks are considering 720 P in a more favorable light doubtless reinforce the stance of the software giant.

Microsoft now is pushing its own vision of data-enhanced broadcasts ported to PCs, anticipating inclusion of that technology in Windows 98, slated for release later this year. Tests on that front already are under way, with Microsoft playing catch-up to Intel and its InterCast project.

Intel predicts that its InterCast broadcast partners will start to produce what Whittier calls "some legitimately compelling content" by midyear.

Through InterCast, Nickelodeon will soon test a new NickVision DumpSite, an InterCast-like service with video content not to be seen on air, as NBC continues supplementing *The Tonight Show* with content about the show's guests for PC users tuning in to Jay Leno online. ■

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1997

August—ABC Television Network President Preston Padden and Sinclair



Padden (l) and Smith will use digital channels for multicasting.

Broadcasting president David Smith say they plan to use their DTV channels for multicasting rather than HDTV. They make the statement at Paul Kagan's Digital Television Summit in New York.

1998

January—HDTV sets are shown at Consumer Electronics Show in Las Vegas. Prices range from \$6,000 to \$10,000.

■ KTLA(TV) Los Angeles covers Rose Bowl parade in HDTV.



KTLA uses a Sony HDC-700 camera with a 66X Fujinon lens to shoot the Rose Bowl parade.

February—Final allotment table released by FCC after delays. Table allows for increases in UHF broadcast power.

March—WFAA-TV Dallas begins HDTV broadcasting and stops after the signal interfered with heart monitors at the local hospital.

David Smith's Sinclair Broadcast Group becomes the first to broadcast digital multicasting. ■

Making room for cops and copters

Oregon broadcasters work with police on rules for covering police actions from the air

By Dan Trigoboff

Portland, Ore.—area TV news crews and local police brought their respective big guns—news choppers, tactical specialists and bomb squads—to nearby Scappoose Airport late last month in an effort toward peaceful coexistence.

Police commanders tested the noise level of news choppers at varying distances as it is picked up by their own communications systems and the effects of local stations' microwave trucks on signals received by police bomb-squad robots.

But the real mission was to find a way for police and TV news to get along in crisis situations, as news technology becomes more powerful—and potentially more intrusive on police actions. The result appeared promising.

What one Portland news director called the "love-fest" at Scappoose began in late January with considerably more acrimony. Portland Police Chief Charles Moose accused local TV stations of endangering police during a two-and-a-half-hour standoff in which one officer was killed and two others wounded. Police say their strategic movements were broadcast live by local stations—potentially tipping off shooting suspect Steven Douglas Dons, who was surrounded inside his home. Dons reportedly killed himself last week while in police custody.

The outcry against the TV news crews was picked up by local politicians and the public. Local congressmen Peter DeFazio and Earl Blumenauer wrote the FAA in apparent search of some regulatory solution, informing them that "several police officers in Portland were shot and one killed in a drug raid following a two-and-a-half-hour standoff" and that police lives had



A shootout followed by a stakeout led to friction between Portland news crews and police.

been endangered by live coverage from local TV helicopters. "The demand for live-action news has led to fierce competition between news organizations and questionable practices by the media," the congressmen concluded.

The officers were shot before the standoff and the coverage, however.

While local news directors concede that some strategic movements were broadcast during the standoff, Portland Police Lt. Cliff Madison confirmed that the death and injuries cannot be blamed on the coverage.

The congressmen also sought FAA regulations to restrict airspace above emergency situations on the ground. However, existing FAA regulations mandate clearing of air space with only an hour's notice from police. Clearing airspace wouldn't change much, though, since choppers can effectively capture images from miles away. And experiments at Scappoose demonstrated that helicopter noise did not interfere with police communications, even from only a half mile away, according to Portland news directors.

Local news directors say that when they were corrected, the congressmen conceded the factual errors but held to

the spirit of the letter.

The newsmen cite that letter, along with blasts from other political figures, as part of a campaign to blame the media for the injuries. "Right after the heat of battle," one news director suggests, "the public may have believed the media [were] responsible for the death and injuries."

Nonetheless, "our customers are telling us they want to work with police," says KOIN(TV) News Director Kerry Oslund. John Sears, news director at KPTV(TV), agrees. "You have to listen to your customers."

The news directors acknowledge that an armored truck's movements and tactical police positioning went over the air inadvertently and agree that some criticisms were valid. But the reason, they say, was neither contempt nor competitive fervor but a lack of communication. And the turnaround began, they say, when police and local news directors sat down without the politicians.

"We were not forewarned" about police movements, says Kerry Oslund. "That was the issue all along. The Portland police have never had to work with the eye in the sky. There have been helicopters in this market for a while, but now there's a proliferation. This is no Podunk TV market. Everybody has a chopper."

KPTV News Director John Sears agrees that four news helicopters over Portland skies is a recent development in local news coverage. And with the corresponding increase in competition among local stations, preempting programming for live broadcasts of major police actions will be more frequent.

Those broadcasts and the public's interest in them might have been thwarted. "The mayor [Vera Katz] pulled everybody together and threw down this list of things she expected us



Stroud

Stroud joins B&C

Michael Stroud joins BROADCASTING & CABLE as LOS Angeles bureau chief from Bloomberg News, where he served as the news service's entertainment and media correspondent in Los Angeles. At Bloomberg he covered some of Hollywood's biggest stories, including the battle between Sumner Redstone and Barry Diller for Paramount, Edgar Bronfman Jr.'s purchase of Universal Studios and the rise and fall of Michael Ovitz at Disney. Stroud was a new media and technology correspondent for Bloomberg before covering entertainment and media. He spent three years as an economics and business writer in Asia and speaks fluent Chinese. Stroud lives in Los Angeles with his wife and two children.

to sign off on," a Portland news director says. "We had to get through that."

"We needed to clarify that we will go live," Sears says, "but that we could go live and not broadcast this tactical information."

"We will voluntarily restrict live coverage," says Oslund, "in instances where there are hostages, armed assailants... when it's reasonable to assume that the suspect is watching TV. But if a suspect is in an elevator, it would be ludicrous not to broadcast the tactical movements of police."

"We're not going to stop broadcasting live," Sears says. "But we will stop running shots of tactical positions when police tell us what positions are instrumental." News crews might still film tactical movements, but for later broadcast.

"Once the news directors were able to get together with specific line officers," Sears says, "there was a meaningful dialogue. We had to take politics out of it." Police Lt. Madison agrees that the dialogue has been fruitful.

In a final draft agreement, local TV stations agreed to voluntarily restrict coverage of static situations involving "hostages, armed barricaded assailants, and explosive devices" in police special emergency response team movements and ongoing hostage negotiations. Police and news crews will establish a special emergency phone—"the Bat-Phone"—for communications between them. Police will provide a public information officer during emergency situations and a location for a pool camera "as close as safely possible." In addition, local news staffers will be briefed by

police periodically about police emergency actions.

Barbara Cochran, president of the Radio-Television News Directors Association, lauds the increased communication between police and news staff. "When you've got the ability to go live," she says, "you need to have an understanding with authorities. You need to know the rules of the road. Sometimes a helicopter at the scene can reveal police positions, and nobody wants to do that. It requires common sense. It's really a good idea to sit down and talk things through."

Larry Perrett, news director at KCBS-TV in Los Angeles—where helicopter coverage is a news staple—agrees that common sense should be the guide. "The police can't restrict the public's right to know," he says, "but you need a certain amount of good judgment. Good, responsible TV stations will work with police." The relationship with police and news crews on live broadcasts in Los Angeles, Perrett says, "has evolved and gotten better over the years."

Last month in Milwaukee, police and news directors ironed out guidelines after a police stakeout in which a WITI-TV news helicopter voluntarily backed off from showing police positions during a live broadcast. In that incident, police surrounded a house where suspects who had fired on police were believed to be hiding. As it turned out, the suspects had already fled the area. ■

Braun heads network TV for Disney

Says his goal is 'talent-friendly' shop

By Michael Stroud

The Walt Disney Co. has named Lloyd Braun chairman of network television for Walt Disney Studios.

The newly created position will give Braun, 39, oversight of Buena Vista Television Productions, including Walt Disney Network Television and Touchstone Television.

The former Brillstein-Grey Entertainment executive, who reports to Walt Disney Studios Chairman Joe Roth, will oversee development and production of the division's network hour and half-hour series, specials and movies of the week. Braun will also be involved in Disney's direct-to-video business and Walt Disney Television Animation.

The appointment comes as Disney attempts to improve its sometimes prickly relationship with television writers, producers and other talent. "I am confident that Disney will be perceived as a studio that is enormously friendly to talent, that is nurturing to the creative process and that all networks in town are enthusiastic about doing business with," Braun said in an interview last week.

Part of Braun's mandate will be to help develop additional successful shows—like *Home Improvement*—to bolster co-owned ABC's lagging ratings. Braun fills a void left by former



Braun

Disney television and animation chief Dean Valentine, who left the company last fall to run UPN. Valentine's duties had been split between executives David Neuman and Charles Hirschhorn.

Braun declined to discuss his immediate plans at Disney, but people who know him say he is likely to spend his initial weeks at the company watching

rather than making quick changes.

Braun was previously president of Brillstein-Grey Entertainment, where he supervised its television and motion picture divisions. His credits there include such television shows as *Just Shoot Me* and *Politically Incorrect*. ■

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Gore group considers two hours of free airtime

L.A. meeting continues to explore path of most resistance from broadcasters

By Michael Stroud

Two hours of free political airtime per TV station.

That was the proposed requirement that Gore commission members heard last week for digital broadcasters. Meeting at USC's Annenberg School, the commission held its first discussion of free political airtime, an issue Vice President Gore charged the group with exploring last fall.

The administration-assembled commission seeks to recommend public interest obligations for broadcasters in the digital age. Broadcasters already have criticized the panel as a platform for promoting free-airtime plans.

Tracy Westin, president of the Center for Governmental Studies in Los Angeles, proposed to the panel that national political parties be granted two hours per TV station in free political airtime for 60 days before an elec-

tion. State parties would get similar time, and stations would be granted incentives such as tax credits to help offset the costs.

"The only way many candidates can now compete is by raising extraordinary amounts of money," he said. "At least [this approach] allows everybody to get in the door."

Panel member Shelby Scott, president of the American Federation of Television & Radio Artists, was unimpressed. "I don't want any more 30-second spots," she said. "I don't think they inform the electorate."

Meanwhile, the commission's co-chairs—CBS Entertainment President Leslie Moonves and Norman Ornstein of the American Enterprise Institute—stressed the importance of bridging differences among the commission members and preventing a policy stalemate that could hurt the entire broadcasting industry.

"Unless we find something that we can all live with, we will probably have failed," Moonves said. "Everyone has to realize that there is going to have to be a lot of compromise."

The commission received informal word that it will have more time to search for a compromise. As requested, the deadline for making its recommendations to the White House will be extended until Oct. 1, Ornstein said.

In other testimony, the panel heard independent producer Jerry Isenberg argue that digital broadcasts include mechanisms to foster greater diversity of production voices than is permitted under today's top-down system dominated by the major broadcast networks.

"It is my sad duty to report that the environment for independent creative people in free television has never been worse," he told the group. "We are in the final stages of the extermination of the independent creator."

Moonves took issue with that view, noting that the independent producer is alive and well in the shape of *Ally McBeal* producer David Kelley and others whose products are covered by every major broadcast network.

"The independent producer has not lost his power," Moonves told panelists and attendees. "Instead he is paid millions of dollars to be exclusive to the network." ■

SYNDICATION MARKETPLACE

NBC at the White House

NBC has picked up *West Wing*, a drama from producer John Wells that will focus on young White House staffers. He will team with writer Aaron Sorkin, who wrote "The American President." Wells also is working on a legal drama and a series about an Irish family living in New York's Hell's Kitchen. In other news, a variety series on NBC with Paul Reubens (Pee-wee Herman) won't air this fall, as some industry executives had speculated. About 13 episodes of the show will instead be considered for midseason, sources say.

WB renews top shows

The WB has picked up its three highest-rated shows—*Dawson's Creek*, *Buffy the Vampire Slayer* and *7th Heaven*—for the 1998-99 season. *Dawson's Creek* is the network's top-rated show, averaging a 5.1 rating/8 share in its first season. On Tuesdays,

Buffy the Vampire Slayer is up 86% from last season and is averaging a 4.4/7, according to Nielsen Media Research. And *7th Heaven* is up 65% from a year ago, scoring a 3.8 rating on average for The WB this season.

ABC and MGM

ABC has agreed to license six of MGM Worldwide Television Group's films: "The Birdcage," "Fled," "Mulholland Falls," "Kingspin," "Larger Than Life" and the pay-TV remake of "12 Angry Men." The price is said to approach \$25 million.

Fox chasing number one

Fox won the number-two ranking for the fourth consecutive week among adults 18-49 as *The X-Files*, *The Simpsons* and *King of the Hill* dominated their time slots. Fox had a 5.8/15 Nielsen rating for the week of Feb. 23-March 1, compared with a 4.9/13 for ABC and a 4.8/13 for CBS. NBC

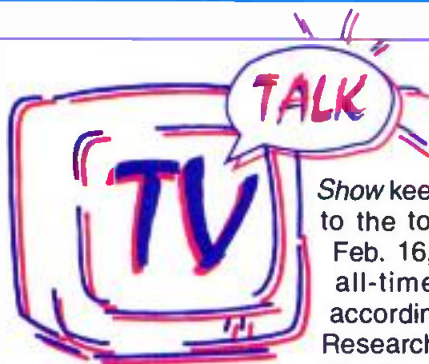
won the week with a 6.8/18, bolstered by its strong Thursday night lineup.

Wallach upped at Fox

Lou Wallach has been named director of creative affairs for Fox Television Studios, a new television production arm for the News Corp. unit. Wallach, who had been manager, comedy development, for CBS Entertainment, will oversee development and production of such programming as talk shows and game shows. He will report to Lisa Berger, Fox Television executive vice president of creative affairs.

Lyne heads minis at ABC

Susan Lyne, formerly executive vice president of Walt Disney Pictures and Television, was hired as the new executive vice president for movies and miniseries at ABC Entertainment. Lyne, 39, was previously editor-in-chief and founder of movie magazine *Premiere*.



Springer keeps on going

The Jerry Springer Show keeps on fighting its way to the top. For the week of Feb. 16, *Springer* scored an all-time-high 8.2 rating, according to Nielsen Media Research. The show topped all talkers—including *Oprah*,

which claimed an 8.0 rating for the week. The 8.2 rating for *Springer* marked a 183% rise from that week a year ago.

Hasson tops USA sales

Arthur Hasson has been named senior vice president and national sales manager of domestic television distribution at USA Network Studios. Hasson previously was senior vice president of Eastern sales for Universal Domestic Television Distribution. In his new post, he will oversee all USA program sales in the major markets.

Magazines make move

King World's *Inside Edition* is up 105% on WPIX(TV) New York, and its companion news magazine, *American Journal*, is up nearly 50% from February 1997 numbers. *Inside Edition* is averaging a 5 rating on WPIX, up from a 2.4 last February, according to Nielsen Media Research. *American Journal* is at a 3.5 rating, up from a 2.7. Part of the reason for the syndicated shows' climb: *Jerry Springer*.

Springer airs at 11 a.m. weekdays on WPIX, and the two news magazines follow at noon. *Springer* is recording personal-best numbers on that station. Last Monday, it tallied a 7.0 rating/24 share in overnight ratings.

Kings of promotion

Promax is honoring King World Productions with its Marketers of the Year Award. King World executives Michael and Roger King and Donald Prijatel will be feted at this year's Promax and BDA Conference and Exposition June 17-20 in Toronto.

'Real' rating up

Paramount Domestic Television's syndicated series *Real TV* recorded its highest-ever weekly rating for the week ended Feb. 22. *Real TV* garnered a 4.1 rating, according to Nielsen Media Research, a 24% increase for the same week a year ago.

Burns upped at Eyemark

Joanne Burns has been named vice president of marketing research and strategic planning at Eyemark Entertainment. Previously, she was senior vice president and director of marketing at Nielsen Media Research.

Return of the 'Van-Pires'

MSH Entertainment and Abrams-Gentile Entertainment are producing 13 more episodes of their live action/animated half-hour *Van-Pires*. The series is currently cleared in 90% of the nation. —Michael Stroud

WPLG refuses to give up tape

Promised confidentiality to source of video of police incident

By Dan Trigoboff

A South Florida news director could face jail tomorrow (March 10) if he refuses to relinquish a videotape—apparently made by Polish tourists—that shows a policeman beating a citizen.

Prosecutors want WPLG(TV) Miami to give up the tape so that they can identify the people who shot it—potential witnesses to the June 1997 incident. Although the tape shows Officer Jon Appel striking John Clements, newsmen concede that it does not present the entire event and, by itself, may not be fair to either man. Other witnesses present conflicting stories regarding police actions and procedure, authorities say.

WPLG has been ordered by Florida Circuit Judge Richard Eade to surrender the tape. Various appeals of that order in state courts have been unsuccessful, leading to tomorrow's hearing. Criminal contempt and jail are among the judge's options.

The station's position is simple: "We feel that we cannot turn over that video-

tape," says WPLG News Director Tom Doerr. "We gave those people our word, and we're only as good as our word."

Doerr is vulnerable to a court order because as news director he is considered custodian of the station's records. Doerr announced last week that he is leaving WPLG at the end of the month to join a Dallas consulting firm, and it's unclear how that might affect his status as recordkeeper.

The controversy began last June, when a pair identifying themselves as vacationers gave the tape to the TV station. Doerr says they handed over the tape because they said they were dismayed by the officer's action. They were thought to be Polish because of their language. They sought, and were given, confidentiality by the station.

Doerr says he couldn't tell the police where the two are if he wanted to because he doesn't know that or their names. No matter. Law enforcement officials believe that the other parts of the tape—typical vacation video—might help them find the tourists. "If their images are shown," says Doerr,

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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 23	abc	CBS	NBC	FOX	U/PIN	WB
	12.6/19	8.6/13	9.8/15	7.9/12	2.3/3	2.8/4
MONDAY	8:00 68. Will You Marry Me? 6.6/10	30. Cosby 9.9/15	30. NBC Monday Night Movie—While You Were Sleeping 9.9/15	58. Melrose Place 7.4/11	95. In the House 2.6/4	86. 7th Heaven 3.8/6
	7. Oprah Winfrey Presents: The Wedding 15.6/24	28. Ev Loves Raymd 10.0/15			46. Ally McBeal 8.5/12	
		20. The Closer 10.9/16	102. Good News 2.0/3	104. Three 1.9/3		
		41. George & Leo 8.9/13				
	10:00 73. Brooklyn South 6.0/10	34. Dateline NBC 9.7/16				
10:30						
	11.7/18	7.7/12	11.1/17	8.7/13	2.2/3	4.6/7
TUESDAY	8:00 18. Home Imprvmt 11.3/18	37. JAG 9.1/14	32. Mad About You 9.8/15	42. Daredevils Live! 8.8/13	98. Moesha 2.4/4	82. Buffy/Vampire Slayer 4.3/7
	8:30 26. Soul Man 10.3/16	65. Four Corners* 6.9/11	42. NewsRadio 8.8/13		100. Clueless 2.2/3	79. Dawson's Creek 5.0/7
	9:00 10. Home Imprvmt 14.7/21		12. Frasier 12.6/18	102. Alien Abduction 2.0/3		
	9:30 22. Spin City 10.7/16		19. Just Shoot Me 11.2/17			
	10:00 16. NYPD Blue 11.7/20	14. Dateline NBC 12.0/20				
10:30						
	8.5/13	17.0/27	8.0/13	7.5/11	3.4/5	3.0/5
WEDNESDAY	8:00 52. Spin City 8.1/13	4. 40th Annual Grammy Awards 17.0/27	54. National Geographic 7.6/12	54. Beverly Hills, 90210 7.6/12	84. Star Trek: Voyager 4.2/7	92. Sister, Sistr 2.8/4
	8:30 40. Dharma & Greg 9.0/14		66. 3rd Rock fr/Sun 6.7/10	60. Party of Five 7.3/11	96. The Sentinel 2.5/4	91. Smart Guy 3.0/5
	9:00 28. Drew Carey 10.0/15		68. Working 6.6/10			87. Wayans Bros 3.2/5
	9:30 63. Ellen 7.1/11		32. Law & Order 9.8/16			89. Steve Harvey 3.1/5
	10:00 46. PrimeTime Live 8.5/14					
10:30						
	4.8/8	9.8/16	18.9/30	6.4/10		
THURSDAY	8:00 80. ABC Thursday Night Movie—Virtual Obsession 4.8/8	37. Promised Land 9.1/14	5. Friends 16.5/26	70. World's Funniest! 6.2/10		
	8:30	22. Diagnosis Murder 10.7/16	9. Just Shoot Me 15.0/23	66. When Stunts Go Bad 6.7/10		
	9:00		2. Seinfeld 20.7/31			
	9:30		3. Veronica's Ciset 17.1/26			
	10:00 34. 48 Hours 9.7/16	1. ER 22.2/37				
10:30						
	8.9/16	6.6/12	9.3/17	5.4/10		
FRIDAY	8:00 57. Sabrina/Witch 7.5/14	50. Kids Say Darnd 8.3/16	46. Dateline NBC 8.5/16	78. Beyond Belief: Fact or Fiction 5.2/10		
	8:30 54. Boy Meets Wrld 7.6/14	53. Candid Camera 8.0/14		75. Millennium 5.7/10		
	9:00 44. Sabrina/Witch 8.6/15	80. Gregory Hines 4.8/8				
	9:30 46. Boy Meets Wrld 8.5/15	85. Step by Step 4.1/7				
	10:00 21. 20/20 10.8/20	62. Nash Bridges 7.2/13				
10:30						
	5.0/9	8.5/15	8.6/15	7.0/13		
SATURDAY	8:00 77. Saturday Night at the Movies—Casper 5.3/9	51. Dr. Quinn, Medicine Woman 8.2/15	44. Golden Gala Skating 8.6/15	71. Cops 6.1/11		
	8:30	63. The Magnificent Seven 7.1/12		60. Cops 7.3/13	58. AMW: America Fights Back 7.4/13	
	9:00	82. ABC News Saturday Night 4.3/8	27. Walker, Texas Ranger 10.2/19			
	9:30					
	10:00					
10:30						
	7.3/12	15.3/24	10.1/16	9.9/15		2.7/4
SUNDAY	7:00 37. Wonderful World of Disney—Pocahontas 9.1/14	8. 60 Minutes 15.5/26	73. TV Censored Bloopers 6.0/10	71. World's Funniest! 6.1/10	98. Nick Freno 2.4/4	
	7:30	11. Touched by an Angel 14.4/22	24. Dateline NBC 10.6/16	25. The Simpsons 10.5/16	101. Tom Show 2.1/3	
	8:00				17. King of the Hill 11.4/17	92. Parent 'Hood 2.8/4
	8:30	76. Christopher Reeve: A Celebration of Hope 5.5/9	6. CBS Sunday Movie—The Long Way Home 15.7/24	15. NBC Sunday Night Movie—Braveheart, Part 1 11.9/19	12. The X-Files 12.6/19	89. Jamie Foxx 3.1/5
	9:00					87. Unhap Ev Af 3.2/5
9:30					96. Alright Airdy 2.5/4	
10:00						
10:30						
WEEK AVG	8.4/14	10.7/17	10.8/18	7.7/12	2.6/4	3.2/5
STD AVG	8.6/14	10.0/17	10.5/17	7.2/12	2.9/5	3.1/5

"we've effectively given them up."

