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- Interstate
- US Highways
- State Roads
- Local Roads

Sample Signal-Strength Map

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The big get bigger

Top 25 TV groups now control 432 stations, up 49% from 1996

By Sara Brown

The nation's top 25 TV-station groups own or control 36% of the commercial television stations in the United States, up from 33% last year and 25% in 1996, according to Broadcasting & Cable's latest ranking (see page 46).

The top 25 groups, whose membership and ranking changes continually, now own or control 432 of the nation's 1,202 commercial TV stations. In 1996, the groups owned 290 of the 1,181 stations.

Chiefly responsible is the Telecommunications Act of 1996. Before the bill's passage, broadcast groups were limited to 14 TV stations and coverage of no more than 25% of the nation's TV homes. The bill eliminated the numerical cap and lifted the coverage limit to 35%.

Also contributing is the proliferation of local marketing agreements and similar contracts that give groups control over stations they may not be able to own outright because of the remaining ownership limits.

The concentration troubles some Washington policymakers. "This may not even be deregulation: this may be unregulation—and that may be of significantly more concern to us," says Assistant Secretary of Commerce Larry Irving. "Lack of attention to this issue has caused a significant downslide in minority ownership."

"In television there has been no demonstration that this kind of consolidation is necessary to keep these stations on the air," Irving says.

Commissioner Susan Ness says she has "no quarrel" with the relaxation of the national ownership limits. But she is wary of efforts to relax the current FCC prohibition against owning two stations in a market. "That's where I'm vigilant."

But broadcasters maintain that the consolidation has been healthy for companies and viewers. "The sponsors of the Telecom Act understood that the stronger, more financially secure companies can better serve local communities, and that is what is happening," says NAB spokesman Dennis Wharton.

"Removing the ownership cap helps us, because you have the economies of scale necessary to remain a player in the programming marketplace," says Shaun Sheehan of Tribune, the fifth-largest station group.

And the broadcasters have supporters in Washington. An aide to Commissioner Harold Furchgott-Roth says the increase is no cause for concern. "There's no reason to think that consolidation necessarily leads to a lack of diversity," says Paul Misener.

The FCC gives broadcasters some slack with regard to the 35% coverage limit by not counting coverage of stations controlled through contracts and by discounting UHF stations' coverage by 50%. So groups with as many as 56 stations remain far from the 35% cap.

Last year's top group, Fox Television Stations Inc., is still at number one but has raised its FCC coverage from 34.8% to 34.9% of U.S. TV households, putting the group within just one-tenth of a percent of the FCC's limit.

Fox's expansion has come because of market growth, even though it hasn't bought a single station since Broadcasting & Cable's list was last compiled.

Emmis buying SF TVs

USA Broadcasting Inc. and partner Fox are selling their four SF stations for $307 million to Emmis Broadcasting Corp. The deal came just one day before Broadcasting & Cable's list of the nation's top 25 station groups (see page 46) went to press.

The SF stations are WALA-TV Mobile, Ala.; KHON-TV Honolulu (with satellites KHAW-TV and KAI-TV; WVUE-TV) New Orleans, and WLK-TV Green Bay, Wis.

Emmis last week also purchased WFTX-TV Fort Myers, Fla., and WTHI-TV Terre Haute, Ind., for $90 million from Wabash Valley Broadcasting. As part of the Wabash deal, Emmis also gets WTHI-AM-FM and WWVR(FM) Terre Haute.

The buys are Emmis's first venture into television. The company plans more acquisitions in markets 15-80, according to Emmis Chairman Jeffrey Smulyan.

Smulyan promised that Emmis will be on next year's top 25 list.

Before the sale, USA was eighth on the top 25, with an FCC coverage of 17.4%. After last Tuesday's announcement, USA slipped to ninth place, with 15.5% FCC coverage.

Gregg Nathanson, president of programming and development for Twentieth Television and a major investor in Emmis, will head Emmis Television as president.

—Sara Brown

For a complete listing of the Top 25 see pages 46-58.
The Fun is About To Break Loose

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Tiffany bumps, grinds with Stern
Syndicated show on CBS stations will take on 'SNL' with dwarfs, lesbians, nudity

By Steve McClellan

Howard Stern says that he’s trying to work the word “poontang” into it.

Yes, the Saturday night show (would-be competitor to NBC’s Saturday Night Live) that the self-proclaimed “king of all media” is developing for the CBS-TV Stations and syndication is being billed as quintessential Stern—outrageous, some would say offensive, and replete with drunken dwarfs, strippers, nudity and lesbians, lots of lesbians. “Lesbians equal ratings,” Stern says.

The Saturday night program, to debut in August, will feature talk about penises, vaginas and sex—like his morning show—Stern said at a press conference in New York last week.

Stern was introduced by former SNL player Norm MacDonald. The press conference was broadcast live on Stern’s morning radio show last Wednesday (April Fools’ Day, although the announcement was clearly no joke).

Howard Stern has fewer threats of crucifixation at the FCC these days.

Stern, who once compiled a tape called Crucified by the FCC and also prayed on-air for the death of then-FCC Chairman Al Sikes, is facing only one indecency fine by the agency. Regulators last summer hit Stern flagship wxRT(Fm) New York with a $6,000 “notice of apparent liability.” The action stemmed from earlier fines—since paid—that the FCC had slapped on Stern affiliates in Richmond, Va., and New Orleans.

The New York station has contested the FCC’s notice, and the matter is still pending before regulators. Also pending are four additional listener complaints against Stern’s show, but none of them is against CBS stations.

It’s a far cry from the troubles Stern once faced in Washington. With Sikes as chairman, regulators in 1992 began hitting infinity and Stern affiliates with a series of heavy fines ranging as high as $500,000. The broadcaster’s FCC tab had soared well past $1 million when Infinity in 1995 agreed to make a $1.7 million “voluntary contribution” to the U.S. Treasury to wipe clean Stern’s slate at the commission.

Since then it’s been relatively smooth sailing for Stern. In 1996, commission officials reviewed a series of complaints that had piled up since the settlement as part of its processing of Westinghouse’s acquisition of Infinity Broadcasting. The effort, however, resulted only in three fines totaling less than $30,000.

—Chris McConnell

FCC eases up on Stern

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—Chris McConnell

Reporters wondered how such a show could air on the Tiffany network, or at least Tiffany network stations. “Tiffany is a stripper’s name,” quipped Stern, who dubbed the new CBS Stations show “train-wreck television.” He also said that the late-night time period is considered a “safe harbor” by the FCC, giving him lots of leeway to be his usual self.

Network officials, from radio and stations chief Mel Karmazin on down, stress that the new show was not, is not and never will be intended for the network. Eyemark Television, CBS’s distribution arm, is expected to announce syndication plans for the show shortly, company executives say. Karmazin says that the show will probably be sold for straight cash, letting stations maximize the local advertising opportunities.

There was never any thought of putting Stern’s show on the network “for obvious reasons,” says Karmazin. He admits that the controversial content makes it more difficult to sell to national advertisers than local advertisers. But local advertisers love it. Karmazin says. “Local advertisers are as loyal to Howard as his fans are. That’s because the local car dealer knows how many people walk into the showroom the day Howard talks about him.”

Karmazin declined to predict a rating for the show but is confident that “it will make more profits for the CBS stations in that time period than they have ever made. Even if the show isn’t sold to another market, it will be an overwhelming success for the CBS stations.” The Stern show, he says, will be a second platform from which to draw and promote the young adult male audience that CBS has lacked. The other platform, of course, is the newly reacquired NFL.

Stern’s agent, Don Buchwald, says the deal calls for 40 original episodes for next season, starting in August. The hour program will air at 11:30 p.m. on 12 of 14 CBS-owned stations. Salt Lake City won’t carry the show—and Green Bay, Wis., will likely air it an hour later—because of previous commitments to syndicated programs, according to Ben Zurier, vice president, programming, CBS TV Stations.

Unlike Stern’s local TV show on WWOR-TV New York a few years ago (syndicated by All American Television), the new show will not be a completely separate production. Buchwald says that most of the material for the Saturday night show will be videotaped during Stern’s morning radio show. “The [new] show is based on the radio show,” Stern said. “It will be an easier schedule. There’s no way I could go back and do what I did for [WWOR-TV].” But Stern and his crew will create
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“some original bits” for the new show. “It won’t be as demanding as the [wwor-tv] show,” he said. “but it will be funnier.”

Stern’s entourage at the press conference included a drunken dwarf dressed in a bunny costume, Fred the Elephant Boy and a busty young African-American woman named Urzo. Urzo’s clothes screamed “tattoo,” although her profession wasn’t specified. Typically subtle, Stern said, “Urzo will be among anyone who gives us a good write-up on the show.”

“William Paley is flipping his lid in his coffin,” said Stern. As to standards, Stern said that “American standards have fallen to all-time low, and I’m here to represent that.”

The basic game plan is “to go on Saturday nights, have some fun and give people a good laugh just like we’ve been doing in their cars all along in the morning. Now we’ll give them a good laugh at night.”

Both Stern and E! Entertainment Television said that he will continue to do his nightly show for the cable network, which airs at 11 p.m. and 11:30 p.m. Monday through Saturday—although the Saturday airings will be dropped so that Stern does not go head-to-head against himself. The E! show also airs at 2 a.m. and 2:30 a.m. Monday through Friday.

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**USA puts harness on Springer**

By Joe Schlosser

Barry Diller won’t let Jerry Springer host his own version of ultimate fighting any longer.

Diller’s newly acquired USA Networks Studios is putting a harness on Springer’s tight-married, but ratings strong, talk show and is urging stations to discourage children from watching. The USA Network’s action comes after a week of criticism in major daily newspapers and after protests from the Detroit City Council and Board of Education.

The timing couldn’t be any worse for Springer, whose show hit all-time high ratings in the just released February sweeps. Springer scored a best-ever 9.4 rating/22 share in early-fringe time periods for the month, according to Nielsen Media Research. And for the week of March 16, Springer topped Oprah Winfrey with an 8.1 national rating, compared to her 6.6.

“USA Networks Studios, producer and distributor of The Jerry Springer Show, is stepping up its efforts to minimize further altercations among guests,” a USA statement released last Friday says. “It has also issued a strict voluntary disclaimer to stations strongly urging parents against allowing children to view the program. Since the voluntary ratings system was established last year, the show has complied fully with the guidelines, and routinely rates itself TV-14.”

Sources say Greg Meidel, chairman of USA Network Studios, was in Chicago last week to meet with Springer and the show’s executives to discuss “toning it down a little.” Diller made it clear publicly, says a GM of a station that carries Springer’s show, that something was going to happen.

“This is totally Barry Diller,” says another GM whose station airs Springer.

Springer security guards now will be quicker to step into the action and will not allow lengthy fighting, sources say. Also, editing will be tightened to deemphasize fighting.

USA executives say there still will be “confrontations, but there will not be any fist fighting.” Executives at the show would not comment. Springer has had four distributors in the past four years.

“It was inevitable. It had reached the point of outrageousness, where someone was going to get hurt,” says Bill Carroll, vice president-director of programming, Katz Media. “They are taking a reasonable step to try and keep things under reasonable control. I will take a wait-and-see attitude to see how it flows in the structure of the show, how they can make it work for them.”

---

**Putting the B (for Butt Bongo) in CBS**

Segments called Butt Bongo Fiesta and Hollywood Hookers highlighted radio personality Howard Stern’s previous broadcast TV show.

The Howard Stern Show lasted two seasons in national syndication (1991-93) and pulled in large ratings in top markets like New York and Los Angeles.

And what of the newest offering, being sold this summer by the network’s syndication unit, Eyemark Entertainment? “It will have Howard Stern and it will be funny. That will be probably the lion’s share of the overlap from the former show,” says Ben Zurier, vice president, programming, CBS TV stations. “It will be a show that will have a strong appeal to a young audience, and it will be potentially controversial.”

When asked how the show should be rated by the FCC, Stern told the media at last week’s press conference that “it should get a V for vagina.”