"It's not like I'll be going to Poland with a couple of photos in my hand," says prosecutor Al Guttman, who explains that he would expect some cooperation from Polish authorities in finding the tourists. "It's true that we don't know what kind of witnesses they'll be, and they may be difficult to locate," he says. "But they're impossible to locate now."

"We've got two constitutional rights at

loggerheads," the prosecutor says. "Obviously they argue their First Amendment right, which I respect. But there's also the right of a fair trial for the potential defendant or the alleged victim."

"Since this struggle began, I certainly have come to appreciate the prosecutor's position," Doerr says. "They're not interested in jailing a journalist but in gathering the most complete evidence they can to determine whether this police officer is going to be charged with a

crime. But we are sticking to our guns."

Similarly, Guttman says, "I honestly can't get up any venom for this. Channel 10 is doing what they believe in. We have a different obligation. They feel they have to guarantee confidentiality to a source, and we believe that sometimes there are situations where other rights will supersede that. I think this is one of those [because of] the right to a fair trial. Judges will make the call. I'm not anxious to put them in jail." ■

Mother Love's televised salvation show

Twentieth is looking for tears, hugs and ratings

By Joe Schlosser

Twentieth Television's upcoming talk show *Forgive or Forget* is being described as the antithesis of *Jerry Springer*, a show about breaking down walls, not throwing people through them.

Syndicated radio personality and actress Mother Love, who has three children (two recently adopted), is set to guide TV viewers through an hour of television that aims for tears and hugs of reconciliation. But the show's guests won't always leave holding hands, or even speaking.

Executive producer Stuart Krasnow describes *Forgive or Forget* as a cross between *Sally Jessy Raphael*, *People's Court* and *Love Connection*. He says the hour show is an attempt to bring broken families, former friends and loved ones together in an entertaining, yet caring, way.

"This show has a different tone. Our guests are coming on to take responsibility for their actions rather than try to make a bigger fight of things," says Krasnow, who formerly co-produced *The Ricki Lake Show*. "But there is still a tension in the fact that people are trying to reunite after having a falling out."

Slated for a June 8 launch, *Forgive or Forget* is cleared in over 80% of the country (the majority of the clearances are for daytime). Originating from New York City, it will be taped in front of a live studio audience.

"This is absolutely something different," says Mother Love, who first started her late-night call-in radio program in 1989. "This is Mother Love. Jerry Springer does his thing and I glory in his funk. Mother Love is going to do her thing, and that is all about bringing people together to say 'I'm sorry.' And

that's not so easy."

Each episode of *Forgive or Forget* will feature a handful of attempts to resolve broken relationships. The guest apologizing will plead his or her case in front of the audience and hope for forgiveness from the other party.

"Once that person says he's sorry, he then heads for the forgiveness door," Love says. "And each guest goes to that door knowing this is an opportunity that might not happen. We hope there is somebody on the other side each time, but it doesn't always work out that way."

When the guest goes to the specially designed stage door, the reaction tends to be different each time, Krasnow says.

Mother Love says she's ready for daytime.



If the apology is not accepted, Krasnow says, the guest that does not want to reconcile leaves a videotaped message that airs in his or her absence. And after shooting the pilot, Twentieth executives say that the moment of truth turns out to be emotional every time.

"There were instances when station managers and program directors were in tears," says Twentieth Television's senior vice president and general sales manager, Paul Franklin. "I've never seen anything like it."

So is Mother Love ready for all the tears?

"I was born ready for this," she says. "I'm ready for daytime television, and I think America is ready for Mother Love, big time." ■

Changing Hands

The week's tabulation of station sales

TV

WTVK-TV Naples, Fla.

Price: \$15.5 million

Buyer: Acme Television Holdings LLC, St. Louis (Jamie Kellner, CEO/40% owner); owns/is buying KWBP (TV) Salem/Portland, Ore., WINT (TV) Crossville/Knoxville, Tenn., KPLR-TV St. Louis, KFBI-TV Las Vegas, KZAR (TV) CP Salt Lake City and KAOU (TV) CP for Albuquerque, N.M.

Seller: Second Generation of Florida, Naples, Fla. (Jon Pinch and Thomas Embrescia, owners); owns KFXA (TV) Cedar Rapids, Iowa.

Facilities: ch. 46, 5,000 kw visual, 500 kw aural, ant. 1,000 ft.

Affiliation: UPN; will be WB March 15

COMBOS

KECN(AM)-KLCE(FM), KCVI(FM) Blackfoot/Pocatello and KICN(AM) Idaho Falls/Pocatello, all Idaho

Price: \$4.5 million

Buyer: Marathon Media III LP, Chicago (Bruce Buzil, manager/96% owner); owns/is buying 10 FMs and five AMs

Seller: Western Communications, Pocatello (Kent Fandsen, president); no other broadcast interests

Facilities: KECN: 690 khz, 1 kw day, 43 w night; KLCE: 97.3 mhz, 100 kw, ant. 1,512 ft.; KCVI: 101.5 mhz, 100 kw, ant. 1,512 ft.; KICN: 1260 khz, 5 kw day, 64 w night

Formats: KECN: news; KLCE: AC; KCVI: hits of the '70s; KICN: news

Broker: Media Services Group Inc.

WFAU(AM)-WABK-FM Gardiner, WKCG (FM) Augusta, WIGY(FM) Madison and WCME(FM) Boothbay Harbor, all Me.

Price: \$4 million (\$500,000 for WCME;

\$3.5 million for others)

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman);

owns/is buying 71 FMs and 26 AMs

Seller: Tryon-Seacoast Communications Inc., Franklin, N.H. (Jeffrey Fisher, president; Northeast Communications Corp. owns 57.5% equity/50% voting interests); Northeast owns WFTN-AM-FM Franklin and WSCY(FM) Moultonborough, N.H.

Facilities: WFAU: 1280 khz, 5 kw; WABK-FM: 104.3 mhz, 50 kw, ant. 492 ft.; WKCG: 101.3 mhz, 50 kw, ant. 321 ft.; WIGY: 97.5 mhz, 6 kw, ant. 328 ft.; WCME: 96.7 mhz, 25 kw, ant. 449 ft.

Formats: WFAU: AC, news, talk; WABK-FM: oldies; WKCG: contemporary country; WIGY: oldies; WCME: classic rock and roll oldies

Broker: George Silverman & Assoc.

WAQE-AM-FM Rice Lake, Wis.

Price: \$1.8 million

Buyer: Northwoods Broadcasting Inc., Rice Lake (Thomas A. Koser, president/70% owner); Koser owns 80%

of WRLS-FM Hayward, Wis.; 70% of WCHT(AM)-WGLO(FM) Escanaba, Mich., and 66.67% of WJMC-AM-FM Rice Lake

Seller: Red Cedar Broadcasters Inc.,

Proposed station trades

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

THIS WEEK:

TVs □ **\$15,500,000** □ 1
 Combos □ **\$12,801,000** □ 7
 FMs □ **\$4,342,129** □ 7
 AMs □ **\$2,234,500** □ 7
 Total □ **\$34,877,629** □ 22

SO FAR IN 1998:

TVs □ **\$2,027,986,000** □ 21
 Combos □ **\$602,431,868** □ 62
 FMs □ **\$163,916,079** □ 78
 AMs □ **\$135,285,442** □ 48
 Total □ **\$2,929,619,389** □ 209

SAME PERIOD IN 1997:

TVs □ **\$954,579,000** □ 15
 Combos □ **\$3,367,269,698** □ 62
 FMs □ **\$539,382,680** □ 75
 AMs □ **\$41,252,717** □ 54
 Total □ **\$4,902,484,095** □ 206

Source: BROADCASTING & CABLE

Rice Lake (Thomas F. Beschta, president); no other broadcast interests

Facilities: AM: 1090 khz, 5 kw; FM: 97.7 mhz, 18.5 kw, ant. 239 ft.

Formats: AM: true country; FM: AC

WCRA(AM)-WCRC(FM) Effingham, Ill.

Price: \$1.25 million

Buyer: Discovery Group LLC, Galva, Ill. (Steve Samet, president/50% owner); Samet owns WZOE-AM-FM Princeton, Ill.

Seller: Effingham Broadcasting Co., Effingham (Joseph E. McNaughton, president); owns WCBH(FM) Casey, Ill.; McNaughton owns 50.2% of WRMN(AM)-WJKL(FM) Elgin, 35% of WBIG(AM) Aurora, both Ill., and 35% of KSHP(AM) North Las Vegas, Nev.

Facilities: AM: 1090 khz, 1 kw; FM: 95.7 mhz, 50 kw, ant. 480 ft.

Formats: Both C&W

KKIN-AM-FM Aitkin, Minn.

Price: \$926,000

Buyer: Alan R. and Linda Quarnstrom, Cloquet, Minn.; Alan R. Quarnstrom owns WKLK-AM-FM Cloquet, WHSM-AM-FM Hayward and 95% of WMFG-AM-FM Hibbing, all Minn.

Seller: Ronan Broadcasting Corp., Plymouth, Minn. (Ronald Tschetter, principal); no other broadcast interests

Facilities: AM: 930 khz, 2.5 kw day, 400 w night; FM: 94.3 mhz, 3 kw, ant. 328 ft.

Formats: AM: C&W; FM: oldies, music of the '50s, '60s & '70s

WELZ(AM) and WBYP-FM Belzoni, Miss.

Price: \$200,000

Buyer: Zoo-Bel Broadcasting LLC, Clinton, Miss. (Colon Johnston, owner); no other broadcast interests

Seller: Humphrey's County Broadcasting Co. Inc., Belzoni (Herb Guthrie, president); no other broadcast interests

Facilities: AM: 1460 khz, 1 kw; FM: 107.1 mhz, 3 kw, ant. 174 ft.

Formats: AM: country, gospel; FM: rock, AOR, country

KBMV-AM-FM Birch Tree, Mo.

Price: \$125,000

Buyer: Scenic Rivers Broadcasting Inc., Chesterfield, Mo. (Gerald F. and Lucie R. Stack, owners); no other broadcast interests

Seller: Jack G. Hunt, Doniphan, Mo.; owns KDFN(AM)-KOEAFM) Doniphan and KPWB-AM-FM Piedmont, both Mo.

Facilities: AM: 1310 khz, 1 kw day, 60 w night; FM: 107.1 mhz, 3 kw, ant. 299 ft.

Formats: Both country

RADIO: FM

WWLC(FM) Balsam Lake, Wis.

Price: \$1.8 million

Buyer: Northwoods Broadcasting Inc., Rice Lake, Wis. (Thomas A. Koser, president/70% owner); Koser owns 80% of WRLS-FM Hayward, Wis.; 70% of WCHT(AM)-WGLO(FM)

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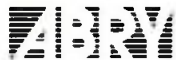
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Escanaba, Mich., and 66.67% of WJMC-AM-FM Rice Lake
Seller: Thomas F. Beschta, Rice Lake; no other broadcast interests
Facilities: 104.9 mhz, 13.5 kw, ant. 328 ft.

Format: Dark

WVIV(FM) Pearl, Miss.

Price: \$850,000

Buyer: Proteus Investments Inc., Jackson, Miss. (Michael T. McRee, president/90% owner); owns WJNT (AM)-WTYX(FM) Jackson

Seller: Rainey Day Broadcasting Inc., Brandon, Miss. (Bobbie Imbraglio, principal); no other broadcast interests

Facilities: 93.9 mhz, 6 kw, ant. 328 ft.

Formats: MOR

WUZR(FM) Bicknell, Ind.

Price: \$682,000

Buyer: The Original Co. Inc., Vincennes, Ind. (Mark and Sandra Lange, owners); owns WZDM(FM) Vincennes and WREB(FM) Greencastle, Ind.

Seller: Media Five Corp., Vincennes (Keith and Joyce Doades, owners); no other broadcast interests

Facilities: 105.7 mhz, 1.8 kw, ant. 426 ft.

Format: Pure gold

WAXI(FM) Rockville, Ind.

Price: \$485,000

Buyer: Equity One Media Inc., Terre Haute, Ind. (Michel A. Petersen, limited partner); owns WSDM-AM-FM Brazil, Ind.; principals own WJSH(AM) Terre Haute

Seller: Covered Bridge Broadcasting Ltd., Wichita Falls, Tex. (Robert Rouse, principal); no other broadcast interests

Facilities: 104.9 mhz, 1.5 kw, ant. 400 ft.

Format: Big band

Broker: Thoben and Van Huss and Assoc.

WRXS(FM) Ocean City, Md.

Price: \$360,000

Buyer: Atlantic Radio Broadcasting LLC, Frankford, Del. (Ronald J. Gillenardo, president/25.5% owner); no other broadcast properties

Seller: GBH Radio Inc., Highland Beach, Fla. (Gisela Huberman, principal); owns WAWR(AM) Salisbury, Md.

Facilities: 106.9 mhz, 6 kw, ant. 303 ft.

Format: Modern rock

50% of WXOR-FM Ocean Springs, Miss.

Price: \$150,000 for stock

Buyer: Lawrence Edward Steelman, Biloxi, Miss.; no other broadcast interests

Seller: Debra L. Sanford, Gulfport, Miss.; maintains 50% interest after sale; no other broadcast interests
Facilities: 92.5 mhz, 6 kw, ant. 197 ft.
Format: Contemporary Christian

WAQV(FM) Crystal River and WHIJ(FM) Ocala, Fla.*

Price: \$15,129.29

Buyer: Ocala Word of Faith Church Inc., Ocala (Timothy L. Gilligan, president/25% owner); no other broadcast interests

Seller: Marion Community Radio Inc., Ocala (Brad Dinkins, principal); no other broadcast interests

Facilities: WAQV: 91.5 mhz, .2 kw, ant. 52.5 m; WHIJ: 88.1 mhz, 1.25 kw, ant. 394 ft.

Formats: WAQV: dark; WHIJ: AC, educational *This application, originally reported Sept. 22, 1997, was dismissed by the FCC on Jan. 1, 1998. It has been refiled.

RADIO: AM

WORC(AM) Worcester, Mass.

Price: \$715,000

Buyer: Chowder Broadcast Group LLC, Fort Washington, Pa. (Eric Seltzer and Jon R. Powell, co-managing members); owns WXXW(FM) Webster, Mass.

Seller: Davis Radio Corp., Worcester (Andrew and Jeffrey Davis, owners); no other broadcast interests

Facilities: 1310 khz, 5 kw day, 1 kw night

Format: Talk, Spanish

Broker: New England Media

KLMO(AM) Longmont, Colo.

Price: \$575,000

Buyer: Pilgrim Communications Inc., Indianapolis (P. Gene Hood, president/75% owner); Hood owns 95% of WXLW(AM) Indianapolis and 50% of WPZZ(FM) Franklin, Ind.

Seller: W.G. and L.J. Stewart Partnership, Longmont (W.G. and L.J. Stewart, owners); no other broadcast interests

Facilities: 1060 khz, 10 kw day, 100 w night

Format: Country

Broker: Satterfield & Perry Inc.

WOTS(AM) Kissimmee, Fla.

Price: \$450,000

Buyer: Alliance Broadcasting Group Inc., Indianapolis (Joseph F. Newman, president/10% owner); owns WLUS(AM) Gainesville, WDJY(FM) Trenton and WQSA(AM) Sarasota, all Fla.

Seller: Winfield Broadcasting Inc., Kissimmee (Monty D. Hundley, president); no other broadcast interests

Facilities: 1220 khz, 1 kw

Format: Talk, '70s oldies

WPIQ(AM) Brunswick, Ga.

Price: \$350,000

Buyer: MarMac Communications LLC, Columbus, Ohio (Gary Marmitt and Sharon McKeand, owners); no other broadcast interests

Seller: I Q Radio Inc., Brunswick (Larry Hickerson, owner); owns WAQC(FM) Brunswick and KOLI(FM) Electra, Tex.

Facilities: 790 khz, 50 w day, 115 w night

Format: Inspirational

WASN(AM) Campbell/Youngstown, Ohio

Price: \$300,000

Buyer: Otter Communications Ltd., Youngstown (Daniel C. Ott Jr., president/owner); no other broadcast interests

Sellers: WVBR Inc., Niles, Ohio (Ray Travaglini, president); no other broadcast interests

Facilities: 1330 khz, 500 w day, 1 kw night

Formats: Religion

WLTC(AM) Gastonia, N.C.

Price: \$162,000

Buyer: Frank Neely, Rock Hill, S.C.; has a construction permit in Chester, S.C.

Seller: Ford Broadcasting Inc., Kannapolis, N.C. (Carl Ford, president); owns WRKB(AM) Kannapolis and WDEX (AM) Monroe, N.C.

Facilities: 1370 khz, 5 kw

Format: Southern gospel

WTAN(AM) Clearwater, Fla.

Price: \$120,000

Buyer: Wagenvoord Advertising Group Inc., Clearwater (David and Lola Wagenvoord, owners); owns KWAI(AM) Honolulu

Seller: George Bouris, Tarpon Springs, Fla., and Virginia Chagaris, Whitestone, N.Y.

Facilities: 1340 khz, 1 kw

Format: Greek, religion, Spanish

Continues on page 82

Amplification

The sale of WSTJ(AM)-WNKV(FM) by Northeast Kingdom Broadcasting Inc. to Vermont Broadcast Assoc. Inc. for \$630,000 (B&C March 2) was brokered by Media Services Group Inc.

■ The \$1.975 million purchase of WRCP(AM) Providence, R.I., by Boston University from Neto Communications Inc. (B&C, March 2) was brokered by Media Services Group Inc.

Westwood to Kasem: Don't count on moving

Contract breach alleged as personality shifts to AMFM

Radio

By John Merli, B&C correspondent

Westwood One Inc. is suing Casey Kasem for moving his trademark countdown shows to two-month-old AMFM Radio Networks. CBS Inc.-owned Westwood One claims that Kasem is breaching his seven-year contract.

Westwood One has been home to Kasem's countdown shows for nine years. But with two years left on his contract, Kasem has been "shopping around" for a new venue, says Peggy

"There is no basis for suing me, and I am confident my lawyers will handle the case appropriately."

Casey Kasem

Panosh, Westwood One's vice president of marketing and promotion. "We've taken [the move] to a court in L.A.," she says (Los Angeles Superior Court, according to Kasem's attorneys).

AMFM, Chancellor Media Corp.'s programming division, says it will launch *American Top 40 with Casey Kasem* on 350-plus radio stations during the coming weeks. It will be the new network's first syndicated program.

When first contacted by a reporter, neither Kasem nor AMFM officials were aware of Westwood One's legal action. Kasem later said he was "deeply disappointed that after so many years together, Westwood One has chosen to end our relationship in this way. There is no basis for suing me, and I am confident my lawyers will handle the case appropriately."

Kasem consultant Eric Weiss later said that the radio personality "elected to exercise a right of termination under his contract with Westwood One when the network's performance fell below agreed-upon benchmarks." Weiss, who also was named in the suit, said,

"The entire case ... reflect[s] nothing more than Westwood One's desperation over losing their most popular radio personality on account of their own failings and shortcomings."

While the details of the multiyear deal were not made public, AMFM will give Kasem outlets in three of radio's top four markets: Chancellor's WBIX (FM) New York, KBIG (FM) Los Angeles and KIOI (FM) San Francisco. Kasem was not heard regularly in those markets while with Westwood One.

Kasem will be heard over 350 stations at first. AMFM's affiliates are composed primarily of Chancellor's 100 stations and Capstar Broadcasting Corp.'s 300-plus outlets. That makes for a potential reach of 60 million listeners, Chancellor says.

Kasem's original countdown show has essentially remained the same since it began on July 4, 1970. "The key factor has been consistency in the nearly three decades the program has



AMFM's David Kantor (r) welcomes Casey Kasem to the Chancellor fold.

been on the air," Kasem says. A new feature is the long-distance dedication, which allows listeners in different parts of the country to dedicate songs to one another.

American Top 40 with Casey Kasem actually will be a reunion of a title and Kasem's name. Westwood One's version was called *Casey's Top 40*. Format-specific versions will continue to be offered: *American Top 40 with Casey Kasem* (CHR, four hours) and *American Top 20 with Casey Kasem* (both AC and Hot AC, three hours each). Kasem also will provide weekday five-minute features highlighting the stories behind the hit songs in each format. ■

Talk tops among metro tuners

By John Merli, B&C correspondent

Talk radio has the highest share of listeners of all formats in the top 25 metropolitan areas, according to a new study of talk radio compiled by Interep Research of New York.

Using fall 1997 Arbitron data, Interep found that talk radio reaches more than 10.5 million adults, or 15% of the population of U.S. metros.

Talk listeners also represent a relatively upscale demographic, with nearly 40% living in homes valued at \$150,000 or more. About 54% of them are ages 25-54. And while 90% are employed, the highest-percentage demographic group is at or near the retirement age of 65+ (26.4%).

Favored listening sites are rather evenly divided among vehicles

(38.8%), homes (31.1%) and work (29.4%). However, preferred listening sites vary widely among listeners of the four most popular talkers. Don Imus has 50% more at-home listeners than Rush Limbaugh—the nation's most popular host—but the 1-Man has less than half the percentage (18%) of at-work listeners that Limbaugh has (41%), and considerably lower at-work percentages than Howard Stern (29%) and Dr. Laura Schlessinger (28%).

The gender gap, the study finds, is apparently closing toward a 50-50 split, with women gaining ground on what currently is a 54%-46% advantage for adult men.

The study also credits talk radio with spawning the format spinoffs of sports talk and, more recently, Hispanic talk. ■

RCN takes on the big guys

Multimedia provider seeks major share of Northeast phone, cable and Internet markets

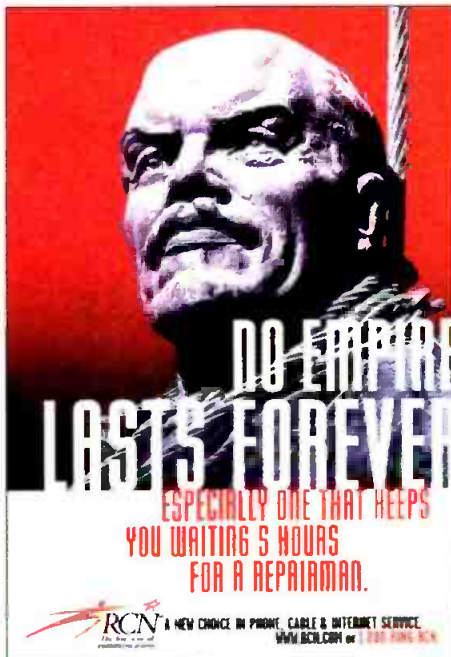
By Price Colman

David McCourt, chairman of RCN Corp., is the Dennis Rodman of the telecommunications sector, minus the hairdos and tattoos.

Indeed, McCourt probably could teach Rodman a thing or two about in-your-face competition. For the past 18 months, McCourt has grabbed every opportunity to slam, jam and otherwise hassle his competitors, which include Baby Bells, long-distance carriers and cable companies.

During that time, Princeton, N.J.-based RCN (Residential Communications Network) has emerged as the poster child for telecom competition. Starting essentially from ground zero in August 1996, it has acquired 270,000 subscribers for its array of telecommunications services—voice, video and data. Some of those subscribers came from purchases, such as last year's acquisition of Liberty Cable of New York and the more recent buys of Internet service providers Erol's Internet and UltraNet.

RCN's master plan: Spend \$7 billion



RCN aggressively pursues a strong position in telecommunications markets.

over the next 10 years to achieve 35% penetration of the 25 million consumer households in the Boston-to-Washington corridor.

That 35% represents about 9 million

homes; if RCN were able to carve that much out of Bell Atlantic's territory, it would be painful for the RBOC. But RCN isn't attacking just Bell Atlantic, the biggest of the Baby Bells. It's also going after essentially every cable operator along that corridor—including big guns Cablevision Systems, Time Warner, TCI and MediaOne, as well as a host of smaller operators.

Just how does a fledgling company, even one with the strong financial backing of RCN, accomplish that? First, McCourt is targeting the consumer market, while other competitive local exchange carriers are targeting businesses. Second, he is betting a bundle on bundling—offering a package deal on local and long-distance voice, video and data that allows RCN to undercut à la carte prices offered by competitors.

"They're the only ones that have video as part of the bundle," says Mark Kastan of Merrill Lynch. "Clearly, that helps make their offer to consumers more attractive... It's a unique and powerful combination of products and services."

Marketing is crucial to RCN's strategy. Adapting '60s antiwar, antiestablishment themes to today's telecommunications battleground, RCN's advertising and marketing employ such catchphrases as "power to the people" and "no empire lasts forever—especially one that keeps you waiting five hours for a repairman."

There are certain ironies to that approach. RCN may be dissing the old guard, but it is also relying on support from electrical utilities—which have been around even longer than the phone companies—as part of its strategy. Boston Edison and Potomac Electric Power Co. (PEPCO) each have invested \$300 million in RCN in return for a piece of the action. They're also helping by leasing RCN space on power

TCI settles interactive net suit

One of the vestiges of the last round of hype about interactive television is costing Tele-Communications Inc. a little more money. The MSO has agreed to pay \$12.5 million to settle a suit brought by Interactive Networks Inc. I-N had charged that TCI, once a major backer, tried to drive the company into bankruptcy to get control of I-N's patents for a rival company—Zing!—that TCI was simultaneously backing. Both interactive firms had the idea of using a large remote control with a small computer screen to interact with special data hidden in the TV signals for game shows, sporting events and sitcoms. I-N burned through \$130 million developing its technology with backing from players like TCI, NBC, Sony, Gannett, Sprint and Motorola. The company, like Zing!, crashed and burned. I-N got just 5,000 subscribers—partly because consumers had to buy or rent a \$200 set-top unit. I-N will file a voluntary bankruptcy proceeding and attempt to reorganize. TCI, NBC, Sprint and Motorola will forgo collecting on \$30 million in loans made during I-N's final months, converting that debt to common stock at a maximum price of \$5 per share.

—John M. Higgins

Sundance adds subs

Two-year-old Sundance Channel got one of the best birthday presents it could ask for last week: signed carriage agreements with Time Warner Cable and Century Communications systems in select markets.

Century is expected to start rolling out Sundance to its 1.3 million basic subscribers by the end of March in Los Angeles, where Century serves 200,000 subscribers. Century's complete rollout could take two years, industry sources say.

Time Warner is expected to launch the independent film showcase network in select markets, but not to all of its 12.6 million subscribers, sources say. Last month, Time Warner rolled out Sundance to 286,000 subscribers in Houston.

Sundance Channel President Larry Aidem contends that "there's no more important task" than building Sundance's subscriber base. Aidem took over as president of Sundance in January, after Dalton Delan's departure.

Sundance claims more than 10 million subscribers—3 million from basic cable and 7 million from DBS providers. The network celebrated its second anniversary in January 1998.



Sundance President
Larry Aidem

—Donna Petrozzello

poles, leasing fiber and helping with installations and customer service.

The partnership isn't without risks for RCN. Cablevision Systems, one of RCN's major targets in the Boston and New York markets, claims it has evidence that Boston Edison is cross-subsidizing its investment in RCN with revenue from regulated services—prohibited in Massachusetts and under federal law. Boston Edison denies the allegations. But Cablevision has the ear of the Massachusetts attorney general over the issue, and the state's top cop has asked the Department of Telecommunications and Energy to look into the matter.

RCN's critics in the cable industry contend that RCN has an unfair advantage: being able to use Open Video System (OVS) rules to bypass local cable franchising rules or, when RCN can find a friendly franchising authority, getting a cable license.

Massachusetts regulators are concerned about a fragmentation of regulatory oversight. "My biggest fear as a state regulator of cable is that we would have different jurisdictions in charge of OVS and cable franchises," says John Patrone, director of the cable television division of the Massachusetts Department of Telecommunications and Energy. "The FCC, which licenses OVS, shares those fears. We have urged very publicly that cities and towns considering licensing a second provider seek to have a franchise in place so we're all operating in same field."

So far, RCN has received OVS certification for 48 Massachusetts communities. It has applied for cable licenses in 14 of those and seven others. Thus far, RCN's only active Massachusetts cable franchise is in Somerville. RCN began marketing cable there in November, a month before it was granted the franchise. According to published reports, it is getting penetration rates of 25%-30%, with most customer signing up for more than just video. Also according to published reports, RCN in Massachusetts is offering only video in Somerville and Boston.

There has been some speculation that McCourt may be simply dressing RCN up for sale, a contention he has denied in interviews. Bruce Roberts of SBC Warburg Dillon Read doesn't see a sale in the cards, at least for now.

"I think it's too early," he says. "It's show-me time. Maybe in a year."

RCN, which was spun off along with two other units from parent C-TEC on Oct. 1, 1997, has about \$1 billion in debt. The debt includes a late-January junk-bond offering of \$350 million. It also has about \$750 million in cash available for construction of its fiber network. It will be years—at least 2002, according to some projections—before RCN shows earnings, but that's not important for now, says RCN spokesman Jim Maiella.

"We could break even tomorrow if we stopped network construction," Maiella says. "A market becomes profitable within two to five years of

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to treat

it that way.



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being launched. But we continue to add more markets and will continue to add them, so ultimate profitability gets pushed back."

Along with Boston Edison and PEPCO, Kiewit Diversified (recently renamed Level 3 Communications) is a major backer of RCN. Kiewit and McCourt combined hold a 48% equity

interest in RCN. RCN also has friends in high places—namely, another telcom "upstart," WorldCom. McCourt owned a telecommunications firm that was purchased by Kiewit subsidiary MFS Communications, which builds fiber networks. McCourt received MFS stock; when Kiewit subsequently sold MFS to WorldCom, McCourt gained a seat on

the WorldCom board and WorldCom shares worth roughly \$30 million.

Roberts, while bullish on RCN stock, acknowledges that the company faces challenges, primarily time to market.

Over the next few years, "I think competition is going to get stiffer and [RCN's] superior service edge will be neutralized somewhat," he says. ■

ACEs may be played out

Perennial winner HBO could determine fate of cable awards

By Donna Petrozello

L eading cable networks say they'll abide by any decision the National Academy of Cable Programming makes about the CableACE Awards, even if the NACP board decides to squelch the ceremony.

NACP board members are considering whether the ACEs, which honor

excellence in basic and premium cable programming, have outlived their usefulness. Officials of the National Cable Television Association—a parent group of NACP—have ruminated for years about the relevance of the awards.

The NACP created the ACEs 20 years ago to help cable gain attention and public praise in a crowded landscape in which the Academy of Televi-

sion Arts & Sciences doled out most Emmy Awards to broadcast networks. But in recent years, cable networks have become more competitive in the Emmy race.

"We're supporters of the cable academy, and we'll continue to support whatever they decide to do," says Turner Broadcasting System spokesman Jim Weiss. "For us, it's a stay-

H E A D L I N E S

Basic growth

Basic cable networks delivered 9.2% more households and 7.9% higher prime time ratings during the February sweeps (Feb. 5–March 1) than it did for the same period in 1997, according to the Cable Advertising Bureau's survey of Nielsen data. CAB President Joe Ostrow says the February totals represent the first time that cable's audience has grown during a sweeps that included Olympics coverage.

TCIC/Cablevision swap done

TCI Communications Inc. has completed the transfer of its New York-New Jersey-area cable systems with 830,000 subscribers to Cablevision Systems Corp. in return for a 33% stake in Cablevision. The deal, announced last June, also gives TCI two seats on Cablevision's board. And it boosts Cablevision's New York metro-area cluster to 2.5 million, the largest of any MSO. In a separate deal, Cablevision is buying Connecticut systems with 250,000 customers from TCIC. Financial terms weren't disclosed, but at the industry benchmark of \$2,000 per subscriber, the deal would be worth roughly \$500 million. The companies expect that purchase to be completed later this year. The deals with Cablevision underscore TCI's strategy of

selling, swapping or putting into joint ventures those operations it doesn't consider part of key clusters.

Discovery Wings takes flight

Discovery Networks plans to launch Discovery Wings Channel: The Sky & Space Network, a 24-hour niche channel about aviation and space travel. Discovery Wings is the fifth channel in Discovery Network's "select services" group, which includes other niche channels that, to date, have been included only in MSOs' digital rollout plans. Discovery Networks President Johnathan Rodgers says Discovery Wings "is a natural and long-contemplated expansion of one of our key genres. We know there is a strong core group of viewers who crave this type of sky-bound programming."

Carriage gains for Starz!, BET, MoviePlex

Encore Media Group has reached agreements with several MSOs to launch its premium Starz! movie channel in 766,000 additional basic cable subscribers and its premium MoviePlex, BET Movies/Starz 3 and Encore channels, to 100,000 more subs over the next several months. Encore's most significant deal with Jones Intercable will launch Starz in front of 500,000

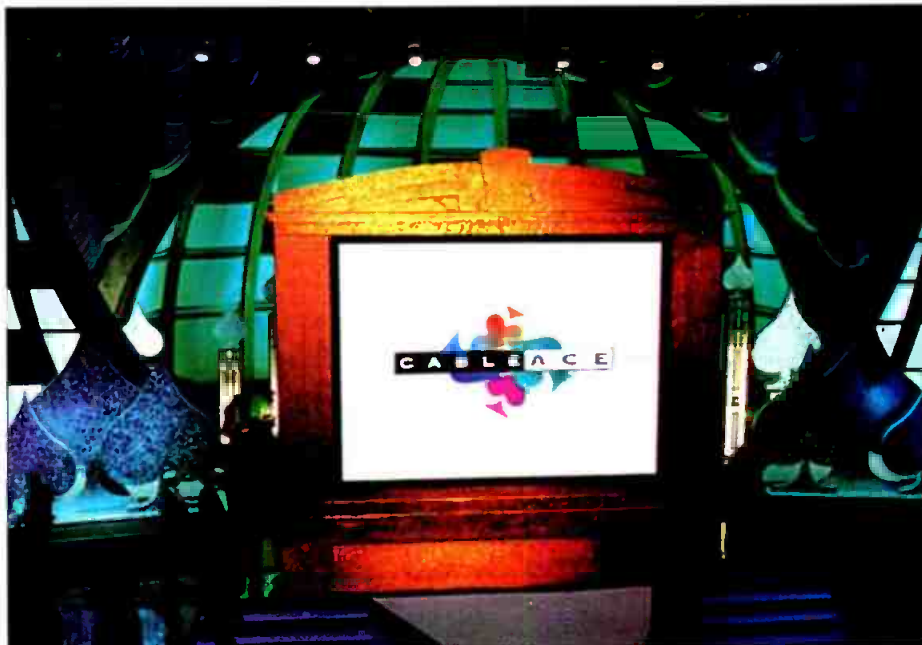
subscribers in markets from Augusta, Ga., to Elgin, Ill., by April 30.

February was Fox's best

Fox News Channel achieved its best monthly ratings to date in February, according to the network and Nielsen data. In prime time, FNC earned an average 0.4 rating/101,000 households, or 84% better than its January 1998 ratings, says the network. In total day, FNC earned an average 0.2 rating/61,000 households last month, up 48% from January ratings. FNC serves 28 million households nationwide.

USA merges marketing muscle

USA Networks Inc. is merging the distribution, sales and promotion efforts of its four networks—USA Network, Sci-Fi Channel, Home Shopping Network and America's Store. The merger will spawn programming and marketing links between the networks, starting with a programming and merchandise promotion that supports the original *Star Trek* series, which is coming to Sci-Fi Channel on Sept. 1. USA Networks Chairman Kay Koplovitz calls the marriage "a unique paradigm for operators and viewers" that combines "interactive shopping with ad-based programming."



HBO took home 21 of 41 ACEs last year.

tuned scenario."

The NACP's decision to drop the ACEs may be easier if Home Box Office withdraws from the race next year. HBO not only usually wins the lion's share of ACEs—last year it took 21 of 41—but also funnels some \$500,000 in entry and ticket fees to the NACP to support the event.

A source says that HBO may drop out of the ACEs to place more emphasis on participating in the higher-profile Emmy Awards. As one industry

source puts it, "everyone's heard of the Emmys, but who knows about the ACEs?"

HBO was nominated for 90 Emmys last year, more than any single broadcast network. It won 19 Emmys, second to NBC but ahead of third-place CBS.

NACP spokeswoman Torie Clarke says that the decision to keep or drop the CableACEs must be made by the full board. A date has not yet been set for the next board meeting. ■

DBS gets local help

Deals with Bell Atlantic and SBC give satellite companies local connection—and Baby Bells a low-risk video product

By Price Colman

DirectTV and USSB marketing and distribution deals with Bell Atlantic and SBC Communications, announced last week, are everything that DirecTV's deal with AT&T wasn't.

The DBS providers, part of the DSS consortium, get valuable help extending their reach into single-family home and multiple dwelling unit (MDU) markets, while the Baby Bells get a video product that presents little if any risk—although with limited upside.

DirecTV and USSB signed SBC to offer their DBS packages to apartment dwellers as part of a package of

telecommunications and entertainment services. DirecTV also signed a deal with Bell Atlantic that focuses on single-family homes. USSB announced a similar preliminary agreement with Bell Atlantic, and the two satellite companies together announced a preliminary agreement with Bell Atlantic covering MDUs.

Financial terms of the multiyear deals weren't disclosed, but the Baby Bells will get a set fee for each new customer signed up and a percentage of revenue from each customer they bring in.

Higher percentages will kick in as the sign-ups pass certain thresholds.

Unlike the AT&T deal with DirecTV, Bell Atlantic and SBC are not

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taking an equity stake in the DBS providers.

The alliances give the Baby Bells a much-needed video offering. Since acquiring Pacific Telesis, SBC has backed away from owning and operating its own video business. It has shut down a trial in Richardson, Tex., and sold its stake in Prime Cable, and it is seeking to sell its digital and analog wireless cable systems in the Los



U.S. Satellite Broadcasting

 **Bell Atlantic**



video operation: what is essentially a continuing trial in Dover Township, Del., with some 3,000 subscribers.

"The biggest win is

Angeles basin.

Bell Atlantic, after terminating its merger with Tele-Communications Inc. in the early '90s, has only one

that we get a proven product and an outstanding product that's ubiquitous for us and that can address any part of the market," says Dick Beville, president, Bell

UK film channel planned

A UK investment group has plans to create an art house pay-per-view movie service. Former BSkyB finance director Richard Brooke and former CEO of UK production company Thames TV Richard Dunn have formed James's Investment Partnership to launch the Digital Broadcasting Company (DBC). James's will be joined by MVI, a venture capital firm run by Media Ventures founders Peter Clark and Christopher Turner.