Stern is being positioned by CBS executives to take on NBC’s Saturday Night Live. George Back, the former president of All American Television, which distributed Stern’s show five years ago, says the original weekend series should never have gone off the air.

“As a syndicated, late-night weekly show, it was successful and should have continued,” says Back, now the president of domestic distribution for Pearson All American. “It beat Saturday Night Live regularly where it went up against it.”

The original series was produced by Chris Craft United and taped at its WWHO-tv New York. Back says Stern’s representatives and Chris Craft executives could not agree on how to go forward with the show for a third season.

A number of questions surround the new show, including what kind of ad commitments stations will receive. “We had a slight problem selling it,” Back says of the original show. “We had some steady sponsors, but national sponsors were slow to come to it.”

Sources say Eyemark will ask for two minutes of national ad time, with the remainder to be sold to local advertisers, much like his radio program. CBS executives had no comment.

— Joe Schlosser
Seinfeld
A “MUST SEE” Comedy Franchise...
HDTV: The real tests start this fall

ABC and Fox go progressive; CBS and NBC back interlace

By Steve McClellan and Glen Dickson

When Fox unveiled its digital format plans two weeks ago, network president Larry Jacobson summed up the decision by saying that Fox was basically taking its digital lab public. The same can be said for all the networks. When they go digital this fall, their real commitment will be to start testing different formats rather than to embrace one for the long haul. Industry-wide rollout will start years, executives say.

Witness CBS, which has been leading the charge on the 1,080-line interlace format for more than a decade. Last week the network reiterated its commitment to broadcast in HDTV using the 1080 1 format starting in November. But the commitment is minimal—a mere five hours a week of prime time HDTV.

Of course, that’s five hours more HDTV than 99.9% of the American viewing public will be able to receive in their homes this fall. “We’re all still feeling our way in the digital world,” says one network executive. “Nobody really wants to commit to anything until we know what the viewers want.” And the way to find that out, he says, is to test different formats.

Howard Stringer, president, Sony Corp. of America, seconds that notion: “Secretly, the networks don’t really want high-definition, at least not yet.” There’s sort of a chicken-or-egg dilemma as to how HDTV gets rolled out, he says. While the networks want to meet marketplace needs, consumer set sales will be driven by “how broadcasters roll out programming in high-definition. It’s not unlike color. People forget it took 10 years to get color across the country. HDTV will likewise take a long time to saturate the market.”

Digital TV penetration will be hampered by the lack of a single standard, Stringer says. At least four formats will be tested on the air this fall. Last week ABC confirmed earlier reports that it would go with 720-line progressive, which will be rolled out slowly in prime time starting in November. ABC will broadcast standard-definition 480-line progressive scan (60 frames per second) in non-prime time dayparts.

Hi-def taste test in Texas

LIN Productions President Lee Spieckerman (l) and Gary Shapiro, president of the Consumer Electronics Manufacturers Association, compare the NTSC broadcast at last Tuesday’s opening-day Texas Rangers game to the HDTV broadcast that was produced by LIN Productions. Both signals were broadcast by NBC-O & O KXAS-TV Dallas/Fort Worth: the NTSC signal on ch. 5 and the HDTV signal on ch. 41, the DTV assignment for KXAS-WD. HDTV pictures from the game were also received and displayed in two Circuit City stores in Dallas, as well as in the Rayburn House Office Building in Washington, where government officials watched a remote fiber feed that was broadcast locally by the Model HDTV Station, WHD-TV.

NBC will announce today (April 6) that it will adopt 1080-line interlace as its high-definition format and 480-line progressive as its standard-definition format. Two weeks ago, Fox said that it is embracing 480 P (30 frames per second) as its format throughout the broadcast day but will experiment with 720 P as an HDTV format.

At the Big Picture media conference in New York last week, CBS Radio and Stations Chairman Mel Karmazin stressed that the network is keeping its format options open. Karmazin confirmed that CBS initially will use 1080 I. But, he said, “we are not committed to do full high-definition television until we see what the American public would like to end up with.”

Talking about NBC’s digital strategy, company president Bob Wright made it clear that NBC has explored other high-definition options, including 720 P, which he characterized as “probably indistinguishable” from 1080 I. But in terms of equipment availability, he said, “720 P isn’t here yet.”

Not true, says ABC, which last week announced a deal with Panasonic to build and equip its 720 P origination plant in New York. That gear will be installed this summer and ready by September. In addition, Panasonic will supply a turnkey 720 P HDTV package for ABC’s owned stations and for interested affiliates at a discounted price. Panasonic Broadcast and Television Systems President Steve Bonica says its turnkey package for stations will be available “by the end of the year.”

None of the major networks is bullish on multicasting, at least for now, for a couple of reasons. First, they haven’t figured out a viable business model. Second, there’s some political pressure for the networks to get HDTV sorted out before they focus on multicasting.

Leo Hindery, president of TCI, says that while the focus of digital for broadcasters is sharper pictures, the focus for cable systems is “one of increasing choice or TV is the way to the multiple-hundred-channel universe that’s been talked about for so long.” TCI’s digital strategy is aimed at “lots and lots of additional channel options for viewers.”

It’s unclear exactly what programs will constitute the modest amount of HDTV that will be offered in November. ABC Network Television President Preston Padden says the network will start with prime time entertainment programs shot on film. He says that talks with program suppliers about producing in HDTV will begin shortly after the conclusion of the NAB convention.

Starting in November, ABC’s non-prime daypart signals will be transmitted in 480 I to affiliates and O&Os, who will de-interlace the signals to 480 P for local broadcast.
Mad About You

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Comedy Franchise...
The Next “MUST SEE” Comedy Franchise!

Available Fall 1999
Intel, PBS to push integrated digital broadcasting

By Richard Tedesco

Intel Corp. and the Public Broadcasting Service plan to create an enhanced digital broadcasting service, with a trial by year's end and the launch—after finding another broadcast partner—in 1999.

PBS will focus on history and children's programming, enriching video content with integrated data transmitted to PCs. A pilot has been produced using Lewis and Clark footage with links to Website content on the explorers, according to John Hollar, PBS executive vice president. Hollar says that PBS expects to spend several million dollars on digitally recasting programming over the next two to three years. The entire Lewis and Clark series eventually may be digitally enhanced.

"The real point of this collaboration is doing parallel production: producing digital programming and the content to go with it," says Hollar. An agreement is near on enhancing a new children's series premiering on PBS stations this fall, he adds.

No decision has yet been made on the digital format for the signals. Intel will support any format but is still touting progressive scan over interlace. The supporting technology is the same that Intel uses for enhancing analog video signals on PC screens with a dozen broadcast and cable programmers in its Intercast project. NBC, the leading broadcaster in that project, delivers data-enhanced versions of The Tonight Show with Jay Leno for viewers who want to access background about Leno's guests while they watch on PC. Ancillary data comes through the vertical blanking interval in the broadcast signal and is accessible by menu on the PC screen. High-end Pentium machines are equipped with $150 tuner cards to receive the broadcast signals.

Zenith Electronics and Intel are working on $250 tuner cards to be used in the PBS/Intel digital trial, according to Ron Whittier, senior vice president in charge of Intel's content group. Intel also is working on all-format digital decoding with Hitachi.

Whittier describes the PBS initiative as a digital version of Intercast: "That work is now moving to provide an enhanced capability in the digital domain where video plus data can be combined in ways that are more aggressive."

Integrated digital signals also can be carried on a digital TV set. Hollar says. The point, he says, is to present "not only the program that you watch but the fully interactive experience that goes with it."

Rebo, stations plan HDTV syndication

HDTV entrepreneur Barry Rebo and six broadcast stations preparing to be pioneers in the new technology want to serve the nascent high-definition TV business with syndicated programming.

Rebo expects to have about 100 hours of diverse content shot in HDTV available for distribution next year to new digital stations. Rebo says he'll be happy if 10 stations participate; his partner in the venture, Capitol Broadcasting's WRAL-RO Raleigh, N.C., will still consider it a go if the current six stations are the sole collaborators, according to John Greene, Capitol's vice president for special broadcasting.

"The idea is to provide enough ancillary material to make sure these stations can keep lighting up an HD presentation, to augment what the networks will provide," Rebo says.

Programming candidates include the Wildlife Adventures series that Rebo is co-producing with NHK for TBS. He also is seeking available documentary of its library from super 16mm film to HDTV. NHK may bring an HDTV truck to the U.S. after the World Cup Soccer finals in June for various productions that the consortium could finance.

Ideally, Capitol would like 20 stations to participate in the consortium. It will meet this week at NAB with the six major-market stations, which have various affiliations. It garnered the group from a solicitation sent to 26 stations that had filed HDTV plans with the FCC. Capitol and the six stations also will meet with 27 PBS stations during NAB to explore common ground in programming to be developed or procured.

"Truk Lagoon: Underwater Odyssey" will air on PBS in August.

—Richard Tedesco
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Decherd’s proposes public interest plan

Deregulate the industry completely or let PBS fulfill obligations, says Belo head

By Paige Albinia

The government should look to public broadcasting to handle any additional public service obligations for digital broadcasters, says Robert Decherd, president of A.H. Belo Corp.

Decherd, a member of the Gore commission on the public interest obligations of digital broadcasters, says the government should deregulate television altogether, according to a report he will submit to the commission before its April 14 meeting.

"Intense and ever-increasing competition in the information marketplace will force broadcasters to offer high-quality, original, locally oriented programming that serves the public interest," the report says, which means that broadcasters will have to provide such programming in order to stay competitive.

But since government is unlikely to completely deregulate the television industry, broadcasters should keep their existing public interest obligations and let public broadcasting handle any additional requirements, Decherd says.

In return for accepting those responsibilities, public broadcasting would maintain its government funding, get to keep its second channel and receive supplemental funding from fees paid by broadcasters for ancillary digital services, according to the Decherd plan.

"With broadcasters required to pay the FCC for fee-based ancillary and supplementary uses of digital spectrum, funding can be made available for enhanced educational programming, public access and airtime for political candidates," the report says.

Decherd says his plan is attractive because there is something in it for everyone, and it isn’t so extreme that it divides the group. "I’ve talked to people at the Gore commission and people in the public broadcasting world," Decherd says. "I think this is an intriguing and constructive idea around which every member of the commission can rally."

FCC cuts back on paperwork

Proposes shortening forms, ‘trusting licensees’ more

By Chris McConnell

As they prepared to depart for the NAB convention last week, FCC commissioners proposed easing some of the workload on the industry’s lawyers.

A “streamlining proposal” launched by commissioners would shorten forms and cut back on the paper that stations must file with regulators.

“We’re going to trust licensees,” FCC Chairman William Kennard said of the new plan, referring to the proposal to allow broadcasters to file “certifications” rather than more lengthy documents. Other elements of the plan include:

- A proposal to eliminate the requirement that sales contracts—including sales prices—be filed with the commission as part of station transfers. Stations would still be required to include the contracts in their public inspection file.
- A proposal to allow stations to file ownership reports with the FCC every four years or when the station ownership changes. Currently stations must file those reports annually.
- A proposal to eliminate payment restrictions on the sale of unbuilt stations
- A proposal to increase construction periods for licenses to three years but narrow the grounds for extensions.

“We strongly support the commission’s effort to reduce unnecessary paperwork burdens on broadcasters,” NAB President Eddie Fritts said of the streamlining plan.

In a separate vote, commissioners also decided to change their rules to allow electronic filing of comments in most of their rulemaking proceedings. The commission said that it hopes to have the expanded electronic filing system available in June.

The Public Broadcasting Service supports the plan, but it does not feel that public broadcasters alone should provide free airtime for politicians.

Although public interest advocates don’t oppose letting a souped-up public broadcasting system take on more responsibility for airing community issues, they are wary of plans that let commercial broadcasters off the hook.

“I don’t fundamentally oppose a pay-or-play solution. But the way he’s got it, broadcasters would have to do nothing—and that I’m opposed to,” says Gigi Sohn, executive director of the nonprofit Media Access Project.

Sohn says she will recommend to the Gore commission that broadcasters pay a certain percentage of their gross revenue if they want someone else to fulfill their public interest requirements.

Uncertain that fees from broadcasters’ ancillary digital services will bring in much money, Sohn says: "There’s money in them that hills, but there ain’t no money in supplemental fees.”

'Seinfeld' syndication saga continues

Columbia TriStar Television Distribution has renewed second-cycle runs of Seinfeld on incumbent stations in Orlando, Fla., and Cleveland for more than double their original license fees, sources say.

WB affiliate WOIO(TV) Cleveland (Malrite Communications Group Inc.) have signed on for the second batch of Seinfeld reruns, which debut in 2001 (when the current run ends).

The two renewals mark the second and third deals for Seinfeld; CTGD executives sold the sitcom in New York two weeks ago to Fox O&O WNYW(TV). The New York deal with Fox was the largest single-market syndication deal in history, worth nearly $300,000 per week.

Industry experts and other syndicators say the show is likely to be sold in Los Angeles and Chicago soon. CTGD and Fox executives had no comment. —Joe Schlosser
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TV Groups
continued from page 8

written on June 30, 1997. So a question looms: As markets continue to grow, will the FCC require Fox to divest stations?

CBS, number one until losing that spot to Fox last year, slipped even further this year despite holding on to all of its properties. Paxson Communications Corp. moves into second place. The first station group in television history to own stations in each of the top 20 markets is paving the way for delivery of Chairman Lowell W. "Bud" Paxson’s new family programming network, Pax Net. Paxson remains tops in total coverage, with 61.4% of TV households (not discounting UHF stations per FCC practice). But with 55 stations it just misses first place in sheer number of stations. That distinction goes to an equally acquisition-driven Sinclair Broadcast Group Inc., now with 56 stations.

The year’s biggest upward mover is Sinclair, which jumped three places, to 12. The group also tops the list for number of local marketing agreements, with 14. There are signs that the issue of LMAs may be contentious at the FCC this year, and it remains to be seen whether Sinclair can continue to partner so freely with Glencairn Ltd. Glencairn just last week closed on a deal to buy KBTT(TV) Las Vegas, which Sinclair will manage under an LMA.

Pulitzer Broadcasting Co. (number 23) recently announced it would put its stations on the block. Hearst-Argyle Television Inc. appears to be the lead bidder for the group, but sources say Gannett Co. also is in the running. Pulitzer is expected to sell for as much as $2 billion, and acquisition of its stations will significantly alter the placement of either bidder in the top 25. Insiders expect a deal to be announced within the next few weeks.

With ongoing rule reviews at the FCC, some groups may be able to make big gains by the time next year’s top 25 rolls around. Others are sure to slip even without divesting any properties. Still others, like Fox, may find themselves in trouble with regulators even if they don’t take another step.

—Paige Albiniak and Chris McConnell contributed to this story

Closed Circuit

Wright visits FCC

NBC President Bob Wright toured the FCC last Friday to make a push for relaxed TV ownership limits and must-carry rules in the digital age. Wright also planned to discuss the network’s digital TV plans and other topics. The network president, who expected to talk with all five commissioners, also was bringing along a report on the public service work of NBC-owned stations. Joining him was NAB General Counsel Richard Cotton.

WASHINGTON

Chairmen of the board

Jim Yager, president and COO of Benedek Broadcasting, is running for chairman of the National Association of Broadcasters’ television board, and Ben Tucker, president of Retlaw Broadcasting, is running for vice chairman. Yager and Tucker are the first two names to surface as candidates for the television slots. Bill McElveen, current vice chairman of the radio board and president of WTCB(FM)/WOMG(FM)/WISW(AM) Orangeburg/Columbia, S.C., is running for chairman on the radio side. Observers say McElveen is campaigning hard and expected to win.

The terms of the occupants of those posts expire in June.

HOLLYWOOD

‘Family’ reunion

Sources say Pearson All American is still looking to bring back game show Family Feud in the near future. Attempts at signing country singer/actress Dolly Parton as host fell through before NATPE, and Pearson executives decided not to bring the show into syndication this year. But Family Feud will likely come back to television by fall 1999.

WASHINGTON

Highs and lows

Before he addresses full-power broadcasters Tuesday morning, FCC Chairman William Kennard will talk to low-power broadcasters in Las Vegas. Kennard, who recently has voiced an interest in exploring low-power radio, will speak to the Community Broadcasters Association Monday night at the Las Vegas Hilton.

NEW YORK

Baseball, shmaseball

Summer Redstone likes to talk about how the media world is dominated by Fox and movie conglomerates: Time Warner, Disney, News Corp. and, of course, Redstone’s Viacom. But Viacom is missing one thing the others have: a baseball team. Now that News Corp.’s Murdoch has bought the Los Angeles Dodgers, doesn’t Redstone need to step up and prove his media manhood? “Yes, that’s just what we need; we should switch to the most expensive programming on television instead of the kind of programming we put on MTV and VH1,” the Viacom chairman says.

NEW YORK

You can be sure...

Our favorite part of Fortune corporate groupthink columnist Stanley Bing’s new novel, “Lloyd: What Happened,” comes in the first 10 pages. Horribly hungover protagonist Lloyd steps into a hotel elevator to go to one of those terrible corporate strategy meetings, taking great comfort that the car was made by Westinghouse. “He trusted the Westinghouse name because it evoked the days when household appliances were magical objects, really big toys grownups got to play with: washing machines, dryers. Why did grown-ups get so excited about them on TV shows?” Not terribly funny unless you know that Stanley Bing is a pseudonym for Gil Schwartz, master of PR for CBS Inc., until recently was Westinghouse Corp. Take the passage as a bone to the various Westinghouse/CBS bigwigs currently speculating about which of them may have served as role models for the various loathsome executives populating Schwartz’s book.

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Must carry: must settle for DBS
Local station-carriage issue still threatens local-into-local hopes

By Paige Albiniak

If it were up to the House Commerce Committee, EchoStar would get a law this year that would allow it to retransmit local signals in local markets without full must-carry requirements.

A bill that would grant direct broadcast satellite (DBS) companies the ability to do "local-into-local," as long as they carried all the local stations in their markets, passed out of the House Judiciary Subcommittee on Courts and Intellectual Property last month. An amendment from Rep. Rick Boucher (D-Va.) to stay an increase in satellite compulsory copyright fees effectively killed the bill in that committee because of opposition by copyright holders, led by the Motion Picture Association of America (MPAA).

But the Commerce Committee—concerned about bringing competition for cable before cable rate regulation expires at the end of March 1999—is eager to take up the issue.

Even with that committee's support, however, any such bill will have a bumpy road ahead of it in a short legislative year. With lawmakers now on two weeks of spring break, no bill is in sight from House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) has proposed legislation, but it has not moved beyond that.

When Tauzin does introduce a bill, he plans to give EchoStar a window of time or a market-penetration test before it will have to adhere to full must carry. "I'm leaning toward getting that accomplished sooner or later, and that means making some provision for phased-in must carry," Tauzin said following a hearing last week.

"We need a fair and gradual system to allow satellite competitors to expand their coverage," says Rep. Cliff Stearns (R-Fla.). "It makes no sense to disallow satellite companies from entering the market just because at that instant they can't carry all the local channels."

"Is [the underlying purpose of must carry] to promote 'localism' through any and all distribution platforms?" asks House Commerce Committee Chairman Tom Bliley (R-Va.). "Or is must carry necessary only when there is a proven threat to free, over-the-air television, and if so, how does minimal DBS market penetration pose a threat to free, over-the-air television?"

For all the support, lawmakers are sure to run into strong opposition from broadcasters on any provision that gives DBS operators anything less than full must carry. That may delay any bill through this year.

The Commerce Committee also supports a proposal by Capitol Broadcasting to put all local television station signals on Ka-band satellites and spot-beam them back to their market. But Capitol doesn't plan to officially start until DBS companies are clearly permitted to retransmit local signals into local markets. From that point, Capitol says it will need 30 months to become operational.

A two-and-a-half-year wait is long enough to kill EchoStar's plan altogether, says EchoStar CEO Charlie Ergen. If EchoStar must offer all the local stations in each market it enters, it will be able to serve only five or six markets with its current satellite capacity, Ergen says, and that is not economically feasible.

Capitol Broadcasting CEO Jim
When everything works together, news travels fast.

SONY
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and is scaleable to handle the demands of HDTV.

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MPEG-2 is extremely efficient, yielding high-quality images at very low data rates. This means cost effective storage on both linear and nonlinear media. Its scaleability also affords the transmission of contribution-quality material over DS-3, microwave, or satellite services, maximizing signal quality over the given bandwidth.

With all of its advantages, it's no wonder MPEG-2 technology is being integrated into a wide range of products from many of the broadcast industry's leading manufacturers worldwide. Of course, there's one manufacturer we'd like you to consider first.

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The Betacam SX acquisition products include a dockable recorder and a full-line of one-piece camcorders. Sony's camcorders are known for their ruggedness and reliability. Betacam SX equipment continues this tradition in packages that are smaller and lighter in weight than analog Betacam camcorders. The line-up includes products supporting both 4:3 and true 16:9 aspects with IT or FIT imaging.

New CCDs and DSP processing have significantly extended low light shooting capabilities, improved overall picture quality, and added important new operational aids, including set-up cards and the Good Shot Marker™ system.
In the news business, timing is everything. Sony delivers a variety of editing solutions to meet your business demands. The Betacam SX line includes portable editors and efficient nonlinear systems, as well as more traditional linear editing products. All support the SX Good Shot Marker system, streamlining the decision-making process from acquisition to editing. The SX portable editors weigh under 30 lbs, yet include powerful features like DMC and studio-quality audio cueing capabilities. The Betacam SX nonlinear editors provide many time-saving features, including faster than real-time transfer from tape to disk. All of the SX editing systems allow easy integration of analog Betacam material into your work.

Sony also offers a wide range of newsroom servers, including the NewsCache™ system. This affordable server system takes advantage of MPEG-2 4:2:2 P@ML compression technology to deliver high quality news playback with efficient disk storage. NewsCache integrates with many popular newsroom computer systems and can grow with your news operation.

When everything works together, news travels fast. That's the idea behind the Betacam SX format. From acquisition to transmission, the complete line of Betacam SX equipment is news-ready, road-worthy, and here now.

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Goodmon argues that full must-carry requirements for DBS companies are necessary to preserve the localism of free over-the-air broadcasting. A full must-carry requirement also is essential for Goodmon’s business plan to succeed.

“Mr. Goodmon makes a good argument for making sure that when and if he or someone like him can deliver a full must-carry package, the transition is over,” Tauzin said.

A bill to stay an increase in satellite compulsory copyright fees—introduced last year by Tauzin—also stands a good chance of passing the Commerce Committee this year.

The U.S. Copyright Office last summer recommended an increase to satellite compulsory copyright fees. That agency said DBS companies should pay 27 cents per subscriber per month to retransmit distant network signals and superstations. DBS companies were paying 6 cents for distant network signals and 14 to 17.5 cents for superstations.

**Forward progress**
Local broadcasters got some encouraging words from Congress last week in their battle against the National Football League’s proposal to embargo local broadcasters from using football highlights for 24 hours, while giving ESPN exclusive rights to that footage. House Commerce Committee Chairman Tom Bliley (R-Va.) expressed concern about the plan. “[T]he NFL has the right to control the use of its product as it sees fit, but I trust the NFL will remember that Congress—and this committee in particular—are trying to encourage competition with cable.” Bliley said he will watch the FCC, where the Association of Local Television Stations filed a petition against the NFL, as the matter proceeds.

**Grumble grumble**
FCC Chairman William Kennard last week encountered some more grief from lawmakers about his interest in studying free political airtime proposals, although much less since deciding not to propose any rules for now. “I am still concerned with the intent of the commission,” Rep. Clifford Stearns (R-Fla.) said during a House Telecommunications Subcommittee hearing. While other Republicans expressed similar sentiments, Democrat Rep. Anna Eshoo of California voiced worries that the commission is backing away from the issue. “I hope you don’t blink,” Eshoo told Kennard.