France delays media bill

The French government has postponed the presentation of its audiovisual bill to Parliament until the fall. Highlights of the bill, originally announced for this spring, were presented to the government by Communications Minister Catherine Trautmann in January. They included a provision banning exclusive PPV deals and a call for diversified groups to reorganize their media investments into single holding companies as a transparency measure.

Hicks Muse buys into Venezuelan cable

Dallas-based investment company Hicks, Muse, Tate & Furst has purchased a majority stake in Venezuelan cable operator Intercable. The financial terms and the size of the stake were not disclosed. Hicks Muse says the increased investment in Intercable will go toward purchasing more systems in five midsize Venezuelan cities. The investment is the first from the company's Latin America fund. Hicks Muse also will open a Buenos Aires office, managed by the new BGS Group group, which was founded by former executives at cable operator Mandeville.

Disney goes à la carte

UK commercial TV regulator Independent Television Commission has decided that The Disney Channel must be made available on cable on an à la carte basis. The decision follows complaints about the practice of requiring cable viewers to purchase two BSkyB movie channels in order to get Disney.



News Corp. eyes Vox

News Corp. reportedly is interested in taking control of German channel Vox, of which it currently owns 49.9%. CLT-Ufa and Canal+ each hold 24.9% stakes. Vox has a 3% market share. A company rule states, however, that no shareholder can sell out until 1999 without the other shareholders' approval. Bertelsmann, a joint shareholder in CLT-Ufa, says it is unwilling to approve any sale.

CNN ads European news

Time Warner-owned news channel CNN International is adding daily weekday broadcasts from mainland Europe. Three half-hour prime time morning news programs will be anchored from Berlin, two half-hour morning shows will be co-anchored from Berlin and London and a final bulletin at 8 p.m. NYT will be anchored out of London.

BBC's German expansion

BBC World, the BBC's commercial 24-hour news channel, has expanded its German distribution to the Düsseldorf and Cologne areas—adding more than 1.25 million cable homes. The expansion brings the channel's total German distribution to more than 16 million.

Hot stuff from Holland

The hottest program in the Netherlands today is *Sex Voor De Buch* (Sex...Later). The show, which features live sex acts in a Friday 10:30-11:30 p.m. time slot, draws 1 million viewers per week, some 6.5% of the 13+ population and 8.8% of viewers in the 20-34-year-old target group. *Sex Voor De Buch* is broadcast on Holland Media Group's channel Veronica.

Azteca fires 400

Mexican broadcaster TV Azteca announced March 3 that it will cut 400 jobs, or 12% of its staff, in an attempt to pare down operations. "This payroll reduction is part of TV Azteca's strategy to operate as efficiently as possible," Azteca Chairman Ricardo Salinas Pliego said in a statement, adding that he "owed it to the shareholders."
—Michael Katz

Atlantic Video Services. "It's complementary to what we can bring to the party."

SBC intends to offer DirecTV/USSB as part of SmartMoves, a bundling program directed at MDU residents. Bell Atlantic, while not yet committed, also is looking at the bundling approach, which could be implemented through its Bell Atlantic-Plus program.

The deals are definite pluses for DirecTV and USSB. DirecTV has grown increasingly aggressive in targeting MDU markets, striking deals with wireless cable operators and others to co-market the satellite service. The deal with SBC expands DirecTV's reach in the MDU sector and gives USSB an opportunity to come up to speed.

Jimmy Schaeffler, head of the Carmel Group, says that there are as many as 25 million potential subscribers in MDUs. "It's a very big niche market," he says.

But the biggest bonus for DirecTV and USSB is the Baby Bells' strength

in local markets, where they have nearly universal name recognition and well-oiled marketing machines.

"These guys provide local—local service and local customer service," says John McKee, senior vice president, special markets and distribution, DirecTV. "They represent millions of satisfied subscribers, so they don't have to convince people in their subscriber base that they're capable of doing things like professional installation. They're all the things we look for in a strong local partner."

"The AT&T deal did not give us any of those local benefits." ■



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25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of Feb. 23-March 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		HHs (000)	Share
						Cable	U.S.		
1	South Park	COM	Wed	10:00p	30	6.7	3.3	3,198	10.2
2	WCW Monday Nitro	TNT	Mon	8:00p	60	4.9	3.7	3,595	7.5
3	WCW Monday Nitro	TNT	Mon	10:00p	60	4.6	3.4	3,325	6.9
4	Rugrats	NICK	Thu	7:30p	30	4.4	3.3	3,197	7.2
4	Rugrats	NICK	Mon	7:30p	30	4.4	3.3	3,195	6.9
6	WCW Monday Nitro	TNT	Mon	9:00p	60	4.3	3.2	3,126	6.1
6	Rugrats	NICK	Tue	7:30p	30	4.3	3.2	3,096	6.9
8	Rugrats	NICK	Sun	10:00a	30	4.1	3.0	2,949	12.1
9	South Park	COM	Sat	10:00p	30	3.9	1.9	1,880	6.7
10	Hey Arnold	NICK	Mon	8:00p	30	3.8	2.8	2,760	5.7
10	Rugrats	NICK	Wed	7:30p	30	3.8	2.8	2,746	6.3
12	Thunder	TBS	Thu	9:05p	59	3.7	2.8	2,720	5.6
12	Angry Beavers	NICK	Sun	10:30a	30	3.7	2.7	2,641	10.6
14	Doug	NICK	Mon	7:00p	30	3.6	2.7	2,600	5.9
14	Hey Arnold	NICK	Sun	11:00a	30	3.6	2.6	2,579	10.1
16	Thunder	TBS	Thu	8:05p	60	3.5	2.7	2,617	5.6
16	Journey of Allen Strange	NICK	Tue	8:00p	30	3.5	2.6	2,500	5.3
18	WWF Wrestling	USA	Mon	8:57p	63	3.4	2.6	2,516	4.8
18	Doug	NICK	Tue	7:00p	30	3.4	2.5	2,475	5.9
18	Doug	NICK	Thu	7:00p	30	3.4	2.5	2,472	6.0
18	Journey of Allen Strange	NICK	Thu	8:00p	30	3.4	2.5	2,438	5.2
18	Rugrats	NICK	Fri	7:30p	30	3.4	2.5	2,434	6.3
23	Looney Tunes	NICK	Sun	9:00a	60	3.3	2.4	2,388	10.4
24	Doug	NICK	Wed	7:00p	30	3.2	2.4	2,318	5.7
24	Hey Arnold	NICK	Wed	8:00p	30	3.2	2.3	2,274	4.8

Sources: Nielsen Media Research, Turner Research

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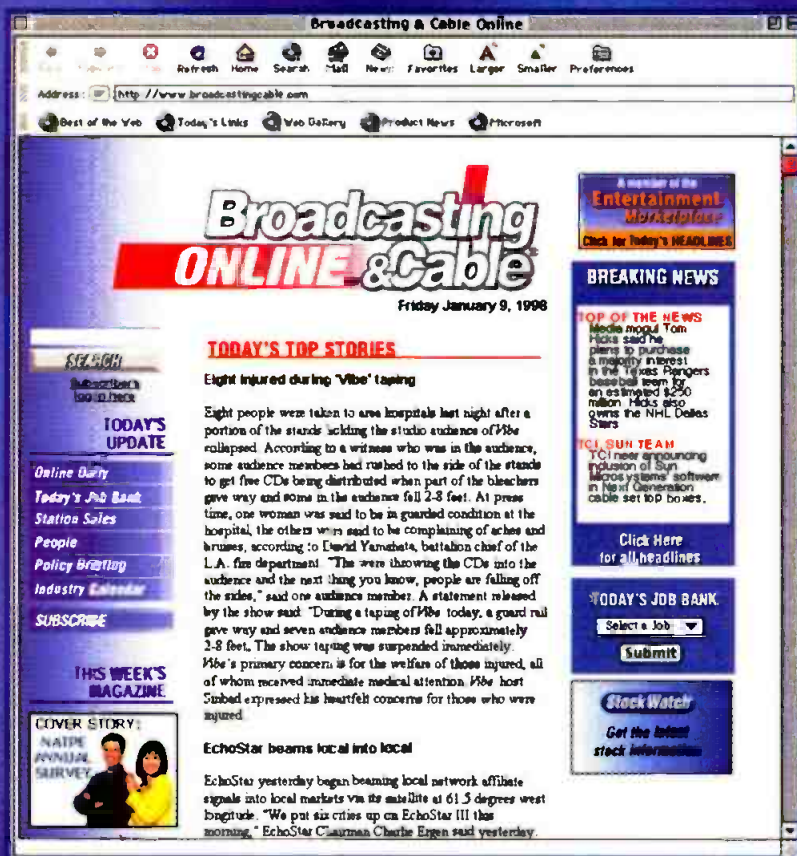
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Panasonic talks DTV for NAB

Announces 1080 I and 480 P products

By Glen Dickson

Panasonic previewed its NAB '98 product lineup at the company's Secaucus, N.J., headquarters last week, announcing both a host of 1080 I HDTV production gear and a handful of 480-line progressive scan SDTV products.

The company followed up on the ADTV (Advanced Digital Television and Video) line it bowed at the SMPTE show last November by introducing the AV-HS3000 Series of 1080 I switchers.

The switcher line includes two compact production switchers: the AV-HS3100, a 10-input maximum/4-input standard unit suited for telecine and editing work; and the AV-HS3110, a 10-input/4-input maximum model suited for small production applications.

Both switchers will be available in July 1998. Panasonic will also be introducing the AV-HS3200, a 20-input maximum unit suited for a broad range of applications that won't be available until first quarter 1999. Pricing was not announced for any of the switchers.

Panasonic also announced availability, but not pricing, for its 1080 I cameras, the AK-HC880 studio camera and the AK-HC830 portable unit, which will start shipping with 1035-line imaging chips in fourth quarter 1998. The company had more concrete news on the 480 P production front, as it will begin shipping a 480 P camcorder and VTR as part of its new DVCPRO 50 line in June.

The AJ-PD900W progressive camcorder, which is 16:9/4:3 switchable, sells for \$46,900. The AJ-PD950 studio editing VTR with built-in progressive recording capability goes for \$32,500.

Besides the DVCPRO 50 progressive units, Panasonic plans to launch a separate line of 480 P products at NAB, including a 480 P production switcher,



Panasonic's DVCPRO AJ-PD900W camcorder is capable of recording 480 P in either the 16:9 or 4:3 aspect ratios and will begin shipping in June.

studio and companion portable cameras and widescreen 480 P monitors. Panasonic also has a 480 P processor for its D-5 VTR, which is already proving popular as a 1080 I recorder (A.H. Belo's WFAA-TV Dallas just bought four D-5 VTRs with HD processors for hi-def editing and playback, in a deal worth \$550,000).

But none of the aforementioned 480 P line will be available until early 1999. Panasonic also wasn't talking about 720 P gear, although it did admit that some customers are experimenting with recording 720 P pictures on its D-5 VTRs. "People are looking at 720 P gear, and we've heard a lot of interest," said Steve Bonica, president of Panasonic Broadcast and Television Systems Co.

Broadcasters continue to be interested in Panasonic's DVCPRO digital news format, and the company announced a major sale to Hearst-Argyle Television and smaller deals with Meredith Broadcasting and Allbritton Communications.

Hearst-Argyle is purchasing 128 units of DVCPRO (25 Mb/s) and DVCPRO 50 (50 Mb/s) gear: 14 DVCPRO 50 editing decks will go to NBC affiliate WLWT(TV) Cincinnati, while DVCPRO VTRs, cameras and editing systems will go to NBC affiliate WBAL-TV Baltimore

and ABC affiliates WAPT-TV Jackson, Miss.; WPBF-TV West Palm Beach, Fla., and WTAE-TV Pittsburgh.

Meredith is buying \$350,000 worth of DVCPRO gear for CBS affiliate WFSB-TV Hartford, Conn., while Allbritton has purchased four DVCPRO camcorders and a newsBYTE nonlinear editing workstation for ABC affiliate WJLA-TV Washington.

In other DVCPRO news, Panasonic says it will begin shipping its DVCPRO 50 AJ-

D950 studio editing VTR and AJ-D900W camcorder this month. The company is also introducing two compact DVCPRO-based video servers at NAB—one of them, the AJ-DR7000, will have approximately 2.5 hours of disk storage and a list price of about \$80,000. Panasonic will be demonstrating the DVCPRO servers in a networked environment with servers from Silicon Graphics, one of Panasonic's many demonstration partners in Las Vegas (others include Tektronix, Barco Communications Systems and Sierra Design Labs).

In Panasonic corporate news, the company is embarking on a major expansion in Los Angeles.

Panasonic Broadcast and Digital Systems Company (PBDSC) will expand its product development, sales, marketing and service operations, as well as its West Coast-area sales and service in a new headquarters near Universal City. The move will bring PBDSC into closer contact with major studios and post-production facilities and technology development partners in California, as well as providing easier access to Panasonic factories in Japan. Between 20 and 40 PBDSC staffers will be making the move from Secaucus to Los Angeles this summer. ■

Disney toons in to PowerVu

Will launch compressed feed in April

By Glen Dickson

The Disney Channel will be using a PowerVu MPEG-2 digital compression system from Scientific-Atlanta to launch Toon Disney, the 24-hour cartoon channel that begins service April 18, the 15th anniversary of Disney Channel.

The PowerVu system at Disney's Burbank, Calif., location can deliver up to six digital channels, but initial plans call for Toon Disney to be the only channel running off the compression system. Toon Disney, which will include animated series as well as Disney classic cartoon shorts, will be offered to cable systems as a companion to The Disney Channel off the Galaxy VII satellite. Operators will have to buy



a PowerVu commercial IRD to receive the service.

Disney Channel selected the PowerVu compression system for Toon Dis-

ney based on its experience using the product to distribute programming in the Asia Pacific region and the Middle East, says Vince Roberts, Disney Channel vice president of engineering and operations. "It's been a very successful plug-and-play product for us," he says.

Disney Channel has spent more than \$10 million on gear for the new animated channel, which will play all its long-form and interstitial programming off ASC VR300 MPEG-2 video servers that are caching programming from a Sony LMS system stocked with Digital Betacam tape. The rest of the Toon Disney plant is all serial 601 component digital and includes Philips BTS routers and a Philips Saturn master-control system.

"Toon Disney will not convert to analog until it reaches the cable headend for analog distribution," says Roberts. "That's the beauty of it." ■

Cutting Edge

By Glen Dickson

Tektronix will demonstrate an 8-VSB (8-level vestigial sideband) broadcast measurement device for DTV signals at the NAB show this April. The Beaverton, Ore.-based company will show a set of measurement capabilities and an accompanying user interface that will support the full suite of tests required to install, maintain and monitor the 8-VSB modulator included in a DTV transmitter. Zenith, which developed the 8-VSB digital transmission system, collaborated with Tektronix on the 8-VSB test suite, which features remote-control capability, a Windows 95 interface and a graphical display of signal-quality measurements similar in format to those of the popular Tektronix VM700 measurement system.

Artel Video Systems will be introducing two routers and a new fiber-optic transport system at NAB '98. The UTAH 1500 HDTV router is a full-bandwidth (1.5 Gb/s) high-definition router that occupies four rack units (RU) and can scale up from a standard configuration of four coaxial inputs/outputs to a maximum size of 32 x 32; fiber-optic I/O will be added in the future. Artel's second new router is the UTAH 200, a compact router targeted at cost-conscious smaller broadcast and production facilities. The 2 RU UTAH 200 can range in I/O from 16 x 16 to 32 x 32. Both new routers can be controlled by Artel's existing SC-3 control system. "It's what we call control-centric routing," says Artel President Hal Charnley. "It allows a broadcaster to

easily migrate from traditional analog operation to standard definition at 270 or 360 Mb/s and then up to full-bandwidth HDTV, without ripping apart your plant." Artel will also be introducing the MegaLink 1360 fiber-optic system, which can transport serial digital video at 270 Mb/s, the D-1 rate, or 360 Mb/s, which can support full-bandwidth SDTV or "mezzanine" compressed HDTV. MegaLink 1360 can support single-channel transport or multichannel operation using Dense Wave Division Multiplexing (DWDM). Applications include studio-to-transmitter links, interfacility interconnections and metropolitan switched digital video networks.

Charlex, New York, handled the special effects for "Dog Fears," a :30 spot produced by Big Picture Communications for agency Earle Palmer Brown and client Novartis Animal Health. In the spot for the Sentinel canine

dietary supplement, Charlex used Discreet Logic Flame software to create a series of broad facial expressions on the dog, Trevor, as he listens to his owner describe various dog ailments and how



A combination of Flame compositing software and a wide-angle lens give Trevor the dog a humanlike burp in this Novartis spot, produced by Big Picture Communications and posted by Charlex.

Sentinel can prevent them. "The challenge was to create a series of filmic, human-type reactions using a dog," says Alex Weil, Charlex founder and cre-

ative director. In addition to the Flame compositing software, the spot also relied on in-camera techniques like a wide-angle lens to help make the dog's burp look realistic.



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Law

Gates under pressure

Microsoft viewed on Hill as 'Pac-Man in a food chain'

By Paige Alliniah

The novelty of Microsoft CEO Bill Gates's first appearance before Congress last week may have hurt Microsoft more than it helped. At the end of four hours of testimony, senators seemed more convinced than before that Microsoft is running a monopoly.

In response to persistent questioning from Judiciary Committee Chairman Sen. Orrin Hatch (R-Utah) as to his company's monopoly status in desktop operating systems, Gates could offer only that Microsoft is constantly developing new versions of Windows, so no one version can be considered a monopoly.

"The only question is [whether we would] replace that product or would someone else come along to do it?" Gates said. He contended that a competitive company could appear at any time to supplant Microsoft, much as Microsoft upended IBM.

At the end of the hearing, Hatch said Microsoft "will have to learn to live by the rules that govern monopolies."

"Basically ... Microsoft has a bull's-eye on its forehead right now," says Tom Rhineland, an analyst with Forrester Research. "Now they've got Judiciary looking at them, and almost everyone on that committee said Microsoft is a



**"Basically ...
Microsoft has a
bull's-eye on its
forehead right
now."**

**Tom Rhineland
Forrester Research**

monopoly. Everything they do now will be scrutinized in light of their being viewed as a monopoly."

The Justice Department is investigating Microsoft for violating antitrust law by using its operating system market share to keep competition out of its markets or gain monopolies in

other markets. But DOJ first must prove that Microsoft has a monopoly.

Competitors argue that with Microsoft's almost 90% share of the desktop operating system market, there is nothing left to prove.

One Microsoft rival, Netscape CEO James Barksdale, asked onlookers in a packed Senate hearing room to raise their hands if they used an Intel processor-based personal computer. Most of the hands went up. Then he asked onlookers who used an operating system other than Microsoft's to keep their hands up. Almost all the hands in the room went down.

"Gentlemen, that's a monopoly," Barksdale said.

Barksdale and Sun Microsystems CEO Scott McNealy want Microsoft to be treated like a monopoly under existing antitrust law. They do not want new legislation.

"We think, left unchecked, Microsoft has a monopoly position that they could use to leverage their way into banking, newspapers, cable and broadcasting, Internet service providers, applications, databases, browsers—you name it," McNealy said in a press briefing Monday before the hearing. "When you have a monopolist in a food chain, they absolutely have Pac-Man capabilities."

The problem the government has with keeping Microsoft in check is that the law that governs monopolies, the Sherman Antitrust Act, was written to handle monopolies in the railroad and steel industries. Intellectual property, in which Microsoft deals, cannot be treated the same way as physical property, says Geoffrey Bock, senior consultant at the Patricia Seybold Group, a Boston consulting firm.

"I think there needs to be a redefinition of the rules that apply to the information technology industry as a whole, without explicitly singling out Microsoft," Bock says. "We need a much better framework for managing intellectual property."

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March 9	February 27	Digital's Past, Present and Future	
March 16	March 6	Video Servers	
March 23	March 13	NAB Preview II Seller's Guide for Major Station Groups	
April 6	March 27	NAB Top 25 Television Groups	NAB (conversion show floor)
April 8	March 27	NAB Midweek "Race to Digital — who's getting to the finish line first" New Facilities	NAB (in room distribution)

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Video Streaming

HBO offers moon launch

Network brings online support to space miniseries

By Richard Tedesco

In its most ambitious online effort to date, HBO launched a site last week to send visitors on a moon launch through cyberspace.