Others on the panel were more interested in criticizing the commission on other fronts. Commerce Committee ranking member John Dingell (D-Mich.) chastised regulators for their treatment of Bell companies seeking to enter the long-distance market. Committee Chairman Tom Bliley (R-Va.) insisted that commissioners are not devoting enough resources to reviewing rules for possible elimination. And Subcommittee Chairman Billy Tauzin (R-La.) said the FCC has not gone far enough toward reinventing itself since the 1996 Telecommunications Act. “Why does the Mass Media Bureau need 281 employees when broadcast service is a competitive market?” Tauzin asked. “Welcome to the complaint department,” added Rep. Michael Oxley (R-Ohio).

**Time donations**
The same day that lawmakers were getting in some extra barbs about Bill Kennard’s free-airtime plans, one station group owner was unveiling its plan to pony up some time during the fall elections. Post-Newsweek Stations said all six of its TV stations will provide time to qualified gubernatorial and congressional candidates in their respective markets. The company is calling the project “Campaign ‘98: Straight Talk from the Candidates.” The Post-Newsweek stations plan to provide five-minute segments that will be assembled into a long-form, commercial-free program. Candidates will be asked why voters should vote for them. The candidates will be free to provide unedited answers. “The purpose and intent of ‘Campaign ‘98’ ... is to provide our viewers with every opportunity to go to the polls as informed voters and to challenge candidates with their responsibility to communicate with our citizens in substantial ways that go beyond the 30-second sound bite,” said Bill Ryan, president of Post-Newsweek Stations.

**Fine watch**
The FCC is still sending out fines to stations that exceed its limits on commercials during children’s programming. Late last month regulators fined WFTV(TV) in Salem, Ind., $27,500 after the station admitted exceeding the limit 106 times. “This is a very high number of violations,” the FCC said in its letter to the station. “In addition, 36 of the overages were one minute or longer in duration.”

**Yugo radio**
FCC officials are looking at more than one low-power radio plan. Regulators have been accepting comments on a microwave proposal from Nicholas and Judith Legget and have given interested parties until April 27 to submit comments. Earlier this month, the commission said it also is accepting comments on another proposal from Pompano Beach, Fla., communications consultant Rodger Skinner. Skinner’s plan calls for the creation of three classes of low-power FM radio ranging in power from 1w to 3kw. The Skinner plan also proposes ownership restrictions that would require low-power radio owners to live within 50 miles of a station’s antenna site.

**Deadline extension**
The FCC is giving broadcasters and cable operators some extra time to file their annual employment reports with the commission. FCC rules require broadcasters to carry out an Equal Employment Opportunity (EEO) program and to file annual employment reports with the commission each May. At the request of the National Association of Broadcasters, the FCC has moved the filing deadline to Sept. 30. Regulators moved the deadline so that it will coincide with a filing deadline set by the Equal Employment Opportunity Commission.
Commissioners question cable competition

Markey warns of ‘cable rate El Niño’ following regulation sunset

By Chris McConnell

At least two members of the FCC doubt that cable will be facing enough competition when the agency’s rate regulation authority expires next year.

Appearing before the House Telecommunications Subcommittee last week, FCC Chairman William Kennard and Commissioner Gloria Tristani both voiced worries about the pace of competition in cable. Tristani added that lawmakers should consider extending the commission’s ability to regulate rates “given the picture today.”

The regulators offered their thoughts in response to questions from panel members on the rising rates. With rate regulation set to expire March 31, 1997, ranking subcommittee member Edward Markey (D-Mass.) warned of an approaching “cable rate El Niño” and urged regulators to take steps before the issue reaches lawmakers.

Other commissioners voiced either differing opinions or no opinion on what government should do in response to cable rates. Commissioner Harold Furchtgott-Roth, a longtime critic of cable regulation, said he would not recommend changes to the current plan. Commissioner Michael Powell said he is not sure whether rate regulation should be extended beyond next year.

And Commissioner Susan Ness would say only that the commission is trying to push for competition and put downward pressure on cable rates.

Markey, however, maintained that the regulation sunset comes too soon, and the FCC is not adequately enforcing the rate rules while they still exist.

“These rules need major and immediate revision,” he said.

Markey also insisted that competition from DBS providers is not causing cable companies to cut their rates. Kennard agreed, stating that DBS “is not a perfect substitute for cable because of local signal problems.”

Kennard also speculated that DBS would not be providing effective competition to cable a year from now even if policymakers allowed companies to deliver local broadcast signals to their subscribers.

Kennard told lawmakers that the commission hopes to have the results of its inquiry into programming costs by this summer. But he added that the commission will have little time to implement any revised regulatory regime if the FCC’s rate regulation authority expires next March.

“The clock is ticking,” he said.

Following the hearing, Tauzin spokesman Ken Johnson that the subcommittee chairman is preparing cable legislation aimed at giving viewers “greater choice in the programs they receive.” Johnson added that Tauzin could introduce the measure in May.
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Serious about news?
**FTC backs DBS local-into-local**

By Paige Albiniak

Consumers will benefit from allowing direct broadcast satellite (DBS) companies to offer local broadcast signals in local markets, the Federal Trade Commission told the U.S. Copyright Office last week.

The agency also said that full must-carry rules, which would force satellite broadcasters to carry all local stations in all markets they serve, should not apply to DBS.

“In contrast with franchised cable operators ... DBS operators lack market power now, and they are unlikely to acquire it in the near future,” the FTC said in a statement. “In addition, must carry would have a disproportionate impact on the channel capacity of DBS operators.”

The FTC is the first significant ally for DBS company EchoStar, which argues that federal law, fuzzy on these issues, should be interpreted to allow EchoStar to beam local signals into local markets.

EchoStar last year filed a petition with the U.S. Copyright Office. The petition said that EchoStar should be able to retransmit local signals to all viewers in local markets as long as affiliate signals do not overlap.

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**Tauzin asks for network HDTV plans**

By Paige Albiniak

Broadcasters will be headed back to Capitol Hill to explain their digital TV plans once again.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) last week said he plans a hearing in which each of the Big Four networks—ABC, CBS, Fox and NBC—presents its choice of digital television format and demonstrates that format.

A second panel, consisting of consumer electronics and computer experts, would explain how those choices will affect the consumer.

“My concern from the beginning has been that there is a reason why we picked 6 [MHz]—because that’s what it took to deliver a HDTV signal,” Tauzin said.

His plan to hold the hearings followed word of Fox’s decision last week to embrace a standard-definition picture format with computer-friendly progressive scanning and to test “some” high-definition programming.

“Congress meant for them to show that signal to Americans,” Tauzin said. “Give them a chance to see it, and give them a chance to accept it or reject it. After that, whether they broadcast it just in prime time or broadcast an HDTV signal that is compressed has less relevance. In the end there may be some consequences to the broadcasters; there may be some quid pro quos we have to talk about.”

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### Pay-TV Package Rankings

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<th>Pay TV Package</th>
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<tr>
<td>1. STARZ! &amp; ENCORE THEMATIC MULTIPLEX</td>
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<tr>
<td>2. Multichannel HBO</td>
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<td>3. Multichannel SHOWTIME</td>
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*In Prime Time (Mon-Sun 8-11pm) in DIRECTV Households*
STARZ! & ENCORE THEMATIC PAY-TV PACKAGE ON DIRECTV... IN S

12.5

PRIME TIME RATING* IN

SERVICE HH (EMG adjusted rating)**

DIRECTV HH

STARZ!-ENCORE THEMATIC MULTIPLEX

5.0

6.9

MULTICHANNEL STARZ!

2.4

6.4

MULTICHANNEL HBO

5.0

Source: Nielsen Media Research, Syndicated Satellite Survey - Telephone Coincidental conducted 10/11-11/7, 1997 8:00-11:00 PM

Encore Thematic Multiplex consists of viewing to STARZ! and Encore 1 through 6. Combined Encore Thematic Multiplex consists of viewing to HBO, HBO2, HBO3 & HBO Family; Multichannel Cinemax consists of viewing to Cinemax & Cinemax2; Multichannel channel # accounts for multiple feeds.

*(MON-SUN 8-11PM)

**Service household ratings account for adjustments based on package penetrations, as estimated by EMG.
MULTIPLEX IS THE SERVICE HH OR TOTAL HH.

DIRECTV HOUSEHOLDS

SOURCE: NIELSEN SYNDICATED SATELLITE SURVEY, OCT. 1997

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www.americanradiohistory.com
TELEVISION'S REVAMPED LEADERSHIP

The nation's top 25 TV-station groups own 36% of the commercial television stations in the United States, more than twice the 17% they owned in 1995 when the maximum number of stations a group could own was 12. Although there was not a lot of place movement from last year to this year, there have been a great number of acquisitions among this elite.

Four-hundred-thirty-one stations are accounted for in this listing, up from 379 stations last year. The group's biggest mover, Sinclair Broadcast Group Inc., doubled its holdings, going from 28 stations last year to 56 this year to top the list in sheer number of stations.

Fox Television Stations Inc. tops the list again this year with an FCC total nudging the cut-off at 34.9%. Paxson Communications Corp. tops the list in terms of total coverage (not discounting UHF stations by 50%) with 61.8% of U.S. TV households, overtaking CBS for second place in FCC total.

1 Fox Television Stations Inc.
Box 900, Beverly Hills, Calif. 90213
(310) 369-2300

Mitch Stern, president/COO (pictured);
Chase Carey, chairman, CEO
Subsidiary of News Corp.; Rupert Murdoch, chairman
(NYSE: NWS)

FCC-34.9%/23 stations/Total-40.5%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA</th>
<th>Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
<tr>
<td>WNIN-TV</td>
<td>New York (Fox, ch. 5)</td>
<td>1 - 6.898</td>
<td>6.898</td>
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<tr>
<td>KTVI-TV</td>
<td>Los Angeles (Fox, ch. 11)</td>
<td>2 - 5.115</td>
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<td>WFLD-TV</td>
<td>Chicago (Fox, ch. 32)</td>
<td>3 - 3.207</td>
<td>1.6035</td>
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<td>WTXF-TV</td>
<td>Philadelphia (Fox, ch. 29)</td>
<td>4 - 2.715</td>
<td>1.3575</td>
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<td>WFTX-TV</td>
<td>Boston (Fox, ch. 25)</td>
<td>5 - 2.220</td>
<td>1.110</td>
<td></td>
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<tr>
<td>WTFN-TV</td>
<td>Washington (Fox, ch. 5)</td>
<td>7 - 1.969</td>
<td>1.969</td>
<td></td>
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<tr>
<td>KDFW-TV</td>
<td>Dallas (Fox, ch. 4)</td>
<td>8 - 1.939</td>
<td>1.939</td>
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<tr>
<td>WJBF-TV</td>
<td>Detroit (Fox, ch. 2)</td>
<td>9 - 1.819</td>
<td>1.819</td>
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</tr>
</tbody>
</table>

WAGA-TV Atlanta (Fox, ch. 5) | 10 - 1.710 | 1.710 |
KRIV-TV Houston (Fox, ch. 26) | 11 - 1.659 | 0.8295 |
WJW-TV Cleveland (Fox, ch. 8) | 13 - 1.500 | 1.500 |
WTVN-TV Tampa (Fox, ch. 13) | 15 - 1.466 | 1.466 |
KSAZ-TV Phoenix (Fox, ch. 10) | 17 - 1.316 | 1.316 |
KDFV-TV Denver (Fox, ch. 31) | 18 - 1.224 | 0.612 |
KTVK-TV St. Louis (Fox, ch. 2) | 21 - 1.132 | 1.132 |
WDAF-TV Kansas City, Mo. (Fox, ch. 4) | 31 - 0.809 | 0.809 |
WITI-TV Milwaukee (Fox, ch. 6) | 32 - 0.807 | 0.807 |
KSTU-TV Salt Lake City (Fox, ch. 13) | 36 - 0.705 | 0.705 |
WHBQ-TV Memphis (Fox, ch. 13) | 42 - 0.627 | 0.627 |
WGHF-TV Greensboro, N.C. (Fox, ch. 8) | 46 - 0.589 | 0.589 |
WBBT-TV Birmingham, Ala. (Fox, ch. 6) | 51 - 0.558 | 0.558 |
KTBC-TV Austin, Tex. (Fox, ch. 7) | 60 - 0.462 | 0.462 |

Other media holdings: Fox television network; Fox Sports Net; Fox Family Channel; 50% of Fox Kids Worldwide; FX cable network and FXM movie channel; 33% of The Golf Channel; HarperCollins Publishers (books); ASkyB (U.S. satellite service); Los Angeles Dodgers; Twentieth

April 6 1998 Broadcasting & Cable
2 Paxson Communications Corp.

601 Clearwater Park Road, West Palm Beach, Fla. 33401; (561) 659-4122
Jay Hoker, president, TV station group (pictured); Dean Goodman, president, Pax Net; Lowell W. "Bud" Paxson, chairman

(ASE: PAX)

FCC-30.9%/55 Stations/Total-61.4%

Coverage DMA Total FCC

Station Market (affil., ch.) (inTV=InfoMail

WPXW-TV New York (inTV, ch. 43) -1 - -6.686 - -3.449
WPXW-TV New York (inTV, ch. 31) -1 - -6.686 - -3.449
KPXM-TV Los Angeles (inTV, ch. 30) -2 - 5.115 - 2.557
WCRC-TV Chicago (inTV, ch. 38) -3 - 3.207 - 1.6035
WPXM-TV Philadelphia (inTV, ch. 61) -4 - 2.715 - 1.357
KPIX-TV San Francisco (inTV, ch. 65) -5 - 2.346 - 1.173
KPBX-TV Boston (inTV, ch. 60) -6 - 2.220 - 1.11
KPIXW-TV Washington (inTV, ch. 66) -7 - 1.699 - 0.9845
KPCX-TV Dallas (inTV, ch. 68) -8 - 1.939 - 0.9695
KBSX-TV Detroit (inTV, ch. 31) -9 - 1.819 - 0.9905
WPXQ-TV Atlanta (inTV, ch. 14) -10 - 1.710 - 0.855
KPBX-TV Houston (inTV, ch. 49) -11 - 1.659 - 0.8295
KWPX-TV Seattle (inTV, ch. 33) -12 - 1.546 - 0.773
KWPX-TV Cleveland (inTV, ch. 23) -13 - 1.500 - 0.750
KPMX-TV Minneapolis (inTV, ch. 41) -14 - 1.479 - 0.7395
WPXM-TV Tampa, Fla. (inTV, ch. 66) -15 - 1.466 - 0.733
KPMXW-TV Miami (inTV, ch. 35) -16 - 1.415 - 0.7075
KBPX-TV Phoenix (inTV, ch. 13) -17 - 1.316 - 1.316
KJLW-TV Phoenix (inTV, ch. 51) -17 - 1.316 - 1.316
KPCX-TV Denver (inTV, ch. 59) -18 - 1.224 - 0.612
WPXCTV (awaiting new calls) Pittsburgh (inTV, ch. 40) -19 - 1.164 - 0.582
KSDM-TV* Sacramento, Calif. (inTV, ch. 29) -20 - 1.151 - 0.5755
WQXW-TV Orlando, Fla. (inTV, ch. 56) -22 - 1.063 - 0.5315
KBSP-TV* Salem/Portland, Ore. (HSN, ch. 22) -24 - 0.997 - 0.4985
WPXQ-TV Raleigh, N.C. (inTV, ch. 62) -29 - 0.843 - 0.4215
KPEX-TV Kansas City, Mo. (inTV, ch. 50) -31 - 0.809 - 0.4045
WPXQF-TV Nashville (inTV, ch. 28) -33 - 0.806 - 0.403
KUPX-TV Salt Lake City (inTV, ch. 30) -36 - 0.705 - 0.3525
WPXQW-TV Norfolk, Va. (inTV, ch. 49) -39 - 0.649 - 0.3245
WAQG-TV Buffalo, N.Y. (inTV, ch. 51) -40 - 0.643 - 0.3215
WCCQ-TV New Orleans (HSN, ch. 49) -41 - 0.635 - 0.3175
WBQF-TV Memphis (HSN, ch. 50) -42 - 0.627 - 0.305
WPXQF-TV West Palm Beach, Fla. (inTV, ch. 67) -43 - 0.606 - 0.303
KOPF-TV Oklahoma City (inTV, ch. 62) -44 - 0.606 - 0.303
WSXQ-TX Greensboro, N.C. (inTV, ch. 16) -46 - 0.598 - 0.2945
WPXQF-TV Wilkes Barre, Pa. (inTV, ch. 64) -47 - 0.578 - 0.289
WPXQO-TV Providence, R.I. (inTV, ch. 69) -49 - 0.571 - 0.2855
WPXQF-TV Birmingham, Ala. (inTV, ch. 44) -51 - 0.556 - 0.279
WPXQF-TV Albany, N.Y. (inTV, ch. 55) -52 - 0.519 - 0.2595
WPXQF-TV Dayton, Ohio (inTV, ch. 26) -53 - 0.513 - 0.2565
KPXR-F TV Fresno, Calif. (inTV, ch. 61) -55 - 0.506 - 0.253
KXQF-TV Little Rock, Ark. (inTV, ch. 42) -56 - 0.491 - 0.2455

3 CBS Stations Inc.

51 W. 52nd St., New York, N.Y. 10019; (212) 975-4321
Jon Klein, president of CBS Television Stations (pictured); Mel Karmazin, chairman

Subsidiary of CBS Corp.; Michael H. Jordan, chairman

(NYSE: CBS)

FCC-30.8%/14 stations/Total-31.7%

Coverage DMA Total FCC

Station Market (affil., ch.) (inTV, ch. 2) New York (CBS, ch. 2) -1 - 6.898 - 6.898
KCBS-AM Los Angeles (CBS, ch. 2) -2 - 5.151 - 5.115
WBBM-AM Chicago (CBS, ch. 2) -3 - 3.207 - 3.207
KYW-AM Philadelphia (CBS, ch. 3) -4 - 2.715 - 2.715
KPIX-TV San Francisco (CBS, ch. 5) -5 - 2.346 - 2.346
WBZ-AM Boston (CBS, ch. 4) -6 - 2.220 - 2.220
WWM-TV Detroit (CBS, ch. 62) -9 - 1.819 - 0.9095
WCCD-TV Minneapolis (CBS, ch. 4) -14 - 1.479 - 1.479
WFQR-TV Miami (CBS, ch. 4) -16 - 1.415 - 1.415
KCNC-TV Denver (CBS, ch. 4) -18 - 1.234 - 1.224
KDCA-TV Pittsburgh (CBS, ch. 2) -19 - 1.154 - 1.164
WJZ-TV Baltimore (CBS, ch. 13) -23 - 1.009 - 1.009
KUTV-TV Salt Lake City (CBS, ch. 2) -36 - 0.705 - 0.705
WFRV-TV Green Bay, Wis. (CBS, ch. 5) -70 - 0.389 - 0.395

Other media interests: CBS Television and Radio networks; CBS radio station group; Eye on People cable network; Group W Satellite Communications; Group W Productions; Eyemark; CBS Enterprises; billboards; TeleNoticias (Spanish-language cable channel)
Contrary to popular belief, engineers and physicists are quite capable of celebration.
Engineers and physicists don't celebrate like the rest of us. They wait for a truly special occasion. Like developing the finest 12-bit digital camera on the market. And then they really cut loose.

Our engineers designed an advanced 12-bit Digital Signal Processor. Our physicists developed a revolutionary 16:9 CCD imager. Working together, they figured out how these innovations could give you the best picture available.

And if that weren't enough to cheer about, they made our camera SDTV-ready, with the flexibility and reliability you've come to expect from Sony. After you see what our new camera can do, you'll understand what all the celebration is about.

www.sony.com/professional and 800-635-SONY ext. ADSP
4 NBC Inc., New York
30 Rockefeller Plaza, New York, N.Y. 10112; (212) 654-4444
Scott Sassa, president, NBC television stations (pictured); Bob Wright, president/CEO
Subsidiary of General Electric Co.; John Welch Jr., chairman
(NYSE: GE)

FCC-26.9%/12 stations/Total-27.3%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Total</th>
<th>FCC</th>
</tr>
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<tbody>
<tr>
<td>WBBC-TV</td>
<td>New York (NBC, ch. 4)</td>
<td>6.898</td>
<td>6.898</td>
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<tr>
<td>KNBC-TV</td>
<td>Los Angeles (NBC, ch. 4)</td>
<td>5.115</td>
<td>5.115</td>
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<tr>
<td>WMAG-TV</td>
<td>Chicago (NBC, ch. 5)</td>
<td>3.207</td>
<td>3.207</td>
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<tr>
<td>WCJU-TV</td>
<td>Washington (NBC, ch. 10)</td>
<td>2.715</td>
<td>2.715</td>
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<tr>
<td>WRC-TV</td>
<td>Atlanta (NBC, ch. 4)</td>
<td>1.969</td>
<td>1.969</td>
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<tr>
<td>KAS-TV</td>
<td>Dallas (NBC, ch. 5)</td>
<td>1.939</td>
<td>1.939</td>
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<tr>
<td>WTVU-TV</td>
<td>Miami (NBC, ch. 6)</td>
<td>1.415</td>
<td>1.415</td>
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<tr>
<td>WNSD-TV</td>
<td>San Diego (NBC, ch. 7/39)</td>
<td>0.944</td>
<td>0.944</td>
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<tr>
<td>WRTV</td>
<td>Hartford, Conn. (NBC, ch. 3/60)</td>
<td>0.935</td>
<td>0.935</td>
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<tr>
<td>WCNM-TV</td>
<td>Raleigh-Durham, N.C. (NBC, ch. 17)</td>
<td>0.843</td>
<td>0.4215</td>
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<tr>
<td>WCMH-TV</td>
<td>Columbus, Ohio (NBC, ch. 4)</td>
<td>0.755</td>
<td>0.755</td>
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<tr>
<td>WJAR-TV</td>
<td>Providence, R.I. (NBC, ch. 10)</td>
<td>0.571</td>
<td>0.571</td>
</tr>
</tbody>
</table>

Other media interests: Tribune Entertainment (first-run TV programming); Tribune Media Services (print and broadcast news service); Knight-Ridder Tribune Information Services (news, photo and graphics service); CLTV News (Chicago cable channel); Chicago Cubs; Chicago Tribune, Fort Lauderdale Sun-Sentinel, Orlando Sentinel and Hampton Roads, Va. Daily Press newspapers; Tribune Education (educational products and services); 33% of Qwest Broadcasting LLC; 25% of The WB Network; 4% of America Online and 20% of Digital City Inc. (with AOL)

5 Tribune Broadcasting
435 N. Michigan Ave., Suite 1900, Chicago, Ill. 60611; (312) 222-3333
Dennis FitzSimons, president (pictured)
Subsidiary of Tribune Co., John Madigan, president
(NYSE: TRB)