The site, which hypes HBO's *From the Earth to the Moon* miniseries, gives viewers dramatically different perspectives. The first phase of a virtual Java-based VRML Apollo Simulation, taking the user through the principal stages of a U.S. space mission to the moon, is up on the site now (www.hbo.com/apollo). Panoramic views, including the interior of the lunar landing module and the view from mission control, can also be seen in QuickTime VR.

As the April 5 premiere of the 12-part miniseries approaches, HBO plans to present RealVideo and RealAudio clips from the series, particu-

larly the first two segments. Content from each episode will be archived for streaming online as it airs, including behind-the-scenes clips about how particular sequences were produced, with the final scenes presented alongside them. HBO also plans to use Apple's QuickTime technology to show the video, with VivoActive and NetShow as alternatives.

In addition to building anticipation for *From the Earth to the Moon*, the site will enable viewers to keep up with the miniseries. "If you



miss the reference to Wernher Von Braun, you can find out online who he was," says Diane Jakacki, executive producer for HBO.com.

The site is intended as a full companion to the series, which covers the U.S. race to the moon from the earliest manned Mercury missions. Jakacki says HBO consulted

former NASA people for its research and will stream some clips from NASA used in the series. But it's looking to chart its own course in the hundreds of pages of online content. "Our feeling was that we didn't want to retell the stories that NASA's online sites and other online sites have done," she says.

Production on the site has been under way since last spring, with as many as 40 HBO staffers working on it.

It's a prelude to other projects HBO is planning to promote and enhance other series. Next up: a site to accompany Lennox Lewis's heavyweight title defense on HBO later this month. A Comic Relief site featuring streamed backstage clips from the June concert also is on the drawing board, along with a site for HBO's coverage of the Wimbledon tennis tournament.

An intentionally quirky site—made to look as if the show's characters created the content themselves—goes up this week for *The Larry Sanders Show*. TM

Online News

CNN speaks up

New pipeline helps CNN sound off for 'Net surfers

By Richard Tedesco

CNN Interactive has expanded its online reach in a deal with AudioNet that creates a live online outlet, CNN Audioselect.

The service will carry audio feeds of its news services, including CNN/U.S., CNN Headline News, CNN International, CNN/SI and CNN en Espanol for worldwide access via the Internet. Updates from CNNRadio will also be part of CNN Audioselect. Internet broadcaster AudioNet handles the online audio feeds and effectively

heightens its profile in this association with CNN.

The primary objective is to grow CNN's online audience beyond the 12 million regular users it now claims, according to Mark Bernstein, CNN Interactive vice president and general manager, who says it's part of CNN's push to be a ubiquitous media presence. "Our overall online strategy is to give people the news when, where and how they want to get the news," says Bernstein. "This is a big piece of that puzzle."

PC users can access live content on six separate audio channels corresponding to

the respective CNN services using RealNetworks' RealAudio or Microsoft's NetShow audio streaming technologies. Users will be able to detach the player they choose, put it on their desktops and monitor the CNN feed of choice while they're engaged in other applications.

Eventually, Bernstein says, CNN content will be archived so that users can catch up with stories they may have missed on-air.

The business relationship between CNN Interactive and AudioNet is built around advertising, according to Bernstein, who declined to discuss details of the deal.

This is the latest in a series of online moves by CNN toward establishing it as the

leading online news source among the broadcast and cable networks. Last year, in a joint venture with Oracle Corp., it created CNN Custom News, a site that permits PC users to personalize news content they want to track. CNN also maintains All Politics.com, focusing on political news, in a joint venture with Time Inc.

AudioNet regularly delivers myriad radio programs to the 325,000 'Net listeners it claims to draw on a daily basis. It also carries sports events, including Major League Baseball play-by-play, and concerts. Todd Wagner, AudioNet CEO, sees the CNN pact as a play to "set the stage for the Internet becoming the next broadcast medium." TM

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TELEVISION

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Business Manager. WPVI-TV, Philadelphia, is seeking someone to manage our business office and direct financial operations at the TV station. Responsibilities include accounting, financial reporting, personnel, budgets and MIS. Successful candidate should have good communications skills and a business degree with an emphasis in finance or accounting. 5+ years of broadcast accounting experience at a management level preferred. CPA is helpful. Send cover letter and resume (no calls/faxes) to Dave Davis, President and General Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE.

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WSPA, CBS affiliate in Greenville-Spartanburg-Asheville-Anderson, is looking for an experienced Account Executive. Qualified candidate should have a minimum of 2 years in television, radio, cable or related fields. The ideal candidate will have superior presentation skills, understand the importance of marketing and have an exceptional working knowledge of a variety of research tools and a proven track record - new business development a must. WSPA/WASV is a drug free workplace. Your offer of employment is contingent upon passing a substance abuse test. Successful applicant must have a valid drivers license and clean driving record. Mail or fax your resume to Marilyn Hammond, Local Sales Manager, WSPA-TV, P.O. Box 1717 Spartanburg, SC 29304. Fax 864-595-4603. EOE M/F/D/V.

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Account Executive. WLNS-TV, the market leading CBS affiliate in Lansing, Michigan is seeking an aggressive and highly motivated Account Executive. The ideal candidate will possess knowledge of TV Scan, Marshall Marketing and Nielsen. Responsibilities include effective agency negotiation and new retail sales development. Television sales experience preferred, but will train the right individual. Send resume to Local Sales Manager, WLNS-TV, 2820 East Saginaw Street, Lansing, Michigan 48912. No phone calls please. EOE.

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Market Development Consultant. TV station sales dept. seeking creative individual with strong marketing skills to develop new revenue streams. Must have experience in promotion, mktg. and sales in related fields. Bdcst. sales exp. and internet exp. pfd. Send resume to Director of Market Development, KMSP-TV, 11358 V king Dr., Eden Prairie, MN 55344. KMSP is an equal opportunity employer.

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Chief Engineer. WCBD-TV, the Media General station in Charleston, South Carolina has an immediate opening for a Chief Engineer. Successful candidate will have 3-5 years solid experience as a chief or assistant chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulations. Computer literacy a must. Send resume and salary requirements to WCBD-TV Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. M/F, EOE, drug test required.

Assistant Chief Engineer. WOOD-TV8 top station in the 37th market is looking for an Assistant Chief Engineer. Excellent opportunity for a present asst. chief, maintenance supervisor, or a smaller market chief to advance. Candidate must be proficient in project and people supervision. Technical knowledge must include computer networking and digital video. Compensation commensurate with experience negotiable. Contact: Director of Engineering, WOOD-TV, 120 College SE, Grand Rapids, MI 49503. WOOD-TV is EOE.

Maintenance Engineer: Top 50 market television station seeking a qualified maintenance person. This person must have a strong background in Beta, Macs and PC computers, Digital electronics and be a good trouble shooter. Must be a self starter and highly motivated. Send resume to the following address: WSMV-TV, Attn: Mike Nichols, 5700 Knob Road, Nashville, TN 37209. EOE.

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

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

Engineering, Assistant Manager - Responsible for maintenance staff which is responsible for a wide variety of analog and digital equipment including Duo-Pro, Beta VTR's, Avid non-linear editors, Profile video servers, and Odetics cart machines. 3-5 years experience as maintenance supervisor or manager. Send resume to Jim Chase, BO&E Director, KYW-TV, 101 S. Independence Mall East, Phila. Pa. 19106. EOE M/F ADA

Engineering Manager. Be a part of the new construction of a New State-of-the-Art Broadcast Facility in one of the best quality of life cities in the nation - Denver, CO! In preparation for the construction of a new state-of-the-art broadcast facility, KDVR Fox 31 is seeking an Engineering Manager reporting to the Chief Engineer to initially be involved in the construction of the new facility including starting-up news and constructing a digital television station. Will act as liaison between station management and suppliers at the site of the new facility to ensure quality control. Upon completion of the facility, will be responsible for all news technical personnel and manage the maintenance for all news related equipment. Previous experience as a news engineering manager or chief engineer in a small market or #2 engineering manager in a large market required. Strong organizational and communication skills required. Excellent technical background and knowledge of current FCC rules and regulations required. Construction project management desired. Qualified candidates should send their resumes and cover letters w/ salary requirements to: KDVR Fox 31, Attn: Human Resources/NTMI, 501 Wazee St., Denver, CO 80204 or Fax to (303) 357-3953. No phone calls, please. EOE

Maintenance Technician. Full time - WKEF-TV, NBC 22 has an opening for a person with three to five years experience maintaining broadcast equipment. Must be able to maintain (component-level troubleshooting) Betacam, U-Matic, DVC Pro, ENG, and live-van equipment. Must have a strong background in maintaining studio equipment and transmitters. Send resume and compensation requirements to: WKEF-TV, 1731 Soldiers Home Road, Dayton, OH 45418, Attn: Darrell Hunter. EOE/M/F

Advertise your classified ad on B&C's Website.

Contact Antoinette Pellegrino
for info ...

ph: 212-337-7073 or
e-mail: apellegrino@b&c.cahners.com

TECHNICAL PERSONNEL

News Channel 5 Chicago, an NBC O&O, is actively recruiting for several regular full time staff engineers

TV BROADCAST ENGINEER: Candidates should be talented multi-skilled engineers with a minimum of three years experience supporting live news operations and demonstrated ability in two or more of the following skills: live newscast TD, audio, Chyron-graphics or robotic camera operations; post-production editing, master control and satellite operations; lighting; or videotape operations with the ability to acquire additional skills with minimal training. SBE certification preferred. Job# BC 001

MAINTENANCE ENGINEER: Candidates should have a FCC General Class or Restricted Third Class License; a BSEE degree or equivalent experience and the ability to install, maintain, and repair to the component level, analog and digital video and audio television equipment such as GVG 300 & 4000 switchers, Krystal DVE, Sony BVP 700 & 750 studio cameras, Quantel Picture Box "Express", Paint Box "Express", HAL, and Chyron Infnit; GV 251 and 351 Editors, and video tape machines. UHF transmitter experience a plus. Job# BC 002

These career positions offer attractive base salaries plus an OUTSTANDING benefit package including tuition reimbursement and a wealth-building 401(k) savings plan.

Please forward a resume detailing your professional background, and a cover letter describing your leadership and team building accomplishments and indicating the appropriate Job # to:



NBC Employee Relations Dept. EL
454 N. Columbus Drive, Chicago, IL 60611
or FAX to (312) 836-5520

WMAQ-TV is an Equal Opportunity Employer continuing to work on developing the diverse workforce that will ensure our ability to maintain a dominant position in the Chicago market.

HELP WANTED NEWS

ASSIGNMENT EDITOR

News 12 Regional Networks Inc. seeks an experienced Assignment Editor for its Award-Winning Connecticut operation. We need a quick-thinking, unflappable and upbeat individual capable of finding compelling enterprise stories while guaranteeing we "own" breaking news and "must cover" events. Please contact: Ian Rubin, Executive Producer, News 12, 28 Cross Street, Norwalk, CT 06851. Resumes can be faxed to (203) 849-1327. No calls please.



Weekend Sports Anchor

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

Reporter. NBC Affiliate looking for journalist who loves scooping the competitors! Prefer candidates with 2-5 years reporting experience and a "nose" for news!!! Must have Journalism Degree... Send cover letter, resume and tape to: KDLT-TV, Madeline Shields, 3600 S. Westport Avenue, Sioux Falls, SD 57106. M/F. EOE

Weekend Co-anchor - to complement our current female co-anchor. Must have at least two years experience and a degree in Journalism or equivalent. Solid reporting credentials also required. You must be a good storyteller who can also enterprise stories and do flawless live shots. Send resume, tape and cover letter to: Donna Kersten, Newsroom Administrator, KXAN-TV, 908 W. MLK Blvd., Austin, Texas 78701. No phone calls, please. EOE.

Promotion Writer/Producer -WOWT-TV, Chronicle Broadcasting's NBC affiliate in Omaha, seeks a creative pro to write and produce dynamic news topicals that keep viewers from using their remotes. Hands-on shooting and non-linear editing experience preferred. Good people skills, ability to clearly communicate concepts and ideas, and work well under deadlines essential. Creative environment with excellent salary/benefits. EOE. Send resume/tape to: WOWT-Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356. Fax: (402)233-7885 or E-Mail: hr@wowt.com Chronicle Broadcasting Company is a drug-free Company and requires pre-employment drug testing.

Weekend Sports Anchor: Can you write and deliver a fast-paced, exciting sportscast that rises above the stereotypes and cliches? Do you have a professional look and voice? Are you the best at telling human interest sports stories that aren't just "sports stories"? If so, please send a tape and resume of a very recent aircheck. No beginners, please. Send materials to: Holly Steuart, News Director, WROC-TV, 201 Humboldt Street, Rochester, NY 14610. (716) 288-0075.

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

Writer/Producer Trainee. KTRK-TV has an opening in the News Department for our one year Writer/Producer trainee program. Applicants should have a strong desire to pursue a career as a television news producer. Candidates should have good writing and research skills, be detail oriented, computer literate, and have an interest in the Internet. There is no guarantee that the trainee will be promoted to a full time staff position at the end of the training period. Interested applicants should send a resume, references and cover letter to: Margaret Cordes, Executive Producer, KTRK-TV, 3310 Bissonnet Street, Houston, TX 77005. No phone calls please. Equal Opportunity Employer. M/F/V/D.

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

Topical News Promotion Producer. WBTV, Charlotte is looking for you if you have a great reel and want to join a winning team. The faster we hear from you, the faster you'll hear from us. Send resume and VHS reel with topical news samples to WBTV Human Resources, Attn: Cathy Cloud, 1 Julian Price Place, Charlotte, NC 28202. Equal Opportunity Employer. No phone calls, please. Qualified women and minorities encouraged.

Producer. Dayton's NBC station is looking for a creative, highly motivated 11:00 pm producer with at least two years of news producing experience. Successful candidate will be aggressive, competitive, and able to craft a completely new and different show for our late news viewers. Exceptional writing skills and graphic ideas a must. Please provide a show tape and writing sample to Lori Webster, WKEF-TV, 1731 Soldiers Home Road, Dayton, Ohio 45418. EOE/M/F.

**WTXF, A FOX Broadcasting Station,
has immediate openings for the following positions:**

PHOTOGRAPHER/EDITOR INVESTIGATIVE UNIT

Work in a newly created investigative unit with four to five producer/reporters. Should be able to work on 2-3 projects at a time. Must think beyond the lens. Station subscribes to NPPA standards. Three to five years photography editing experience a plus. College degree and knowledge of undercover equipment required.

PRODUCER INVESTIGATIVE UNIT

Produce investigative/enterprise segments for a newly formed investigative unit. Work with a group of five main people in the unit. Should be able to work on long-form/long-range pieces and also be able to dive into big news of the day issues where researched side bars are necessary. Must be able to work on more than one project at a time, should have (2-4yrs) of piece production knowledge that can add to the story telling of such a project. Philadelphia market knowledge a plus.

REPORTER INVESTIGATIVE UNIT

Report as part of a newly created five-person investigative/enterprise unit. Would work on some long-term projects. Would also rotate into some day-to-day news coverage on occasion to add depth on breaking big news stories and as other reporters are rotated into production of enterprise pieces. Five years TV reporting experience, previous enterprise/investigative reporting. Work with two producers and a researcher. Must be able to produce highly promotable sweeps press as well as maintain air profile with quick turn around stories.

RESEARCHER INVESTIGATIVE UNIT

Part of a five person newly created investigative/enterprise unit. As a researcher, must be able to work on multiple projects with two producers and a reporter. Should know how to gather material over the phone through contacts or going through documents. Special project/Assignment Desk planning helpful. College degree necessary, (2-4yrs) of journalism experience required. TV experience a plus. Should be able to look at thoughtful long-term projects along with being able to jump into side bars of big day of air stories.

SENIOR PRODUCER INVESTIGATIVE UNIT

Head up newly created investigative unit. Work with a group of five people to produce enterprise stories. Should be able to create pieces that are promotable for sweeps. Would also get involved in big local stories to dig for side bars and break new ground on those lead stories. Some are long pieces, but would also look for quick turn around reports. Three to five years working as investigative or special projects producer. Must be organized to handle more than one project at a time. Knowledge of Philadelphia market helpful. College degree necessary.

Send resume to:

**WTXF, FOX Philadelphia, Attn: Human Resources / (Job Title)
330 Market Street, Philadelphia, PA 19106**

Equal Opportunity Employer

News Writer. WTXF-TV, A FOX Broadcasting Station is looking for a News Writer. Individual will write, copy and edit news for the Ten O'Clock Newscast or Good Day Philadelphia news blocks. Write news to video and sound clips gathered locally and nationally. Must be able to work on deadline. Broadcast and/ or other related news experience a must. Reply to: WTXF, Human Resources, 330 Market Street, Philadelphia, PA 19106. EOE

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

News Writer. WTXF-TV, A FOX Broadcasting Station is looking for a News Writer. Individual will write news copy for early morning news program (6:00 AM). Must be able to handle scripting of packages, voice over, copy stories and sound on tape. Individual will handle deadlines with ease. Must be able to write clear concise copy and work early morning hours. Reply to: WTXF, Human Resources, 330 Market Street, Philadelphia, PA 19106. EOE

News Writer. WTXF-TV, A FOX Broadcasting Station is looking for a News Writer. Individual will write for the Ten O'Clock News. This includes writing wire copy, voice-over material, rewriting press releases and following up on news stories by phone. College degree required; ability to work under deadline pressure. Broadcast writing background a must. Reply to: WTXF, Human Resources, 330 Market Street, Philadelphia, PA 19106. EOE

Producer. WITI, FOX 6 in Milwaukee (FOX O&O) is currently searching for a dynamic professional to produce one of our nightside newscasts on our award-winning news team which airs 7 hours of daily news. We are changing the way news is viewed through our "high tech," "high touch" approach while maintaining our reputation for superior storytelling. With the premier of the regions only interactive high tech "Newscenter" and Sky Fox 6 reporting capabilities, we are looking for innovative, creative, excited, and proven professionals to be a driving force in our news room. Must exhibit excellent news judgement, be decisive and maintain composure under pressure. Must have at least 2 years of broadcast line producing newscast experience and have the ability to lead reporters, photojournalists in a team effort. Bachelor's degree in Journalism/Communications preferred. Submit resume and tape to: Human Resources, WITI-TV, 9001 N. Green Bay Road, Milwaukee, WI 53209. EOE.

News Reporter. Experience is a must. Looking for a reporter who isn't afraid to ask tough questions and pursue difficult stories. Must be able to write clearly and edit. (Also have openings for news photographers). Send letter, resume and non-returnable tape to Veronica Bilbo, EEO Officer, KPLC-TV, PO Box 1490, Lake Charles, LA 70602. EOE.

News Promotion Producer. Ok, Feb book is over... time to get a great new job. NBC O&O looking for news promotion producer to continue building on our #1 rated late news. If you can write, produce and edit (linear and/or non-linear) with the best, I want to see your stuff! 1-2 years news promotion experience and editing experience preferred. Join an award winning creative staff, grow as a producer and have a ton of fun doing it! Rush resume and reel to Rick Green, Creative Director, NBC4, 3165 Olentangy River Rd, Columbus, OH 43202. No phone calls please. EEO. Drug testing req.

News Promotion Writer/Producer. If you live to cut news topicals, this is the job for you. WAGA in Atlanta seeks the ultimate news topical producer to work at the #1 FOX O&O in the country. 2 years minimum promotion experience required. News promotion required. Ability to work under pressure and meet deadlines with quick turnarounds. Excellent writing and communication skills. Compilation reel required. Send resume and non-returnable tape to: Human Resources/WAGA, 1551 Briarcliff Road, Atlanta, GA 30306.

News Producer. WISN-TV, the ABC affiliate in Milwaukee, is looking for a 5pm newscast producer. We are "Live.Local.Latebreaking." and need someone who can convey that idea to viewers. Two to three years producing experience required. Phone calls disqualify. Send tape and resume to: Nancy Nydam, Executive News Producer, WISN-TV, PO Box 402, Milwaukee, WI 53201. EOE.

News Director: WCBF-TV2, NBC in Charleston, SC, needs a top flight News Director with solid background in investigative and enterprise reporting, plus high energy, high content newscasts. Will consider Executive Producer or Assistant News Director with this experience. This is a national, award-winning news team that needs very good leadership. Send resume and cover letter regarding philosophy, awards, and salary requirements to GM, WCBF-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. M/F, EOE, drug test required.

Newscasters, Sportscasters, Weathercasters, interested in representation? Need help moving up to your next opportunity? Send VHS tape and resume or call Steve Porricelli, SP Management, 6 Shamrock Lane, Newtown, CT 06470. 203-758-9394.