FCC-26.5%/18 stations/Total-37.5%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Total</th>
<th>FCC</th>
</tr>
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<tbody>
<tr>
<td>WPX-TV</td>
<td>New York (WB, ch. 11)</td>
<td>6.898</td>
<td>6.898</td>
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<td>KTLA-TV</td>
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<td>5.115</td>
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<td>WGN-TV</td>
<td>Chicago (WB, ch. 9)</td>
<td>3.207</td>
<td>3.207</td>
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<td>WPHL-TV</td>
<td>Philadelphia (WB, ch. 17)</td>
<td>2.715</td>
<td>1.3575</td>
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<td>WLTV</td>
<td>Cambridge/Boston (WB, ch. 56)</td>
<td>2.220</td>
<td>1.110</td>
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<tr>
<td>KDAF-TV</td>
<td>Dallas/Fort Worth (WB, ch. 33)</td>
<td>1.939</td>
<td>0.9695</td>
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<tr>
<td>WGNX-TV</td>
<td>Atlanta (CBS, ch. 46)</td>
<td>1.710</td>
<td>0.855</td>
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<td>KHTV-TV</td>
<td>Houston (WB, ch. 39)</td>
<td>1.659</td>
<td>0.8295</td>
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<tr>
<td>KTTC-TV</td>
<td>Seattle (WB, ch. 22)</td>
<td>1.546</td>
<td>0.773</td>
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<tr>
<td>WOCL-V</td>
<td>Miami (WB, ch. 39)</td>
<td>1.415</td>
<td>0.7075</td>
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<tr>
<td>WGNM</td>
<td>Denver (WB, ch. 2)</td>
<td>1.224</td>
<td>1.224</td>
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<tr>
<td>KTLX</td>
<td>Sacramento (Fox, ch. 40)</td>
<td>1.515</td>
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<tr>
<td>WFOX</td>
<td>Indianapolis (Fox, ch. 59)</td>
<td>0.977</td>
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<td>WTCP-TV</td>
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<td>0.935</td>
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<td>WYMI</td>
<td>Grand Rapids, Mich. (Fox, ch. 17)</td>
<td>0.673</td>
<td>0.3365</td>
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<td>WSEE</td>
<td>New Orleans (ABC, ch. 26)</td>
<td>0.635</td>
<td>0.3175</td>
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<tr>
<td>WPMI</td>
<td>York/Harrisburg, Pa. (Fox, ch. 43)</td>
<td>0.601</td>
<td>0.3005</td>
</tr>
</tbody>
</table>

Local Marketing Agreement
wsec(tv)* Washington (WB, ch. 50) | 7 | 1.969 |

Other media interests: ABC Telecommunications; ABC Radio Networks; Buena Vista Distribution; cable programming and cable channels; Disney Channel, ESPN, ESPN2; international broadcast/cable services; daily and weekly newspapers; books and periodicals; software; interests in A&E, Lifetime, History Channel; joint venture with Jim Henson Productions; feature films: Hollywood Pictures, Miramax Films, Touchstone Pictures, Walt Disney Motion Pictures Group

6 ABC Inc.
77 W. 66th St., New York, N.Y. 10023-6298; (212) 456-7777
Stephen B. Burke, president of broadcasting (pictured); Lawrence J. Pollock, president of ABC-owned television stations; Preston Padden, president, ABC Television; Robert Iger, president, ABC
Subsidiary of The Walt Disney Co.; Michael Eisner, chairman
(NYSE: DIS)

FCC-23.9%/10 stations/Total-24.2%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
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<td>WABC-TV</td>
<td>New York (ABC, ch. 7)</td>
<td>6.898</td>
<td>6.898</td>
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<tr>
<td>KABC-TV</td>
<td>Los Angeles (ABC, ch. 7)</td>
<td>5.115</td>
<td>5.115</td>
</tr>
<tr>
<td>WLS-TV</td>
<td>Chicago (ABC, ch. 7)</td>
<td>3.207</td>
<td>3.207</td>
</tr>
<tr>
<td>WPHV-TV</td>
<td>Philadelphia (ABC, ch. 6)</td>
<td>2.715</td>
<td>2.715</td>
</tr>
<tr>
<td>KGTV</td>
<td>San Francisco (ABC, ch. 7)</td>
<td>2.346</td>
<td>2.346</td>
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<tr>
<td>KTRK-TV</td>
<td>Houston (ABC, ch. 13)</td>
<td>1.659</td>
<td>1.659</td>
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<tr>
<td>WVIT(V)</td>
<td>Raleigh-Durham, N.C. (ABC, ch. 11)</td>
<td>0.5065</td>
<td>0.5065</td>
</tr>
<tr>
<td>WJRT-TV</td>
<td>Flint, Mich. (ABC, ch. 12)</td>
<td>0.452</td>
<td>0.452</td>
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<tr>
<td>WCVG</td>
<td>Toledo, Ohio (ABC, ch. 13)</td>
<td>0.417</td>
<td>0.417</td>
</tr>
</tbody>
</table>

Other media holdings: ABC Television Network; ABC Radio Networks; Buena Vista Distribution; cable programming and cable channels; Disney Channel, ESPN, ESPN2; international broadcast/cable services; daily and weekly newspapers; books and periodicals; software; interests in A&E, Lifetime, History Channel; joint venture with Jim Henson Productions; feature films: Hollywood Pictures, Miramax Films, Touchstone Pictures, Walt Disney Motion Pictures Group

7 Chris-Craft Industries Inc./BHC Communications Inc./United Television Inc.
132 S. Rodeo Dr., 4th Floor, Beverly Hills, Calif. 90212-2425; (310) 281-4844
Evan C Thompson, executive vice president, Chris-Craft, and president, broadcast division (pictured); Herbert J. Siegel, chairman, Chris-Craft
(NYSE: CCN; ASE: BHC; NASDAQ: UTVI)

FCC-18.7%/10 stations/Total-21.6%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
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<td>Secaucus, N.J./New York (UPN, ch. 9)</td>
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<tr>
<td>KCOI(V)</td>
<td>Los Angeles (UPN, ch. 13)</td>
<td>5.115</td>
<td>5.115</td>
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<tr>
<td>KBIB-TV</td>
<td>San Francisco (UPN, ch. 44)</td>
<td>2.346</td>
<td>1.173</td>
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<tr>
<td>KMSP-TV</td>
<td>Minneapolis (UPN, ch. 9)</td>
<td>1.479</td>
<td>1.479</td>
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<tr>
<td>KUPF(V)</td>
<td>Phoenix (UPN, ch. 45)</td>
<td>1.316</td>
<td>0.658</td>
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<td>WRB(W)</td>
<td>Orlando, Fla. (UPN, ch. 65)</td>
<td>1.063</td>
<td>0.5315</td>
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<tr>
<td>WUTB-TV</td>
<td>Baltimore (UPN, ch. 24)</td>
<td>1.009</td>
<td>0.5045</td>
</tr>
<tr>
<td>KPTV(V)</td>
<td>Portland, Ore. (UPN, ch. 12)</td>
<td>0.997</td>
<td>0.997</td>
</tr>
<tr>
<td>KTVX(V)</td>
<td>Salt Lake City (ABC, ch. 4)</td>
<td>0.705</td>
<td>0.705</td>
</tr>
<tr>
<td>KMOL-V</td>
<td>San Antonio, Tex. (NBC, ch. 4)</td>
<td>0.682</td>
<td>0.682</td>
</tr>
</tbody>
</table>

Other media holdings: 50% of UPN network

www.americanradiohistory.com
You’ll pardon us if we make a big PRODUCTION out of this.

When Chambers Communications wanted financing for their television, cable and media production company, they auditioned a number of banks. But only one got the call. Union Bank of California. After all, we have a team dedicated solely to the communications/media business, so we have what it takes to produce results. We know the people, the technologies and the unique financial forces that drive this industry. But more than that, we have the resources to help our clients create and capture new business opportunities. That’s why Chambers selected us. And why we’re proud to be involved with their newest and most sophisticated production facility, Chambers Media Center. Every day finds us dialed in to something new. Stay tuned.
The new Origin video computing platform.
It's about time.
It's about
Introducing the Origin™ video computing platform from Silicon Graphics. It’s time you had everything you wanted, everything you needed and everything your competitors didn’t want you to have in one, rack-mountable, digital broadcast platform.

Time will tell which digital video formats become the standards of our industry, so the Origin platform supports them all. From the biggest uncompressed formats to the most multi-channel playout streams, from HDTV to low bit-rate MPEG, run them all today.

Time also changes everything, so we’ve given the Origin platform more scalability and flexibility than any dedicated box. Store months of on-line video, fast-network to any local desktop, run world-class applications, support standard automation systems and StudioCentral™ asset management environment. Want advanced graphics? Origin will let you add it. That’s power and flexibility.

When you’re ready to see what the best system in the industry can do, visit us on the Web. But don’t wait too long. Time is money and of the two, we can only make you more of the latter.

SiliconGraphics
**Gannett Broadcasting**

1100 Wilson Boulevard, Arlington, Va. 22234; (703) 284-6760

Cecil L. Walker, president/CEO (pictured)
Subsidiary of Gannett Co.; John Curley, chairman/CEO
(NYSE: GCI)

### FCC-16.5%/19 stations/Total-16.6%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Coverage</th>
<th>Total FCC Coverage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WUSA-TV</td>
<td>Washington (CBS, ch. 9)</td>
<td>7.0 - 1.969 - 1.969</td>
<td></td>
</tr>
<tr>
<td>WXIA-TV</td>
<td>Atlanta (NBC, ch. 11)</td>
<td>10.0 - 1.710 - 1.710</td>
<td></td>
</tr>
<tr>
<td>WKYC-TV</td>
<td>Cleveland (NBC, ch. 3)</td>
<td>13.0 - 1.500 - 1.500</td>
<td></td>
</tr>
<tr>
<td>KARE-TV</td>
<td>Minneapolis (NBC, ch. 11)</td>
<td>14.0 - 1.479 - 1.479</td>
<td></td>
</tr>
<tr>
<td>WTPS-TV</td>
<td>Tampa, Fla. (CBS, ch. 10)</td>
<td>15.0 - 1.466 - 1.466</td>
<td></td>
</tr>
<tr>
<td>KPHN-TV*</td>
<td>Mesa/Phoenix, Ariz. (NBC, ch. 12)</td>
<td>and satellite KNZV-TV (NBC, ch. 2)</td>
<td>(and satellites KNZV-TV [NBC, ch. 2])</td>
</tr>
<tr>
<td>KUSA-TV</td>
<td>Denver (NBC, ch. 9)</td>
<td>18.0 - 1.224 - 1.224</td>
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<tr>
<td>KSOK-TV</td>
<td>St. Louis (NBC, ch. 5)</td>
<td>21.0 - 1.132 - 1.132</td>
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<tr>
<td>WZM-MTV</td>
<td>Grand Rapids, Mich. (ABC, ch. 13)</td>
<td>37.0 - 0.673 - 0.673</td>
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<tr>
<td>WGRZ-TV</td>
<td>Buffalo, N.Y. (NBC, ch. 2)</td>
<td>40.0 - 0.843 - 0.843</td>
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<tr>
<td>WFMY-TV</td>
<td>Greensboro, N.C. (CBS, ch. 2)</td>
<td>46.0 - 0.539 - 0.539</td>
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<tr>
<td>WTLV-TV</td>
<td>Jacksonville, Fla. (NBC, ch. 12)</td>
<td>54.0 - 0.513 - 0.513</td>
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<tr>
<td>KTHV-TV</td>
<td>Little Rock, Ark. (CBS, ch. 11)</td>
<td>56.0 - 0.491 - 0.491</td>
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<tr>
<td>KVUE-TV</td>
<td>Austin, Tex. (ABC, ch. 24)</td>
<td>60.0 - 0.462 - 0.462</td>
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<tr>
<td>WBBR-TV</td>
<td>Knoxville, Tenn. (NBC, ch. 10)</td>
<td>64.0 - 0.450 - 0.450</td>
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<td>WSCS-TV</td>
<td>Portland, Me. (NBC, ch. 6)</td>
<td>80.0 - 0.357 - 0.357</td>
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<tr>
<td>WLTX-TV*</td>
<td>Columbus, S.C. (CBS, ch. 19)</td>
<td>88.0 - 0.310 - 0.310</td>
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<tr>
<td>WMRA-TV</td>
<td>Macon, Ga. (CBS, ch. 12)</td>
<td>123.0 - 0.208 - 0.208</td>
<td></td>
</tr>
<tr>
<td>WLBE-TV</td>
<td>Bangor (NBC, ch. 2)</td>
<td>155.0 - 0.130 - 0.130</td>
<td></td>
</tr>
</tbody>
</table>

Other media holdings: USA Today; Gannett newspapers

---

**USA Broadcasting Inc.**

1 HSN Drive, St. Petersburg, Fla. 33729; (813) 572-8585

Jon Miller, president and CEO (pictured)
Subsidiary of USA Networks Inc., Barry Diller, chairman
(NASDAQ: USAI)