KXLY-TV AM FM in Spokane, WA has an immediate opening for an experienced, self directed news reporter. The successful candidate will have a 4 year degree in journalism, mass communication or equivalent and two years experience as a television news reporter. Reporters with proven investigate, enterprise or consumer reporting skills will get top priority. Send non-returnable tape and resume to: EEO Coordinator, KXLY-TV, 500 W Boone Ave, Spokane, WA 99201. EEO. No phone calls.

KXLY-TV AM FM the ABC affiliate in Spokane, WA has an immediate opening for a weekend meteorologist/ weekday reporter. The successful candidate will have a minimum of two years experience doing television weather and an AMS or NWA Seal of Approval, or equivalent. Send non-returnable tape and resume to: EEO Coordinator, KXLY-TV, 500 W Boone Ave, Spokane, WA 99201. EEO. No phone calls.

KXLY-TV AM FM the ABC affiliate in Spokane, WA has an opening for a weekend sportscaster/ weekday sports reporter. The successful candidate will have a minimum of two years experience anchoring television sports. Send non-returnable tape and resume to: EEO Coordinator, KXLY-TV, 500 W Boone Ave, Spokane, WA 99201. EEO. No phone calls.

KPIX is looking for a newscast producer who will bring energy, intelligence, news judgement and leadership to the best newsroom in the Bay Area. If you can deliver those qualities combined with strong writing and production skills send your resume and a non-returnable tape of a newscast in the past week to KPIX Human Resources, 855 Battery St., San Francisco, CA 94111. No phone calls. EOE.

Chief Photographer. KFMB-TV News 8, San Diego's CBS affiliate is looking for a strong candidate with outstanding leadership qualities, people skills, and visual style. Minimum 10 years television news photography experience preferred. Previous management experience is preferred. We have Sony SX format with all the tools. Please send resume and tape to Human Resources, KFMB-TV, 7677 Engineer Rd., San Diego, CA 92111. EOE

Assignment Editor. KTRK-TV is looking for an aggressive, motivated Assignment Editor. The successful applicant will oversee the development of story ideas, track follow-ups, dispatch crews, develop sidebars, monitor police and fire agencies, make beat checks and respond to breaking news. This position also involves working closely with Producers, Photographers, Reporters and special units within the News Department. It includes a significant number of research assignments and contact with the public and public agencies. Computer savvy is absolutely essential. Internet experience is a plus. Send letter, resume, references and brief news philosophy to: Dave Alsop, Managing Editor, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D

Chief Meteorologist needed. The successful candidate will have superb forecasting skills and understand the way to present a viewer-focused weather report. Strong performance skills required. AMS seal, degree in meteorology and proficiency on Kavouras Triton I-7 a must. This is an excellent opportunity in a competitive market. Tapes and Resumes to: Holly Stewart, News Director, WROC-TV, 201 Humboldt Street, Rochester, NY 14610. (716) 288-0075.

HELP WANTED RESEARCH

FOX BROADCASTING COMPANY

EDITOR, ON-AIR PROMOTIONS

Fox Net, a Los Angeles-based division of Fox Broadcasting, is currently seeking an Editor for On-Air Promotions. Position requires offline AVID editing skills, with occasional online duties. Editing is primarily tagging pre-produced promos. Additional responsibilities include interacting with syndicators and dub facilities, as well as multi-tasking and working with daily deadlines.

The successful candidate will have editing/post-production experience, familiarity with the AVID Media Composer, be proficient on a Macintosh and available for overtime. Promotions background is a plus.

We offer competitive salaries and excellent benefits. For consideration, please send your resume with salary history to: **Fox Broadcasting Company, Personnel Dept. MA-BC, P.O. Box 900, Beverly Hills, CA 90213.** Equal Opportunity Employer.



Research Marketing Associate. KTRK-TV Sales Department is looking for a Research-Marketing Associate to work concurrently with Director of Research/Sales Development and Manager Marketing Special Projects. Excellent written and verbal skills, organizational ability and computer skills a must. College degree or equivalent work experience required. Qualified applicants should send cover letter and resume to: Jim Keeley, General Sales Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/D/V

Research Coordinator. WTXF-TV, A FOX Broadcasting Station is looking for a Research Coordinator. Organization and distribution of quantitative and qualitative ratings-related sales materials and presentations. Maintenance of audience data software on computers within dept. Previous research experience preferred (1-2yrs.), strong math and communications skills also a plus. Familiarity with computers, word processing and spreadsheet software also desired. Reply to: WTXF-TV, Human Resources, 330 Market Street, Philadelphia, PA 19106. EOE

Credit Collections Manager (Job#192-200): WBNS-10TV is looking for a Credit Collections Manager to be responsible for all credit and collection functions. Process credit applications and determine credit worthiness of advertisers. Monitor outstanding receivables and take necessary action to collect past due accounts. College graduate with accounting background. Experience in analysis of financial statements. Ability to determine credit risk. Calculator and computer entry skills. Ability to communicate effectively with advertisers and account reps, using judgement in resolving problems. Equivalent combinations of education and experience will be considered. Qualified candidates should send resume to: WBNS-TV, Human Resources Job #192-200, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified Minorities and Women are encouraged to apply, EEO. We are a smoke free and drug free workplace.

HELP WANTED ADMINISTRATION

Human Resources Director. WTXF-TV, A FOX Broadcasting Station is looking for a Human Resources Director. Individual will be responsible for the recruitment, hiring and orientation of all employees for the station. Will conduct staff orientations, provide training and conduct benefits administration; oversee the performance appraisal process, worker's compensation and governmental reporting requirements. Will handle conflict resolution and FCC compliance including applicant and employee record keeping. Will consult with and advise department heads with regard to disciplinary issues and performance problems. Individual should have two to five years HR experience and a college degree. Reply to: WTXF, Human Resources, 330 Market Street, Philadelphia, PA 19106. EOE

HELP WANTED FINANCIAL & ACCOUNTING

Accountant/Business Manager. KGMB, the CBS affiliate in Honolulu is looking for a Controller/Business Manager. Applicant must be a CPA or have a degree in accounting. In addition to financial functions this position is part of the strategic planning leadership team, and supervises the Traffic and Administrative Departments. "People" skills, computer knowledge and experience and organizational and communication skills are essential. Three years of accounting management is required, broadcast experience preferred. Salary commensurate with experience and ability. No phone calls, please. Send resume to KGMB, 1534 Kapiolani Blvd., Honolulu, HI 96814, Attn: Human Resources, or fax 808-941-8153. KGMB is an Equal Opportunity Employer/MF.

News Business Manager. NBC4 (WRC-TV), owned and operated station in Washington, D.C., has an opening for a News Business Manager. BA in Accounting; CPA strongly preferred. Send resumes to: NBC/WRC-TV, Employee Relations, Dept. NBM, 4001 Nebraska Avenue, N.W., Washington, D.C. 20016. EOE/ADA.

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

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 LMAs): 3 UPN affiliates and one unaffiliated. Belo is an Equal Opportunity Employer.

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.

**Tulsa, OK, KOTV CBS
System Administrator**

Manage AS400 and Local Area Network. Novell certification a plus. #BC3-01-1

**Tucson, AZ, KMSB FOX
Studio Engineer**

Minimum 3 years' experience and versatility in all types of studio equipment. #BC3-02-1

**San Antonio, TX, KENS CBS
Research Director**

Minimum 2 years' experience in broadcast. #BC3-03-1

**Boise, ID, KTVB NBC
Executive Producer**

Minimum 3 years' experience, send non-returnable tape with resume. BC3-05-1

**Hampton-Norfolk, VA, WVEC ABC
Senior Operations Technician**

5+ years of technical experience. Associate's Degree in Technology/Electronics; proven ability to operate SNG/ENG vehicles. #BC3-06-1

**Sacramento, CA, KXTV ABC
Assignment Editor**

Minimum 2 years' experience and BA in Communications. send non-returnable tape with resume. #BC3-07-1.

**St. Louis, MO, KMOV CBS
Chief Meteorologist.**

#BC3-09-01

**Houston, TX, KHOU CBS
Local Sales Manager**

Minimum 2-3 years' experience in television sales management. #BC3-10-1

**Charlotte, NC, WCNC NBC
Technical Operations Manager**

Minimum 6 years' experience in broadcasting technical operations. #BC3-11-1

**Seattle, WA, KONG NBC
Director of Sales and Marketing**

Minimum 5 years' experience in Management/TV. #BC3-12-1

**Portland, OR, KGW NBC
Assignment Editor**

Minimum 2 years' assignment desk experience. #BC3-13-1

**Dallas, TX, Dallas Cable News Channel
General Sales Manager**

Minimum 5 years' experience in sales media. #BC3-14-1

**New Orleans, LA, WWL CBS
General Assignment Reporter.**

#BC3-15-1

**Seattle, WA, KING NBC
Anchor/Reporter**

Minimum 4 years' experience in medium to large market, send non-returnable tape with resume. #BC3-16-1

**Dallas, TX, WFAA ABC
Anchor/Reporter**

Minimum of 1-2 years anchor experience and 3-4 years' experience in major market reporting. #BC3-17-1

**Louisville, KY, WHAS ABC
Maintenance Technician**

Minimum 3-5 years' experience in supporting news department, repair and troubleshoot video tape recorders, ENG maintenance and SNG equipment, and maintenance of BetaCam and SX formats. #BC3-18-1

Send resume in confidence to:

BELO

Belo TV Group, Attn: Job # _____
14th Floor
A.H. Belo Corporation
PO Box 655237
Dallas, TX 75265-5237

HELP WANTED PROMOTION

**YOU'LL
LOVE L.A.**

CBS 2 - located in the creative capital of the world - has an opening for a Senior Writer/Producer. We're looking for somebody who comes up with fresh concepts, cranks out hot copy and pulls it all together in a kick-butt promo. Local TV promotion experience required. Film shoot experience a plus. Please send your reel and resume to: **MARK FOREMAN, Promotion Manager, KCBS-TV, 6121 Sunset Blvd. Los Angeles, CA 90028.**



CBS is an Equal Opportunity Employer

Promotion Manager: NBC33, WKJG-TV is looking for a Promotion Manager with creativity, vision and a winning attitude that is ready to make a difference. You'll work closely with our growing News Department to develop and produce killer daily on-air promos as well as drive our audience throughout the day with great syndicated programming including Rosie, Extra, Wheel and Jeopardy, great new shows come Fall and, of course, NBC network programming. Writing ability, editing skills and creative vision a must. Newscutter and Media Composer experience a plus. We're looking for someone to impress us and the market, so send your resume and non-returnable VHS reel to: Personnel, WKJG-TV, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E. No phone calls please.

Creative Services Writer/Producers. Big market... beautiful city... your chance to shine! Cox Broadcasting's KIRO 7 is looking for two talented, experienced and outgoing news promotion producers. We've got the toys if you've got the talent. You will write and produce research based news topicals, series promos and image spots. 2-3 years news promotion experience preferred. If it's good, rush a non-returnable reel and resume to KIRO 7, Director of Human Resources, 2807 Third Avenue, Seattle, WA 98121. No calls please. Equal Opportunity Employer.

Promotion Producer. Be a part of the *Paramount Stations Group!* WTOG in Tampa / St. Pete seeks a highly creative on-air promotion producer with strong writing and editing skills. Must be experienced with image, news, movie and generic promotion. Send resume and best work to: WTOG-TV, Attn: Garnelle Jenkins, 365 105th Terrace N.E., St. Petersburg, FL. 33716. No phone calls please! EOE / MF

PROMOTION WRITER/PRODUCER

MSNBC, the 24 hour news network from NBC News and Microsoft, is seeking a talented producer to join our award winning promotion staff.



Responsibilities will include producing image campaigns, topical promos, and corporate presentations.

Excellent writing skills and knowledge of the Internet is required. Experience with film, non-linear editing, and state of the art graphics is preferred.

This is a once-in-a-career opportunity to be part of the future of news. Send your reel and resume to:

MSNBC
Employee Relations: T.T.
One MSNBC Plaza
Secaucus, NJ 07094

MSNBC is an equal opportunity employer M/F.

Promotion Executive Producer(#171-200): WBNS, Central Ohio's #1 television station, is looking for an aggressive, talented, Promotion Executive Producer. Successful candidate must have at least 3 years experience in Television Promotion, extensive News Promotion experience, strong writing and producing skills. Significant experience in non-linear editing preferred. Excellent department. Excellent benefits, and a company that wants to win. Send non-returnable resume tape, resume and references to: WBNS-TV, Human Resources Job #171-200, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified Minorities and Women are encouraged to apply. EEO. We are a smoke and drug free workplace.

HELP WANTED PRODUCTION

PRODUCTION MANAGER

Body by Jake Enterprises is seeking a qualified professional to oversee all programming and production activities for Body by Jake and the FIT TV television network. Candidates for this position must have previous network experience in all technical aspects of production and interdepartmental coordination. Additional requirements include excellent verbal and written communication skills, enthusiasm and creativity, and production budget management proficiency. The position is based in Southern California. Please fax resumes to:

Body by Jake/FIT TV
(619) 464-7181
Attn: Human Resources

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

TV Commercial Director. NBC12 is seeking an experienced and creative Director to shoot, edit and produce video presentations and commercials. This person will work directly with commercial writers, producers and clients. Experience in Beta SP videography, Timecode editing and graphic usage with programs such as Photoshop necessary. Send resume and non-returnable VHS demo tape to NBC12, Human Resources, P.O. Box 12, Richmond, VA 23219. No calls. EOE MFD

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.

Promo Producer/Editor- Bunim-Murray Productions, creators of MTV's The Real World & Road Rules, is looking for a Promo Producer/Editor with at least 1-2 yrs. experience writing movie and/or series promos. Graphics and Avid experience a plus. Send resume and reel to: Sean McGinty, Promotions Dept., 6007 Sepulveda Blvd., Van Nuys, CA 91411.

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.

EFP Director/Commercial Producer - Produce, write, shoot and edit commercials and PSA spots for WVBT-TV Experience in field shooting and editing is required. College degree in Mass Communication is preferred. Send resume to Dave Whitener, Production Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. WAVY Broadcasting Inc. is an equal opportunity employer.

SITUATIONS WANTED NEWS

Enthusiastic, energetic Sports Reporter in Northeast looking for Sports Reporter/Anchor position. I have 3 1/2 years experience sports reporter/anchor in live settings. Will re-locate. Reply to Box 01326.

SITUATIONS WANTED MANAGEMENT

General Manager/TV. Looking for situation in which to reinvest my skills and expertise. Excellent documentable record and strong references. I loved going to work every day at 4 consecutive turn around situations. Revenue driven, direct sales involvement, sales and inventory control, people skills, marketing station and news, computer skills, team building. Bring skills learned from 5 major groups. My search is a result of my previous station's sale. Will consider significant GSM or field related opportunity where I can contribute. My experience is in SE. Mark Keown, 1719 Park Avenue, Richmond, VA 23220. 804-355-6899. E-mail at MKeown5611@aol.com

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NEWS COACHING SERVICES

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

CABLE

HELP WANTED NEWS

**ENTERTAINMENT
NEWSBREAK ANCHOR**

Regional cable TV channel based in New York City seeks on-air talent to present hourly entertainment news breaks. Successful candidates will have lively and entertaining presentation style with a sense of humor, and concise and creative writing skills. Knowledge of arts and entertainment industries is a plus. Oppty to join launch team for new channel. Tapes and resumes to **Dept TS, 100 Crossways Park West, Suite 404, Woodbury, NY 11797.**

Equal Opportunity Employer

Full Time Television News Reporter. A general assignment reporter wanted to join Time Warner Cable's award winning Channel 10 News team. Applicants must have strong news writing skills, professional on air delivery, and ability to deliver quality work under extreme deadline pressure. BA in Journalism or related field, at least 1 year experience in broadcast or cable news operation. Send 3/4" or VHS demo tape and writing samples to: Human Resources Department . Time Warner Cable, 200 Roosevelt Place, Palisades Park, NJ 07650, Fax: (201)592-7736. Time Warner Cable is an EEO/AA employer and supports a drug-free workplace. (M/F/D/V)

HELP WANTED LEGAL

Senior Attorney

The Legal Department at the new **FOX FAMILY CHANNEL** is seeking an exceptional attorney who has at least 5 years experience handling all affiliate relations contracts and agreements.

Qualified candidates must have significant experience with a cable network. This is a great opportunity to get in on the ground floor of an exciting new family oriented cable network based in Los Angeles.

If you are interested in becoming part of the family and can meet the demands of this challenging position, while working in a fun environment, please fax your resume to: (310) 235-5898.

HELP WANTED PRODUCTION

FOX BROADCASTING COMPANY

Fox Broadcasting Company has 2 exciting opportunities available in our New York Research and Marketing Department:

ANALYSTS, RESEARCH & MARKETING

Responsibilities include providing analysis and processing support for one or more of several departments in the company, including Sales, Sports, Publicity, Finance and Programming. The successful candidate(s) must have 1-2 years' research experience, a thorough knowledge of media research sources and a strong interest in TV. Additionally, qualified candidate(s) must have a strong working knowledge of computer systems such as Nielsen's Dailies Plus, MRI, WRAP and Donovan. Strong proficiency in Excel, Lotus and/or PowerPoint also required, along with excellent analytical and written skills.

We offer competitive salaries and excellent benefits. For consideration, please send your resume with salary history to: **Fox Broadcasting, Research and Marketing Dept., 1211 Avenue of the Americas, 3rd Floor, NY, NY 10036.** Equal Opportunity Employer.



Wanted: Executive Producer. Established cable network looking for executive producer to oversee film and video of predominantly non-fiction entertainment. Duties include: supervise location, studio, and post production of series and specials to ensure that technical and editorial standards are met; manage budgets; edit scripts; research and develop original programming. Requires at least five years hands-on experience as television/film producer, strong communication and leadership skills, and ability to work under pressure to meet tight deadlines. Senior/Executive Producer experience a must. Deadline: March 13, 1998. Please send cover letter, resume to: Human Resources #00219, Discovery Networks, 7700 Wisconsin Avenue, Bethesda, MD 20814-3479. No phone calls or faxes, please.

Photographer and Editor needed for national magazine show. Shooters have 5 years experience. Editors must have 3 years AVID editing. Excellent benefits. Send tape to Executive Producer, 6029 Beltline, Suite 110, Dallas, TX 75240.

HELP WANTED PROMOTION

Manager, On-air Promos for fastest growing cable network, Animal Planet. Looking for very smart/clever person with strong concept ability, outstanding writing, and out-of-the-box creative talents. Good graphic sense. 3-5 years Film/TV/Cable experience. Post-production skills/Avid experience a plus. Good sense of humor a must. Experience in comedy writing a plus. Send reel, resume, and salary history to Discovery Communications, Attn: Human Resources, Ref: Manager, On-air Promos position, 7700 Wisconsin Avenue, Bethesda, MD 20814.

HELP WANTED MARKETING

BLACK ENTERTAINMENT TELEVISION, the leading cable network in urban programming is seeking sharp professionals to fill key positions in its Affiliate Sales & Marketing Department.

VICE PRESIDENT OF MARKETING

Reporting to the National Vice President of Affiliate Sales & Marketing, this person must have a minimum of 15 years marketing experience with a cable industry background preferred. BS degree is a must, MBA preferred. The right candidate will possess the ability to develop and oversee the overall planning and implementation of marketing strategies for all BET Networks which include BET, BET Action Pay Per View and BET on Jazz, possess excellent communication and analytical skills and able to travel.

DIRECTOR OF MARKETING

Reporting to the Vice President of Marketing, this person must have a minimum of 10 years marketing experience with a cable industry background preferred. BS degree is a must, MBA preferred. The right candidate will possess the ability to develop and oversee the planning and implementation of marketing strategies for BET and BET on Jazz networks, possess excellent communication and analytical skills and able to travel.

Interested candidates should send resume (indicate desired position) and salary history to:

**Att: Human Resources-LC
BET
One BET Plaza/
1900 W Place, NE
Washington, DC
20018-1211**



No phone calls, please
Equal Opportunity Employer - M/F

Advertise your classified ad on B&C's Website. Contact Antoinette Pellegrino for info ...

ph: 212-337-7073 or

e-mail: apellegrino@b&c.cahners.com

ALLIED FIELDS

HELP WANTED TECHNICAL

THE FREEDOM FORUM

SENIOR DIRECTOR. TECHNOLOGY SERVICES:

The Freedom Forum, a large media-based foundation that works to help the media and the public understand one another better through its Newseum and other operating centers and programs around the world, seeks a Senior Director of Technology Services to manage voice and data services for our 250 users. For more information on our activities, see our website, free! (bold, italicize) at freedomforum.org.

Current technology includes a multi-server environment with multiple network operating programs, Internet connectivity (T1's) and multi-client systems (Windows, Mac, DOS). The successful candidate will manage a staff of technical professionals at multiple sites and report to top management.

Position requires a minimum of a bachelor's degree in computer science/computer systems or equivalent experience, and 5-10 years progressively more responsible experience in computer systems- PC, network operating systems, business applications, software and hardware design, Internet design, and strategic planning relating to the use of information technologies. Must have significant experience in supervising others. Experience in a news-media company a plus.

Must have excellent communication skills to convey facts and ideas, build consensus when needed, and interact with senior management. The Freedom Forum offers competitive salaries, outstanding benefits, and an excellent working environment. Interested candidates may send a resume and cover letter with salary requirements to:

Nate Ruffin
Vice President/Human Resources
The Freedom Forum
1101 Wilson Boulevard, 20th Floor
Arlington, VA 22209

NO PHONE CALLS PLEASE EOE, M/F/D/V

Chief Engineers and Maintenance Technicians- Major broadcast group looking for talented individuals in several southeast markets. All network affiliates. Available for interviews at NAB. An equal opportunity employer. Please forward in confidence resume and salary requirements to Box 01330.

HELP WANTED INSTRUCTION

Academic: One-year position, starting Fall 1998, to teach primarily Broadcast/Print reporting and writing courses. Responsibilities: four courses per semester, plus duties appropriate to experience/expertise. Requires master's degree and professional experience- preferably in both broadcast/print news. Highly desirable: university-level teaching experience, plus familiarity with video production. Salary commensurate with qualifications/experience. Review of applications begins Mar. 24, and continues until position is filled. Applicants should submit a letter discussing interest and qualifications, resume, and names of three references to Prof. Jan Larson, Communication and Journalism Department, University of Wisconsin-Eau Claire, WI 54720. UW-EC is an equal opportunity employer, and strongly encourages applications from individuals who can contribute to the university community's diversity.

The School of Communication at the University of Miami is seeking a full-time, non-tenure track faculty member to fill a position in broadcast journalism. Duties include teaching graduate and undergraduate courses in broadcast news writing and production. The successful applicant will also be expected to supervise student newscasts and to develop and maintain contacts with broadcast professionals in the community. Minimum qualifications: Master's degree and substantial professional experience related to the writing and production of broadcast news. University-level teaching experience preferred. Salary is competitive. Applications will be reviewed beginning April 1, 1998, and will be accepted until the position is filled. The successful candidate will begin in August 1998, possibly sooner. Applicants must provide (1) a letter of application providing specifics regarding their professional and teaching experience; (2) a resume; and (3) names, addresses and current telephone numbers of at least three references. All materials should be sent to: Paul Driscoll, Broadcast Journalism Search Committee, School of Communication, University of Miami, PO Box 248127, Coral Gables, FL 33124-2030. The University of Miami is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply.

**HELP WANTED
 FINANCIAL & ACCOUNTING**

**MANAGER-FINANCE
 ADVERTISER SALES GROUP**

Metro-Goldwyn-Mayer Inc. is currently seeking an experienced **Manager of Finance** for our Advertiser Sales Group. Based in New York, this position will be responsible for the preparation of multiple comprehensive financial reports including monthly billing, projections, revenue schedules, and cash flow forecasts. In addition, this position will oversee collections, cash applications, payables and monthly and quarterly closings. Qualified candidates will possess a Bachelor's degree in Accounting or Finance, 1-2 years prior experience in a media and/or advertising accounting environment, proficiency in Excel, and excellent verbal and written communication skills.

Please send resume indicating salary history to:

METRO-GOLDWYN-MAYER INC.

Attn: Exec. Director,
 NY Administrative Services
 1350 Avenue of the Americas, 24th Floor
 New York, NY 10019-4870
 FAX: 212-708-0337
 (No phone calls, please)

Equal Opportunity Affirmative Action Employer
 M/F/V/H



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**Your classified ad can be in COLOR just call: Antoinette Pellegrino (212) 337-7073
 or Francesca Mazzucca (212) 337-6962**

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\$1,200,000

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Cash Flow, Strong Ratings
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117 Country Club Drive
San Luis Obispo, CA 93401
Phone: (805) 541-1900
Fax: (805) 541-1906

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Florida AM FM great cash flow \$595K
FLORIDA EAST COAST C2 (bold) \$1.3M
Florida AM Gulf Coast "Mom & Pop" \$395K
Florida FM Atlantic Coastal \$2.5M
Tenn. FM & 2 AM \$650K

HADDEN & ASSOC.

PH 407-365-7832 FAX 407-366-8801

FOR SALE

**FULLTIME
DALLAS AM STATION**

Contact Jim Gammon
Gammon Media Brokers, Inc.
703-761-5020

FOR SALE EQUIPMENT

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recycled tapes are technically
up to any task and downright
bargains. All formats, fully guar-
anteed. To order call:

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tion, tuned and tested your frequency. Guarant-
teed. Financing available. Transcom. 800-441-
8454. 215-884-0888. Fax 215-884-0738.

WANTED TO BUY STATIONS

Seeking to buy radio station within 200 miles of
Chicago. \$1M max. Thinking of retiring and
cashing out but concerned about present loyal
employees? I will not make massive changes.
Call 312-409-3860 and leave message.

WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4" SP, M2-90's,
Betacam SP's. Call Carpel Video 301-694-3500.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

The **POWER** of

c o l o r

Broadcasting & Cable is now offering color classifieds.

Use the power of color to enhance your ad and draw the industry's top decisionmakers. Call today!

Color Classified Rates

Non-Display:

Highlighted Position Title \$ 75

Display:

Logo 4/C \$250

All 4/C..... \$500



To place your classified ad in **Broadcasting & Cable**,
call Antoinette Pellegrino at 212-337-7073 or Francesca Mazzucca at 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

Order Blank (Fax or Mail)

CLASSIFIED RATES

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.

Blind Boxes: Add \$35.00 per advertisement

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

Category: Line ad Display

Ad Copy: _____

Date(s) of insertion: _____

Amount enclosed: _____

Name: _____

Company: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Authorized Signature: _____

Payment:

Check Visa MasterCard Amex

Credit Card #: _____

Name on Card: _____

Exp. Date: _____ **Phone:** _____

Clip and Fax or Mail this form to:

B & C
 245 W. 17 Street ▲ NYC 10011 • Attention: Antoinette Pellegrino or Francesca Mazzucca
FAX NUMBER: 212-206-8327

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

Shasta Lake City, Calif. (BAPH-980122GJ)—Stephen M. Thomas for new FM: voluntary AOL, CP from Stephen M. Thomas to Shasta FM LP. *Feb. 24*

Bassett, Va. (BAL-971110EB)—Edward A. Baker for WCBX(AM): voluntary AOL from Edward A. Baker to Base Communications Inc. *Feb. 24*

Fiedale, Va. (BAL-971110EA)—Positive Radio Group Inc. for WODY(AM): voluntary

AOL from Positive Radio Group Inc. to Base Communications Inc. *Feb. 24*

Returned

Valley Head, Ala. (BAPL-980123GY)—Smith Communication Inc. for WQRX(AM): voluntary AOL, CP from Smith Communication Inc. to Scenic Communications Inc. *Feb. 20*

Granted

Lake Placid, N.Y. (BTCH-980105GG)—Radio Lake Placid Inc. for WLPW(FM): involuntary TOC from Donald A. Nardiello, deceased, to Kathryn O'K Nardiello, executive. *Feb. 24*

NEW STATIONS:

Dismissed

Arvin, Calif. (BPH-930614MF)—Mary Helen Barro for FM at 92.5 mhz, 6 kw, ant. 482 m. *Feb. 24*

Arvin, Calif. (BPH-930614MB)—Lauryn Broadcasting Corp. for FM at 92.5 mhz, .2 kw, ant. 524 m. *Feb. 24*

Yankeetown, Fla. (BPED-930909MC)—Board of Regents, University of Florida, for

noncommercial FM at 96.3 mhz, 6 kw, ant. 100 m. *Feb. 26*

Yankeetown, Fla. (BPH-930908MB)—Citrus County Association for Retarded Citizens for FM at 96.3 mhz, 6 kw, ant. 100 m. *Feb. 26*

Yankeetown, Fla. (BPED-930909MB)—Sabbath Inc. for FM at 96.3 mhz, 6 kw, ant. 100 m. *Feb. 26*

Yankeetown, Fla. (BPED-930908MC)—Star Radio Inc. for FM at 96.3 mhz, 6 kw, ant. 100 m. *Feb. 26*

Greenville, Miss. (BPCT-970405XC)—Argyle Television Inc. for TV at ch. 44, 5000 kw, ant. 237 m., 7.9 km SSE of Cleveland, Miss. *Feb. 23*

Greenville, Miss. (BPCT-960404KJ)—Winstar Broadcasting Corp. for TV at ch. 44, 5000 kw, ant. 144 m., 4.8 km SW of intersection of Rte. 450 and US 61, near Choctaw, Miss. *Feb. 23*

Owensville, Mo. (BPH-961114MD)—Kenneth W. Kuenzie for FM at 95.3 mhz. *Feb. 25*

Calverton-Roanoke, N.Y. (BPED-920928MC)—Sabbath Inc. for FM at 107.3 mhz, 6 kw, ant. 41 m. *Feb. 26*

Canton, N.C. (BPED-960920WK)—The Achievement School Inc. for noncommercial TV at ch. 27, 5000 kw, ant. -31 m., 2.66 km W of Canton on SR 23. *Feb. 19*

Shallotte, N.C. (BPH-920402MG)—CHS Radio LP for FM at 98.3 mhz, 25 kw, ant. 100 m. *Feb. 23*

Shallotte, N.C. (BPH-920402MF)—G. Brooks Ward III for FM at 98.3 mhz, 25 kw, ant. 100 m. *Feb. 23*

Minot, N.D. (BPCT-960930KU)—KM Communications Inc. for TV at ch. 24, 5000 kw, ant. 91 m., 3 km SW of Burlington. *Feb. 23*

Minot, N.D. (BPCT-960920LE)—Sunbelt Broadcasting Co. for TV at ch. 24, 1600 kw, ant. 253 m., 12.5 km W of Hesnault, N.D., same site of KSRE(TV) and KMPR(FM). *Feb. 23*

Wolfforth, Tex. (BPCT-951106KG)—Westex Broadcasting Inc. for TV at ch. 22, 1932 kw, ant. 249 m., 7400 University Ave., Lubbock Co., Tex. *Feb. 23*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,753
Commercial FM	5,554
Educational FM	1,934
Total Radio	12,241
VHF LPTV	558
UHF LPTV	1,490
Total LPTV	2,048
FM translators & boosters	2,890
VHF translators	2,249
UHF translators	2,730
Total Translators	7,869

Service	Total
Commercial VHF TV	557
Commercial UHF TV	645
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,569

CABLE

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

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

Changing Hands

Continued from page 56

WBAJ(AM) Blythwood, S.C.

Price: \$60,000

Buyer: Family First, Loma Linda, Calif. (Linda de Romanett, president/owner); de Romanett has applied to build eight new noncommercial FMs

Seller: Michael Gliner, Pensacola, Fla.; owns WASG(AM) Atmore and WGCX(AM) East Brewton, Ala., and WNVY(AM) Cantonment and WZNO(AM) Pensacola, Fla.

Facilities: 880 khz, 1.6 kw

Format: Dark

WLYC(AM) Williamsport, Pa.

Price: \$57,500

Buyer: Doris A. Zmyewski, Williamsport; no other broadcast interests

Seller: Sabre Communications Inc., Williamsport (Paul H. Rothfuss, principal); owns WHDL(AM)-WPIG(FM) Olean, WWLZ(AM)-WPGI(FM) Horseheads, WNKI(FM) Corning, WGMF(AM) Watkins Glen and WNGZ(FM) Montour Falls, all N.Y., and WCRX(FM) Lewisburg, WFXX(AM)-WZXR(FM) South Williamsport, WHTO(FM) Muncy and WILQ(FM) Williamsport, all Pa.

Facilities: 1050 khz, 1 kw day, 36 w night

Format: Nostalgia, MOR

KWRD(AM) Henderson, Tex.

Price: \$27,000

Buyer: Witko Broadcasting LLC, Dallas (Richard E. Witkovski, president/90% owner); Witkovski owns/is buying 75% of KXIL-FM Sanger, Tex., and KACO(FM) Ardmore, Okla.; 60% of KICM(AM) Heraldton, Okla., and 15% of KDSX(AM) Sherman, Tex.

Seller: Wes Dean & Assoc. Inc., Henderson (Chipper Dean, president); no other broadcast interests

Facilities: 1470 khz, 5 kw

Format: C&W

—Compiled by Sara Brown

PROFESSIONAL CARDS

du Trail, Lundin & Rockley, Inc.
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THIS WEEK

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 Telecommunications 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) 370-5483.

March 12—*Five Points Media Center Awards* Dinner honoring CNN anchor Bernard Shaw. Downtown Hyatt Regency, Denver. Contact: (303) 295-1357.

March 13—2nd annual *Five Points Media Center Telecommunications Symposium*. Five Points Media Center, Denver. Contact: (303) 295-1357.

MARCH

March 16-17—*PROMAX Europe*, conference on building European television audiences presented by *PROMAX International*. Cavalieri Hotel, Vatican City. Contact: Debbie Lawrence, +44 171 470 8771.

March 17-18—"Cable TV Values and Finance: The Broadband Platform Comes of Age," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

March 17-18—"The Future of Cable and DTH in Spain: The Digital Era," conference presented by *Kagan Seminars Inc.* Palace Hotel, Madrid. Contact: Deborah Kramer, (408) 624-1536.

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

March 18—*American Women in Radio & Television* (New York chapter) luncheon featuring FCC Commissioner Gloria Tristani. Hotel Intercontinental, New York City. Contact: (212) 481-3038.

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

March 19—"Television/Motion Picture Cross-overs," *Hollywood Radio and TV Society* newsmaker luncheon. Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

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

March 24—"TV Acquisitions and Finance," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

March 25-26—"Radio Acquisitions and Finance," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

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

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

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

March 31-April 1—"YankeeMEDIA: Sensible Solutions for Tapping Consumer Channels," seminar presented by *The Yankee Group*. Marriott Marquis, New York City. Contact: (617) 956-5000.

APRIL

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

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

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

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

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

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

April 8-9—"High-speed Data to the TV and PC: Beyond Convergence," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

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

April 13-15—Pennsylvania Cable Academy, presented by the *Pennsylvania Cable & Telecommunications Association*. Penn State Conference Center, State College, Pa. Contact: (717) 214-2000.

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

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

April 16—43rd annual Genii Awards, presented by the Southern California chapter of *American Women in Radio and Television*. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (213) 964-2740.

April 16-19—*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 25—*Radio-Television News Directors Association* spring training conference. Doubletree Hotel Pentagon City/National Airport, Washington. Contact: Rick Osmanski, (202) 659-6510.

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

April 28-29—"The Future of Television and New Media in Germany," conference presented by *Kagan Seminars Inc.* Kempinski Hotel Vier Jahreszeiten, Munich. Contact: Deborah Kramer, (408) 624-1536.

April 29—*Federal Communications Bar Association*

luncheon featuring AT&T President John Ziegler. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

April 29-30—"Wireless Telecom Values: The Digital Divide," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

April 29-30—"Latin American Cable and Pay TV," conference presented by *Kagan Seminars Inc.* Biltmore Hotel, Coral Gables, Fla. Contact: Deborah Kramer, (408) 624-1536.

MAY

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

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

May 5—*Women in Cable & Telecommunications* annual accolades breakfast. Westin Peachtree Plaza, Atlanta. Contact: Mary Daviau, (312) 634-4230.

May 6—Fred Friendly First Amendment Award Luncheon honoring Tom Brokaw, hosted by *Quinnipiac College*. The Metropolitan Club, New York City. Contact: (203) 281-8655.

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

May 11-13—ANIFX 98, animation and visual effects expo presented by the *National Association of Television Programming Executives*. Century Plaza Hotel, Los Angeles. Contact: (310) 453-4440.

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

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

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

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

SEPTEMBER

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

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

OCTOBER

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

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

NOVEMBER

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

DECEMBER

Dec. 1-4—The Western Show, conference and exhibition presented by the *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 429-5300.

Major Meeting dates in red

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

Mosko on the coast

As one of seven children growing up in a Baltimore suburb, Steve Mosko says he cut lawns as a kid, worked as a janitor and drove a truck for a lumberyard.

But it was during a high school field trip that the new Columbia TriStar Television Distribution executive vice president of sales found his calling.

In 1972, Mosko and members of his high school class traveled to WBAL-TV Baltimore for a taping of the teen game show *It's Academic*. While sitting in the studio audience, Mosko realized that he wanted to work in some capacity—any capacity—in television.

"The second I walked in the door, I knew," he says. "I'd never been to a television station before, but right there I knew that's what I wanted to do for the rest of my life."

At the University of Delaware, Mosko majored in communications and played on the school's lacrosse team. During his junior year, he was offered his first job in TV—as a production assistant on ABC's *Pro Bowlers Tour*.

"I thought I'd be involved with the show, helping produce or something," says the 41-year-old Mosko. "And they said, 'No, what you'll do is pick [the show's host] up at the airport, take him to the event and take him back to the airport.'"

A bit disillusioned, Mosko passed on the bowlers. Inquiring about a job opening at WBFF(TV) Baltimore, he had a conversation with the station's receptionist that helped to shape his career.

"She said, 'Why don't you talk to the station's sales manager, because you look like you'd be good in sales,'" he remembers.

Mosko wound up in his first full-time sales position at Baltimore radio station WITH(AM).

"The station was so bad, the GM said that if he turned his radio around and played it out his window so that people down on the street could hear it, our numbers would double," he says.

Mosko had no complaints, though; he was just happy to be working in a coat and tie. CBS affiliate WBFF soon hired him away. He worked as an account executive, the first in a string of TV sales positions.

"I made sure I thanked the receptionist upon my return," Mosko says.

After working as local sales manager at WMAR-TV Baltimore, Mosko joined Taft Broadcasting's WTAF-TV in 1983, quickly



"The second I walked in the door, I knew that's what I wanted to do for the rest of my life."

Stephen Matthew Mosko

Executive VP, sales, Columbia TriStar Television Distribution, Los Angeles; b. April 8, 1956, Baltimore; BA, communications, University of Delaware, 1978; account executive, WITH (AM) Baltimore, December 1977–August 1978; account executive, WBFF(TV) Baltimore, September 1978–February 1979; local sales manager, WMAR-TV Baltimore, 1979-83; general sales manager, WTAF-TV Philadelphia, 1983-87; consultant, Gillette station group, Nashville, April-December 1987; VP/station manager, WPHL-TV Philadelphia, 1988-92; Columbia TriStar Television Distribution: VP, Western region sales, 1992-94; senior VP, syndication, 1994-98; current position since February; m. Marianne Knake, June 8, 1980; children: Matthew, 12; Bryan, 8

rising to general sales manager. The independent station was ahead of its time, he says, and a dominant player in the Philadelphia market.

"As a company, Taft had Worldvision under its wings, a radio group, a television group and theme parks, and it was part owner of the [Philadelphia] Phillies," he says. "It was really a big entertainment company way before its time."

In 1988 he jumped to WPHL-TV Philadelphia, where he joined the management ranks as vice president and station manager. Mosko helped to run the station under GM Randall Smith and took an active role in the community—among other roles, serving as a member of then-police chief Willie Williams's Drug Advisory Council.

During his tenure at WPHL-TV, he also worked with Columbia TriStar Television Distribution executives and CTTD President Barry Thurston. Mosko says his station acquired a lot of syndicated programming from Thurston and company, including such hits as *Who's the Boss?* and *Married... With Children*. Through his dealings with CTTD execs, Mosko found his way to the other side of the business—the syndication side. In 1992, he was named head of CTTD's Western sales division.

"I had already had a 14-year career on the station side, and people thought I was kind of nuts to leave it," he says. "But I guess I was looking for a new challenge, and I had always wanted to live on the West Coast and work for a studio."

"Part of the reason Columbia enjoys the relationship that we have with the station community is based on Steve's station background and his ability to put stations' interests first," says Thurston. "I knew that taking his experience and knowledge he gained on the station side would make him the perfect person to run our syndication sales."

Two weeks ago Mosko was named to his new position as executive vice president of sales at CTTD, where he is responsible for the company's national sales. He is working on the second cycle of *Seinfeld* sales in syndication and is preparing for a number of other top broadcast hits that will soon be available for off-network sales.

"I love my job and I love the business," he says. "Growing up in a family with seven kids, the one thing I took from that was a work ethic, and I know how lucky I am to have the job I do today." —Joe Schlosser

BROADCAST TV

Appointments at Petry Television Inc.:

Tim Bennett, group sales manager, Atlanta/National, Atlanta, named VP; **Ben Holland**, sales manager, San Francisco and Seattle, named VP/sales manager, San Francisco.