### FCC-15.5%/13 stations/Total-31%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Coverage</th>
<th>Total FCC Coverage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHSE-TV</td>
<td>New York (HSN, ch. 68) (and satellite)</td>
<td>- 1 - 6.898 - 3.449</td>
<td></td>
</tr>
<tr>
<td>KHC-S-TV</td>
<td>Los Angeles (HSN, ch. 48)</td>
<td>2.0 - 5.115 - 2.5575</td>
<td></td>
</tr>
<tr>
<td>WEHS-TV</td>
<td>Chicago (HSN, ch. 60)</td>
<td>3.0 - 3.207 - 1.6035</td>
<td></td>
</tr>
<tr>
<td>WHEPV-TV</td>
<td>Philadelphia (HSN, ch. 65)</td>
<td>4.0 - 2.715 - 1.3575</td>
<td></td>
</tr>
<tr>
<td>WHSB-TV</td>
<td>Boston (HSN, ch. 66)</td>
<td>6.0 - 2.220 - 1.110</td>
<td></td>
</tr>
<tr>
<td>KISS-TV</td>
<td>Dallas (HSN, ch. 49)</td>
<td>8.0 - 1.939 - 0.9695</td>
<td></td>
</tr>
<tr>
<td>WGOM-MTV*</td>
<td>Atlanta (HSN, ch. 34)</td>
<td>10.0 - 1.710 - 0.855</td>
<td></td>
</tr>
<tr>
<td>KIHS-TV</td>
<td>Houston (HSN, ch. 67)</td>
<td>11.0 - 1.659 - 0.8295</td>
<td></td>
</tr>
<tr>
<td>WBGS-TV</td>
<td>Cleveland (HSN, ch. 61)</td>
<td>13.0 - 1.500 - 0.750</td>
<td></td>
</tr>
<tr>
<td>WBHS-TV</td>
<td>Tampa, Fla. (HSN, ch. 50)</td>
<td>15.0 - 1.466 - 0.733</td>
<td></td>
</tr>
<tr>
<td>WYHS-TV</td>
<td>Miami (HSN, ch. 69)</td>
<td>16.0 - 1.415 - 0.7075</td>
<td></td>
</tr>
<tr>
<td>WBSF-TV*</td>
<td>Orlando, Fla. (HSN, ch. 43)</td>
<td>22.0 - 1.063 - 0.5315</td>
<td></td>
</tr>
</tbody>
</table>

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**Univision Television Group Inc.**

1999 Avenue of the Stars, Suite 3050, Los Angeles, Calif. 90067; (310) 556-7600

Michael Wortman and Thomas Arnost, co-presidents, Univision Television Group (photos not available); A. Jerrold Perenchio, chairman (pictured)
(NYSE: UVN)

### FCC-13.5%/13 stations/Total-27%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Coverage</th>
<th>Total FCC Coverage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WTVX-TV</td>
<td>New York (Uni, ch. 41)</td>
<td>- 1 - 6.898 - 3.449</td>
<td></td>
</tr>
<tr>
<td>KXEM-TV</td>
<td>Los Angeles (Uni, ch. 34)</td>
<td>- 2 - 5.115 - 2.5575</td>
<td></td>
</tr>
<tr>
<td>WGBO-TV</td>
<td>Chicago (Uni, ch. 66)</td>
<td>- 3 - 3.207 - 1.6035</td>
<td></td>
</tr>
<tr>
<td>KTVV-TV</td>
<td>San Francisco (Uni, ch. 14)</td>
<td>- 5 - 2.346 - 1.173</td>
<td></td>
</tr>
<tr>
<td>KUVN-TV</td>
<td>Dallas (Uni, ch. 23)</td>
<td>- 8 - 1.939 - 0.9695</td>
<td></td>
</tr>
<tr>
<td>KLUN-TV</td>
<td>Houston (Uni, ch. 45)</td>
<td>- 11 - 1.659 - 0.8295</td>
<td></td>
</tr>
<tr>
<td>WTLV-TV*</td>
<td>Miami (Uni, ch. 23)</td>
<td>- 16 - 1.415 - 0.7075</td>
<td></td>
</tr>
<tr>
<td>KTVW-TV</td>
<td>Phoenix (Uni, ch. 33)</td>
<td>- 17 - 1.316 - 0.658</td>
<td></td>
</tr>
<tr>
<td>KDIVS-TV</td>
<td>Sacramento, Calif. (Uni, ch. 19)</td>
<td>- 20 - 1.151 - 0.5755</td>
<td></td>
</tr>
<tr>
<td>KWEX-TV</td>
<td>San Antonio, Tex. (Uni, ch. 41)</td>
<td>- 30 - 0.662 - 0.331</td>
<td></td>
</tr>
<tr>
<td>KLZU-TV</td>
<td>Albuquerque, N.M. (Uni, ch. 41)</td>
<td>- 48 - 0.572 - 0.286</td>
<td></td>
</tr>
</tbody>
</table>

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**A.H. Belo Corp.**

400 South Record Street, Dallas, Tex. 75202; (214) 977-6606

Ward L. Huey Jr., vice chairman/president (pictured); Robert W. Decherd, chairman/president/CEO/4.4% owner
(NYSE: BLC)
With industry-leading media bankers, capital-raising capabilities and research for broadcasters, Credit Suisse First Boston is playing a leading role in financing and advising television and radio companies. It's what you'd expect from a truly world class global investment bank.
High-speed transfer

Compatible with Betacam SP® and Betacam SX® formats

News-friendly GUI

www.americanradiohistory.com
Congratulations, your newsroom is already up-to-speed on our new non-linear editor.

Anyone who's ever used a Sony "jog knob" or hit the mark-in/mark-cut buttons is ready to edit on the new non-linear DNE-1000. Which means your entire newsroom can immediately begin enjoying the efficiency and creativity of non-linear editing. So go ahead, add real-time transitions, import new footage at high-speed, or create multiple versions of a story. Experience all the ways the DNE-1000 brings new creative potential to your news programming.

And since it operates as a stand-alone system or part of a network, the DNE-1000 also provides an easy transition to a non-linear newsroom. For more information, call 1-800-635-SONY, ext. DNE or visit our website at www.sony.com/professional. And lead the way to a higher standard in news programming.
12 Sinclair Broadcast Group Inc.  
2000 W. 41st St., Baltimore, Md. 21211: (410) 467-5000 
David D. Smith, president/28.1% owner (pictured)  
(NASDAQ: SBGI) 
**FCC-13%/56 stations/Total-22.4%**

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Coverage</th>
<th>Total FCC</th>
<th>Coverage</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLGT-TV</td>
<td>Minneapolis (WB, ch. 23)</td>
<td>14 - 1.479 - 0.7395</td>
<td>1.144</td>
<td>---</td>
</tr>
<tr>
<td>WPGB-TV</td>
<td>Pittsburgh (Fox, ch. 53)</td>
<td>19 - 1.164 - 0.532</td>
<td>0.73</td>
<td>---</td>
</tr>
<tr>
<td>KDVR-TV</td>
<td>Sacramento, Calif. (CBS, ch. 13)</td>
<td>20 - 1.151 - 1.151</td>
<td>1.22</td>
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</tr>
<tr>
<td>KSDK-TV</td>
<td>St. Louis (ABC, ch. 30)</td>
<td>21 - 1.132 - 0.566</td>
<td>0.88</td>
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</tr>
<tr>
<td>WBBF-TV</td>
<td>Baltimore (Fox, ch. 45)</td>
<td>23 - 1.009 - 0.5045</td>
<td>0.78</td>
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<tr>
<td>WTTV-TV</td>
<td>Indianapolis (Ind., ch. 4) (satellite)</td>
<td>25 - 0.977 - 0.977</td>
<td>0.86</td>
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<tr>
<td>WLFL-TV</td>
<td>Raleigh-Durham, N.C. (Fox, ch. 22)</td>
<td>29 - 0.843 - 0.4215</td>
<td>0.73</td>
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</tr>
<tr>
<td>WSTR-TV</td>
<td>Cincinnati (WB, ch. 64)</td>
<td>30 - 0.814 - 0.407</td>
<td>0.75</td>
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<tr>
<td>KSAT-TV</td>
<td>Kansas City, Mo. (WB, ch. 62)</td>
<td>31 - 0.809 - 0.4045</td>
<td>0.79</td>
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<tr>
<td>WCGV-TV</td>
<td>Milwaukee (Ind., ch. 24)</td>
<td>32 - 0.807 - 0.4035</td>
<td>0.81</td>
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</tr>
<tr>
<td>WTVT-TV</td>
<td>Nashville (Fox, ch. 17)</td>
<td>33 - 0.806 - 0.403</td>
<td>0.80</td>
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</tr>
<tr>
<td>WTTV-TV</td>
<td>Columbus, Ohio (Fox, ch. 28)</td>
<td>34 - 0.755 - 0.3775</td>
<td>0.76</td>
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<tr>
<td>WLCS-TV</td>
<td>Ashevile, N.C./Greenville, S.C. (ABC, ch. 13)</td>
<td>35 - 0.733 - 0.733</td>
<td>0.72</td>
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<tr>
<td>KABB-TV</td>
<td>San Antonio, Tex. (Fox, ch. 29)</td>
<td>38 - 0.662 - 0.331</td>
<td>0.69</td>
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<tr>
<td>WTOV-TX</td>
<td>Norfolk, Va. (Fox, ch. 33)</td>
<td>39 - 0.649 - 0.3245</td>
<td>0.68</td>
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<tr>
<td>WUTV-TX</td>
<td>Buffalo, N.Y. (Fox, ch. 29)</td>
<td>40 - 0.643 - 0.3215</td>
<td>0.68</td>
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<tr>
<td>KOCB-TV</td>
<td>Oklahoma City (WB, ch. 34)</td>
<td>40 - 0.606 - 0.303</td>
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<tr>
<td>KOKH-TV</td>
<td>Oklahoma City (Fox, ch. 25)</td>
<td>44 - 0.606 - 0.303</td>
<td>0.63</td>
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</tr>
<tr>
<td>WXLV-TV</td>
<td>Greensboro/Winston-Salem, N.C. (ABC, ch. 45)</td>
<td>46 - 0.589 - 0.2945</td>
<td>0.59</td>
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<tr>
<td>WTTV-TV</td>
<td>Birmingham, Ala. (WB, ch. 21)</td>
<td>51 - 0.558 - 0.279</td>
<td>0.56</td>
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<tr>
<td>WKFE-TX</td>
<td>Dayton, Ohio (NBC, ch. 22)</td>
<td>53 - 0.513 - 0.2565</td>
<td>0.53</td>
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</tr>
<tr>
<td>WRGT-TV</td>
<td>Dayton, Ohio (Fox, ch. 45)</td>
<td>53 - 0.513 - 0.2565</td>
<td>0.53</td>
<td>---</td>
</tr>
<tr>
<td>WCHS-TV</td>
<td>Charleston, W.Va. (ABC, ch. 8)</td>
<td>57 - 0.490 - 0.490</td>
<td>0.51</td>
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<tr>
<td>WWAH-TV</td>
<td>Charleston, W.Va. (Fox, ch. 11)</td>
<td>57 - 0.490 - 0.490</td>
<td>0.51</td>
<td>---</td>
</tr>
<tr>
<td>WRLH-TV</td>
<td>Richmond, Va. (Fox, ch. 35)</td>
<td>59 - 0.468 - 0.234</td>
<td>0.47</td>
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</tr>
<tr>
<td>KUPN-TV</td>
<td>Las Vegas (WB, ch. 21)</td>
<td>61 - 0.460 - 0.230</td>
<td>0.47</td>
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</tr>
<tr>
<td>WEAR-TV</td>
<td>Mobile, Ala./Pensacola, Fla. (ABC, ch. 3)</td>
<td>62 - 0.459 - 0.459</td>
<td>0.46</td>
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<tr>
<td>WSMN-TV</td>
<td>Flint/Saginaw, Mich. (Fox, ch. 66)</td>
<td>63 - 0.452 - 0.226</td>
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<tr>
<td>WOXK-TV</td>
<td>Lexington, Ky. (Fox, ch. 56)</td>
<td>67 - 0.411 - 0.2055</td>
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<tr>
<td>KDSM-TV</td>
<td>Des Moines, Iowa (Fox, ch. 17)</td>
<td>69 - 0.392 - 0.196</td>
<td>0.39</td>
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<tr>
<td>WSYT-TV</td>
<td>Syracuse, N.Y. (Fox, ch. 68)</td>
<td>72 - 0.386 - 0.193</td>
<td>0.39</td>
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<tr>
<td>WUPF-TV</td>
<td>Rochester, N.Y. (Fox, ch. 31)</td>
<td>75 - 0.375 - 0.1875</td>
<td>0.38</td>
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<tr>
<td>KBSI-TV</td>
<td>Paducah/Cape Girardeau, Mo. (Fox, ch. 23)</td>
<td>79 - 0.362 - 0.181</td>
<td>0.36</td>
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</tr>
<tr>
<td>WMSN-TV</td>
<td>Madison, Wis. (Fox, ch. 47)</td>
<td>84 - 0.323 - 0.1615</td>
<td>0.32</td>
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<tr>
<td>WEMT-TV</td>
<td>Tri-Cities, Tenn. (Fox, ch. 39)</td>
<td>93 - 0.294 - 0.147</td>
<td>0.29</td>
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</tr>
<tr>
<td>KETV-TV</td>
<td>Tyler/Longview, Tex. (NBC, ch. 56) (satellite)</td>
<td>---</td>
<td>---</td>
<td>0.28</td>
</tr>
<tr>
<td>KLBB-TV</td>
<td>NBC, ch. 19</td>
<td>107 - 0.235 - 0.1175</td>
<td>0.24</td>
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</tr>
<tr>
<td>WYZZ-TV</td>
<td>Peoria, Ill. (Fox, ch. 43)</td>
<td>110 - 0.230 - 0.115</td>
<td>0.23</td>
<td>---</td>
</tr>
</tbody>
</table>