Marilyn Rego, VP, human resources, California Commerce Bank/Banamex, joins KMEX-TV Los Angeles as director, human resources.



Wallach

Lou Wallach, manager, comedy development, CBS Entertainment, Los Angeles, joins Fox Television Studios there as director of creative affairs.

Michael Meara, local sales manager, KSDK(TV) St. Louis joins KPLR-TV St. Louis as general sales manager.

Kimi Serrano, account executive, Blair Television, Chicago, joins KOCO-TV Oklahoma City as national sales manager.

Keith Triller, national sales manager.

WMSN-TV Madison, Wis., joins WHPN (TV) Madison as general sales manager.

Andrew Scheid, national sales manager, WJZY(TV) Belmont, N.C., joins WPSG (TV) Philadelphia as local sales manager.

PROGRAMMING

Appointments at The Producers Entertainment Group Ltd., Los Angeles:

Arthur Bernstein, senior VP, business and legal affairs, named executive VP:



Bernstein



Haferkamp

Al Haferkamp, VP/controller, Promark Entertainment Group, joins as controller.

Mary Kincaid, VP, advertising and research, Buena Vista Home Entertainment, Burbank, Calif., named senior VP, marketing communications; **Tom**

Cerio, VP/general sales manager, Eastern division, Buena Vista Television, Burbank, Calif., named senior VP/general sales manager.

JOURNALISM

William Rogers, meteorologist, WICZ-TV Binghamton, N.Y., joins WBNG-TV Binghamton in same capacity.

Mike O'Neill, reporter, WKBD(TV) Detroit, joins WXYZ-TV Detroit as weekend assignment manager.

Jean Bauman, special projects producer, KCRA-TV Sacramento, Calif., joins Ivanhoe Broadcast News, Winter Park, Fla., as executive producer.

Jerry Burke, director, news and dayparts, VH1, joins *Extra*, Burbank, Calif., as supervising producer, New York.

Appointments at WTAP-TV Parkersburg, W. Va.: **Jennifer Balagush**, weekend anchor/reporter, WBNS-TV Columbus, Ohio, joins as anchor; **Julie Demer**, weekend weather anchor/reporter, WOAY-TV Oak Hill, W. Va., joins as weathercaster/reporter.

RADIO

Alisa Joseph, account executive, advertiser/agency services division, Arbitron, Chicago, named manager, Western advertiser/agency services, Los Angeles.

CABLE



Lucas

Thomas Lucas, VP, advertising and promotion, The Travel Channel, Discovery Communications, joins Fox Family Channel, Los Angeles, as senior VP, marketing.

Appointments at Viewer's Choice, New York: **Peggy Reardon**, coordinator, meetings and conventions, named supervisor; **Maribel Puentes**, supervisor, creative services, named manager.

Larry Michel, marketing manager, Cox Cable, Hampton Roads, Va., joins Comcast of West Florida, Sarasota, as area marketing director.

Tom Schaeffer, VP/GM, MediaOne, Los Angeles, joins Charter Communications, Alhambra, Calif., as senior VP, operations.

Appointments at Jones Radio Network, Englewood, Colo.



Hauenstein



Barry



Murphy



Mitchell

Eric Hauenstein, VP/GM, named president/GM; **Phil Barry**, VP, programming and operations, named VP, programming; **Jim Murphy**, senior operations manager, and operations manager, U.S. Country format, named director, operations;



Stark



Johnson



Tharp

Penny Mitchell, assistant operations manager, U.S. Country, named operations manager; **Debbie Stark**, marketing manager, named director, advertising sales; **CJ Johnson** named marketing manager; **Michele Tharp** named marketing specialist.

Appointments at A&E Television Networks, New York: **Arlene Manos**, VP, advertising sales, named VP, national advertising sales; **Sandra Page**, manager, sales planning, ESPN, joins as director, pricing and inventory.

Cindy Kerr, director, programming, Cartoon Network Latin America, Atlanta, named VP.



Roth



Ravinal

David Roth, VP, information systems and services, Discovery Communications Inc., Bethesda, Md., named senior VP; **Rosemary Ravinal**, head of Ravinal & Asociados, New York, joins Discovery Network Latin America/Iberia, Bethesda, Md., as director, communications.

Michael Tierney, program director, KUBE(FM) Seattle, joins VHI, New York, as VP, music programming.

Michael Feinner, director, national accounts, @Home Network, joins Your Choice TV, Englewood, Colo., as VP, distribution.

Powell Bedgood, regional engineer, Marcus Cable systems, Alabama, Mississippi, Georgia and Louisiana, named director, digital video and addressable services, engineering, Dallas.

Julie Cookson, director, administration, HGTV/Cinetel Productions and Studios, Knoxville, Tenn., named director, human resources; **Tim Chandler**, regional sales/marketing manager, Opryland USA, Nashville, joins HGTV as sales promotion manager.

ADVERTISING/MARKETING PUBLIC RELATIONS



Tatnell

Arthur Tatnell, business development manager, Gruner + Jahr's *Parents* and *Child* magazines, joins Bates USA, New York, as senior VP/director, media information and technologies.

Karen Love, direc-

Kalber signs off

After a half century in TV news, longtime NBC correspondent, morning newscaster and *Today* show anchor Floyd Kalber is retiring from WLS-TV Chicago, where he's spent the past 13 years. Kalber also spent 16 years as an anchor at WMAQ-TV Chicago.

Kalber says: "I plan on doing nothing different from what I'm doing now, except that I'm not going to do a television show for the first time in a lot of years. I've had enough of it; I'm ready. I've been at it for 53 years—that's enough."

Kalber will be replaced at 6 p.m. by Alan Krashesky, who is leaving the 5 p.m. broadcast. Replacing him will be Ron Magers, who left WMAQ-TV last year after a flap over Jerry Springer's commentaries. Magers says he knew WLS-TV President/GM Emily Barr years ago when he worked in Minnesota and she was an intern. News Director Phyllis Schwartz is a former producer with whom he has worked. "Coming off a bad experience," he says, "it's important for me to be with people I trust."



Kalber

—Dan Trigoboff

tor, public relations, MediaGraphics Inc., Naples, Fla., joins Keller Crescent Co., Evansville, Ind., as public relations account manager.

Scott Miller, independent communications consultant, joins Time Warner Inc., New York, as communications director.

Larry Lamattina, president/CEO, All American/Fremantle Television Group, joins The Interpublic Group of Companies Inc., New York, as president/CEO of its Allied Communications Group.

John Hallquest, director, compensation, Viacom, New York, named VP, executive compensation.

Ronald Doerfler, senior VP/CFO, ABC, joins The Hearst Corp., New York, as VP/CFO.

ALLIED FIELDS

Steven Moskowitz, VP, The Katz Media Group, joins American Tower Systems, Boston, as GM, Northeast region.



Outeda

Tony Outeda, consultant, joins PBS Records (a new joint music label of Public Broadcasting Service and Warner Bros. Records), Alexandria, Va., as president.

Mark Altschuler, sales and marketing manager, Eastern region, New World Sales & Marketing, New York, and **Lisa Stabiner**, programming associate, Harrington, Richter & Parsons, New York, join Myers Consulting

Group, New York, as senior VP, and manager, market analysis, respectively.

Camille Jayne, president/CEO, The JAYNE Group, joins Universal Electronics Inc., Twinsburg, Ohio, as president/COO.

Kenneth Abrams, director, domestic licensing, Viacom Consumer Products, joins Marvel Entertainment Group Inc., New York, as VP, consumer products.

ASSOCIATIONS/LAW FIRMS

Jim Plante, director, domestic news, NBC Television Network, joins The National Academy of Television Arts & Sciences, New York, as director, news and documentary Emmy awards.

Vivian Pollard, director, information management, National Association of Broadcasters, Washington, named VP, information resource center.

DEATHS

James Algar, 85, Academy Award-winning producer, writer, animator and director for the Walt Disney Co., died Feb. 26 at his home in Carmel, Calif. The cause of death was not reported. Algar joined Disney Studios in 1934 after earning a master's degree in journalism from Stanford University. He spent 43 years with Disney, where he worked on dozens of television and film productions, including 26 one-hour episodes of *The Wonderful World of Disney*. He produced 14 of those episodes. Algar is survived by three sons and a daughter, as well as by nine grandchildren and one great-grandchild.

—Compiled by Denise Smith
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Vegas system in play

The largest partner in Prime Cable's Las Vegas system last week acknowledged that the 300,000-subscriber property is up for auction but disputed that the family is cashing in. Brian Greenspun, president of 60%-owner Greenspun Inc., said that the family is looking for a "strategic partner." He wouldn't elaborate, but cable executives familiar with the bidding say that the family wants the system to be acquired for cash and stock, leaving the family as an investor in the entity that acquires the system. "But that's because they don't want to take the big tax hit," says one executive. The operation, which includes a separate hotel video unit and a competitive local telephone exchange carrier, is expected to fetch more than \$1 billion. It generates some \$90 million annually, almost half from the hotel business. Asked about the bidding conditions, Greenspun said: "Well, you know more than I do. Right now we don't have any understanding." Bidders were due to submit a preliminary price range this week. Bidders include Cox Communications Inc., Comcast Corp., Tele-Communications Inc. and Charter Communications Inc. Executives say that Cox appears to be the most interested in the system, Charter the least interested.—*John M. Higgins*

The Jerry Springer Show improved 146% over last year's February sweeps. *Springer* jumped to a 6.4 rating/20 share for the period, according to metered market averages compiled by Nielsen Media Research. *Springer* beat rival *Oprah* for the week ending Feb. 16, but finished second to her in the month-long battle. *Oprah* garnered an 8.1/21 during the sweeps. *Springer* was followed by *Rosie O'Donnell* with a 5.3/14, *Live with Regis and Kathie Lee* at 4.7/17 and *Sally Jessy Raphael* at 3.7/12. *Maury Povich* scored a 3.5/13, *Montel Williams* had a 3.4/10, *Jenny Jones* tallied a 2.9/11 and *Martha Stewart* had a 2.9/10. *Ricki Lake* averaged a 2.8/8, *Geraldo Rivera* had a 2.4/9 and newcomer *Gayle King* scored a 2.3/8. *Entertainment Tonight* continued its dominance in the syndicated news magazine category, averaging a 7.6 rating/13 share in metered markets, according to Nielsen Media Research. *Inside Edition* followed with a 5.0/11, *Extra* had a 4.9/10 and *Hard Copy* scored a 4.5/9. *American Journal* averaged a 4.1/11 and *Access Hollywood* scored a 3.4/8.

Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) late Thursday introduced legislation rewriting the law that governs the direct broadcast satellite industry. The bill mirrors one introduced in the House earlier this year by House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.). That subcommittee is set to begin work March 18 on the bill. The Senate Commerce Committee starts work Thursday on a bill that would stay an increase in copyright fees that satellite broadcasters pay to carry distant network signals and superstations. (See related story, page 16)

ABC News is several weeks away from making a decision about whether to merge its prime time magazines—20/20 and PrimeTime Live—under one roof. Network news executives have been mulling the option for more than a year—more seriously over the past couple of months.

ABC has named Brian McAndrews executive vice president and general manager of ABC Sports. McAndrews will

oversee the day-to-day operation of ABC Sports and report to Steve Bornstein, president of both ESPN and ABC.

Northpoint Technology last Friday asked the FCC to launch a rule-making that would allow companies to transmit local TV signals on channels allocated to DBS. Northpoint says it has developed a technology that allows for terrestrial "reuse" of the DBS spectrum. The company told the FCC that its technology could allow DBS companies to integrate local broadcast signals into their service.

Hollywood TV and film performers appear to be preparing for the first actors' strike since 1980. Representatives from the Screen Actors Guild and the American Federation of Television and Radio Artists are said to be "miles" away from a possible new contract with Hollywood producers and studios. The actors are asking for better syndication residuals and other gains, but the Alliance of Motion Picture and Television Producers reportedly is not close to giving in. Negotiations between the two sides began on Feb.

19 and are scheduled to continue through April 2. The current contract for SAG expires June 30.

FCC commissioners are scheduled to approve the industry's program ratings system as well as technical "V-chip" standards at their meeting Thursday. Regulators also will launch an inquiry into a host of broadcast ownership rules, including the newspaper/TV crossownership restriction, the UHF discount rule, local radio ownership caps and the cable/broadcast crossownership restriction.

Sources say Fox is close to ordering 13 episodes of a new 20th Century Fox prime time animated comedy from the creator of *The Simpsons*. The series, *Futurama*, is the work of Matt Groening, who currently is the executive-producer for Fox's *The Simpsons*. A Fox executive close to the deal says there is "no deal done, but there is interest."

CBS has ordered full-season renewals for its two sophomore sitcoms, *Cosby* and *Everybody Loves Raymond*. CBS executives would not comment on the number of episodes ordered for each. The shows are the network's first renewals for the 1998-99 season.

CBS has canceled its midseason drama *Four Corners* after just two weeks on the air. The Tuesday night show scored only a 4.9 rating/9 share this week, according to Nielsen Media Research. Next week CBS will air the *Miss USA Pageant* in the time period. For the two weeks following it will use news programs, such as *48 Hours*, as stopgaps at 10 p.m. The network has

also pulled sitcoms *The Gregory Hines Show* and *Step by Step* from this Friday's schedule. CBS executives say no decision has been made on either show's long-term future and/or when they may return to the network's lineup.

Hollywood agent and producer Brad Grey has countersued former client Garry Shandling, demanding damages for breach of contract and fiduciary duty of at least \$10 million. The suit comes six weeks after Shandling filed a \$100 million suit against Grey.

Henry Schleiff has been named executive vice president at USA Network Studios. Schleiff was formerly Universal Television Group's senior production executive. In other moves at USA Networks, Lonnie Burstein has been named as senior vice president of first-run development and Jeff Dellin as vice president of research. Burstein was formerly Universal's senior vice president of program strategy and research; Dellin was previously vice president and director of research at Universal.

Laureen Ong has been named vice president and general manager of WTTG(TV) Washington, D.C. Ong was formerly vice president and general manager at KSAZ-TV Phoenix.

Cablevision is buying Connecticut systems with 250,000 customers from TCIC. Financial terms weren't disclosed, but at the indus-

try benchmark of \$2,000 per subscriber, the deal would be worth roughly \$500 million. The companies expect the deal to be completed later this year.

Sources say Hearst-Argyle Television Inc. is leading the charge to buy Pulitzer Broadcasting. The deal is expected to bring between \$1.6 billion and \$2 billion. Other bidders may include Gannett Co. and the newly formed partnership between NBC and Hicks Muse-owned LIN TV.

Five broadcasters will receive the 1998 American Broadcast Pioneer Award Wednesday, April 8, during the NAB convention in Las Vegas. The honorees are Les Arries, WBEN-TV Buffalo, N.Y.; Harry B. Smart, formerly with Blair Television; Sherril W. Taylor, Coltrin & Associates; Donald V. West, Broadcasting & Cable Publishing Group; Margita White, Association of Maximum Service Television.

Cablevision Systems Corp. says it will split its stock two-for-one on March 30. Record date for the split is March 19.

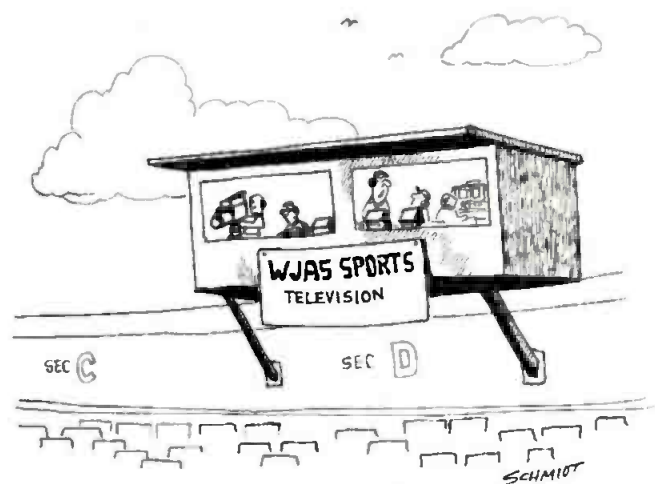
Detroit mother Cynthia Johnson planned a demonstration for Friday afternoon to protest wdiv(tv)'s switch of Jerry Springer's talk show from 10 a.m. to 4 p.m. The move has been a ratings winner, beating the powerful *Oprah* and helping the station win in local news ratings against rival wxyz-TV, which hosts *Oprah*. But—as usual with

Upfront advertisers stay put

The children's upfront advertising market, which broke in February last year, isn't expected to break until April this year. That's because major kids agencies handling 70% of the kids business, including Grey, Leo Burnett, and True North (which handles Mattel), won't move until then. At Grey, Jon Mandel, senior VP, national broadcast advertising, says several of his shop's major kids spenders are still testing possible new products for launch and don't know what their budgets are yet. The market has one more network this year, Fox-Saban's Family Channel, which will launch a new kids lineup in August. Meanwhile, Nickelodeon won a close race on Saturday mornings during the February sweeps, averaging a 4.1/17 among kids 2-11 and just beating ABC, which averaged a 4.0/17, up 48% over last year. Nickelodeon was down 7% from last year. Among broadcast networks only, ABC's number was good enough to end Fox's 20-sweep winning streak in the daypart. Fox averaged a 3.8/16, down 31%. The WB averaged a 2.3/10, up 35%, while CBS averaged an .8/4, down 33%. Tween-targeted NBC did a 1.2/5, down 20% from last year. The last time ABC won a kids sweeps was February 1990. —Steve McClellan

Springer—the move has not been without controversy. wdiv has received numerous complaints over the time change, according to *The Detroit News*. The Detroit City Council passed a resolution expressing concern that

the switch puts the show on at a time when kids may be home from school without parental supervision. Springer himself was unavailable for comment, his staff said, because he was in England, speaking at Oxford University.



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Incorporating The Fifth Estate TELEVISION Broadcasting

Take a number

A Georgia legislator wants to levy a tax on broadcasters who air stories based on real crimes or criminals. A watchdog group in Denver asks the FCC to pull four station licenses for "excessive reporting on violent topics." A couple of senators want to yank closed-captioning funding from *The Jerry Springer Show* rather than let the many millions of viewers who are deaf or learning English decide for themselves whether they want to watch the talk show/slugfest. And that is just in the past couple of weeks. Common sense suggests there is little chance for any of these efforts to get past the sound and fury stage, but the fact that they got high enough on the horizon to warrant ink in national media is another indication of the disturbing First Amendment climate for broadcasters.

The tone has been set in Washington. The federal government has been sending the signal that, particularly in the digital age, it is open season on broadcast content. Prescribe it; proscribe it; scare it into submission. Take your pick. As we report this week, the FCC is considering forcing broadcasters not only to set aside free time for political candidates but also to provide special programming to groups that the government feels may be underserved.

As long as it is the White House or the Congress or the FCC that is determining broadcasters' programming menus, content will continue to be a dish served chilled.

P.S. Congressman John Dingell had a bone or two to pick with the FCC last week. On the specific issue of free airtime, he seemed motivated more by protecting his turf than broadcasters' rights. On the general issue of whether the FCC should be demanding more from broadcasters in the digital age, however, he was refreshingly on point, calling "somewhat disingenuous" the FCC's rationale for imposing more public interest obligations on broadcasters. "Why are we talking about heightened public interest obligations for

broadcasters," he asked, "when this transition [to digital] will allow the public to receive a much-improved television transmission technology, the government will reclaim more spectrum due to digital efficiencies and the broadcast industry will invest vast sums of money to design and build new digital systems?" Why indeed.

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Many baby boomers can remember sitting in elementary school and watching the film of *CBS Reports'* "Harvest of Shame," about the plight of migrant workers in America. It made a strong impression, even on third-graders who usually were more interested in recess than in redressing social ills. The piece was a seminal work from the premier documentary unit of its day. It was also vintage Fred Friendly, who headed that unit. "It's not enough that we report [a] story," he once said. "We have to dig deeply and provide an analysis of what we report." He did that in a career that helped to define TV news, public affairs and documentary programming.

Pay the two dollars

Public broadcasting is under congressional investigation for the bonuses it pays its top executives. PBS has been changing its business model—expanding its ancillary businesses and in the process dipping less into the government till for its funding. So what does Congress want to do? Discourage that healthy maturation by preventing it from rewarding the people who are making that happen. To keep creative, top-flight broadcast talent, PBS and NPR ought to be able to pay, if not top dollar, at least a cut above bottom. The answer is to raise the salary caps to reflect the real world. There must be many more pressing issues the Congress can deal with than this tempest in a tin cup. We encourage them to do so.

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