13 Paramount Stations Group Inc.  
555 Melrose Ave., Hollywood, Calif. 90038; (213) 956-8100 
Anthony Cassara, president, Paramount Stations Group Inc. (pictured); Kerry McCluggage, chairman, Paramount TV Group 
Subsidiary of Viacom International Inc.; Sumner M. Redstone, president/66.6% owner (ASE: VIA) 
**FCC-12%/17 stations/Total-24.4%**

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA Coverage</th>
<th>Total FCC</th>
<th>Coverage</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPSG-TV</td>
<td>Philadelphia (UPN, ch. 57)</td>
<td>4 - 2.715 - 1.3575</td>
<td>1.34</td>
<td>---</td>
</tr>
<tr>
<td>WBSK-TV</td>
<td>Boston (UPN, ch. 38)</td>
<td>6 - 2.220 - 1.110</td>
<td>1.1</td>
<td>---</td>
</tr>
<tr>
<td>WDCN-TV</td>
<td>Washington (UPN, ch. 20)</td>
<td>7 - 1.969 - 0.9845</td>
<td>0.98</td>
<td>---</td>
</tr>
<tr>
<td>KTAT-TV</td>
<td>Dallas (UPN, ch. 21)</td>
<td>8 - 1.939 - 0.9695</td>
<td>0.97</td>
<td>---</td>
</tr>
<tr>
<td>WJOS-TV</td>
<td>Detroit (UPN, ch. 50)</td>
<td>9 - 1.819 - 0.9095</td>
<td>0.91</td>
<td>---</td>
</tr>
<tr>
<td>WPJL-TV</td>
<td>Atlanta (UPN, ch. 69)</td>
<td>10 - 1.710 - 0.855</td>
<td>0.85</td>
<td>---</td>
</tr>
<tr>
<td>KTATV</td>
<td>Houston (UPN, ch. 20)</td>
<td>11 - 1.659 - 0.8295</td>
<td>0.83</td>
<td>---</td>
</tr>
<tr>
<td>KSTV</td>
<td>Tucson/Seattle, Wash. (UPN, ch. 11)</td>
<td>12 - 1.546 - 1.546</td>
<td>1.54</td>
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<tr>
<td>WTOL</td>
<td>Tampa/St. Petersburg, Fla. (UPN, ch. 44)</td>
<td>15 - 1.466 - 0.733</td>
<td>0.73</td>
<td>---</td>
</tr>
<tr>
<td>WBSF</td>
<td>Miami (UPN, ch. 33)</td>
<td>16 - 1.415 - 0.7075</td>
<td>0.71</td>
<td>---</td>
</tr>
<tr>
<td>KPWR</td>
<td>Sacramento, Calif. (UPN, ch. 31)</td>
<td>20 - 1.151 - 0.5755</td>
<td>0.58</td>
<td>---</td>
</tr>
<tr>
<td>WNDN</td>
<td>Indianapolis (UPN, ch. 23)</td>
<td>25 - 0.977 - 0.4885</td>
<td>0.49</td>
<td>---</td>
</tr>
<tr>
<td>WJWT</td>
<td>Norfolk/Portsmouth, Va. (UPN, ch. 27)</td>
<td>39 - 0.649 - 0.3245</td>
<td>0.32</td>
<td>---</td>
</tr>
<tr>
<td>WHHO</td>
<td>Columbus, Ohio (WB/UPN, ch. 53)</td>
<td>34 - 0.755 - 0.3775</td>
<td>0.38</td>
<td>---</td>
</tr>
<tr>
<td>WPFL</td>
<td>New Orleans (UPN, ch. 54)</td>
<td>41 - 0.635 - 0.3175</td>
<td>0.32</td>
<td>---</td>
</tr>
<tr>
<td>KTLV</td>
<td>Oklahoma City (UPN, ch. 43)</td>
<td>44 - 0.606 - 0.303</td>
<td>0.3</td>
<td>---</td>
</tr>
</tbody>
</table>

Local Marketing Agreements

Other media holdings: 50% of UPN network; Cable networks: MTV, VH1, Comedy Central, Nickelodeon, Nick at Night and TV Land; Simon & Schuster (book publisher); Blockbuster Video

www.americanradiohistory.com
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FINOVA Capital Corporation
(312) 322-7233

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Mediahighway system™
The technological revolution that changes the way you watch TV.

Remember when people would watch TV slumped in an armchair? The invention of digital TV is radically changing the way people view television. With digital TV you're not just a viewer anymore, you're part of the action. Digital TV means clearer images and crisper sound, more programs to choose from. And genuine interactivity. It's not a dream, it's already a tried and true reality. In Europe for instance, two million European households have already gone digital. 70% of which use Mediahighway system™ technologies. With interactivity, viewers benefit from all the new services provided by television operators. You can customize programming via TV guides, access pay-per-view, home shopping, and even download software or surf the Internet.

And to protect subscribers, Mediahighway™ can be totally secured via an access system such as Mediaguard™. Philips, Sony, Pioneer, Pace, Dassault, Nokia, Kenwood, Anam, Italtel, Samsung are already manufacturing Mediahighway™ terminals — and the list of interested manufacturers is getting longer everyday. Designed to evolve, Mediahighway system™ will be introducing a new generation of digital terminals by the end of the year. It includes a virtual machine and a MHEG universal graphics interpreter, in keeping with recommendations by DAVIC and various standardization organizations. Designed to provide open access to a full range of digital services, subscribers will be able to hook-up their terminals to TV sets, VCRs, camcorders, stereo equipment, computers and portable phones. Internet access will not even require a PC anymore; you'll be able to surf the Web directly from your TV set. That's why the way you view television will never be the same. Even if you interact from your armchair.

See us at NAB' 98 - Booth S 9420
14 Telemundo Group Inc.
2290 W. 8th Ave., Hialeah, Fla. 33010; 305-884-8200
Roland A. Hernandez, president/CEO (pictured)
(NASDAQ: TLMD)

FCC-10.7%/8 Stations/Total-21.3%
TM=Telemundo

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affili., ch.)</th>
<th>DMA</th>
<th>Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
<tr>
<td>WNUJ-TV</td>
<td>New York (TM, ch. 47)</td>
<td>6.898</td>
<td>3.449</td>
<td></td>
</tr>
<tr>
<td>KVEA-TV</td>
<td>Los Angeles (TM, ch. 52)</td>
<td>5.115</td>
<td>2.557</td>
<td></td>
</tr>
<tr>
<td>WSNF-TV</td>
<td>Chicago (TM, ch. 44)</td>
<td>3.207</td>
<td>1.6305</td>
<td></td>
</tr>
<tr>
<td>KTST-TV</td>
<td>San Francisco (TM, ch. 48)</td>
<td>2.346</td>
<td>1.173</td>
<td></td>
</tr>
<tr>
<td>KTMD-TV</td>
<td>Houston (TM, ch. 48)</td>
<td>1.659</td>
<td>0.8295</td>
<td></td>
</tr>
<tr>
<td>WSPD-TV</td>
<td>Miami/Fort Lauderdale (TM, ch. 51)</td>
<td>1.415</td>
<td>0.7075</td>
<td></td>
</tr>
<tr>
<td>KEDA-TV</td>
<td>San Antonio, Tex. (TM, ch. 60)</td>
<td>0.662</td>
<td>0.331</td>
<td></td>
</tr>
<tr>
<td>WQAG-TV</td>
<td>San Juan, P.R. (TM, ch. 2)</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Other media holdings: Univision network

15 Hearst-Argyle Television Inc.
959 Eighth Ave., New York, N.Y. 10019; (212) 649-2300
David Barrett, vice president (pictured);
Bob Marbut, chairman/co-CEO; John G. Conomikes, president/co-CEO
Subsidiary of Hearst Corp., 77% owner; Frank A. Bennack Jr., president/CEO
(NASDAQ: HATV)

FCC-8.6%/16 Stations/Total-10.9%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affili., ch.)</th>
<th>DMA</th>
<th>Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCVB-TV</td>
<td>Boston (ABC, ch. 5)</td>
<td>2.220</td>
<td>2.220</td>
<td></td>
</tr>
<tr>
<td>WMWB-TV</td>
<td>Tampa/St. Petersburg, Fla. (Ind., ch. 32)</td>
<td>1.466</td>
<td>0.733</td>
<td></td>
</tr>
<tr>
<td>WTAC-TV</td>
<td>Pittsburgh (ABC, ch. 4)</td>
<td>1.164</td>
<td>1.164</td>
<td></td>
</tr>
<tr>
<td>WBAI-TV</td>
<td>Baltimore (NBC, ch. 11)</td>
<td>1.009</td>
<td>1.009</td>
<td></td>
</tr>
<tr>
<td>WLWT-TV</td>
<td>Cincinnati (NBC, ch. 5)</td>
<td>0.814</td>
<td>0.814</td>
<td></td>
</tr>
<tr>
<td>KMBC-TV</td>
<td>Kansas City, Mo. (ABC, ch. 9)</td>
<td>0.809</td>
<td>0.809</td>
<td></td>
</tr>
<tr>
<td>WSNF-TV</td>
<td>Milwaukee (ABC, ch. 12)</td>
<td>0.807</td>
<td>0.807</td>
<td></td>
</tr>
<tr>
<td>WPBF-TV</td>
<td>West Palm Beach, Fla. (ABC, ch. 25)</td>
<td>0.606</td>
<td>0.303</td>
<td></td>
</tr>
<tr>
<td>KDOC-TV</td>
<td>Oklahoma City (ABC, ch. 5)</td>
<td>0.460</td>
<td>0.460</td>
<td></td>
</tr>
<tr>
<td>KTVI-TV</td>
<td>Honolulu (ABC, ch. 4) (and satellites wgho-[tv] [ABC, ch. 13] and kmau-[tv] [ABC, ch. 12])</td>
<td>0.388</td>
<td>0.388</td>
<td></td>
</tr>
<tr>
<td>WAPT-TV*</td>
<td>Jackson, Miss. (ABC, ch. 16)</td>
<td>0.303</td>
<td>0.303</td>
<td></td>
</tr>
<tr>
<td>WPTZ-TV*</td>
<td>Burlington, Vt. (NBC, ch. 5) (and satellite wnewe-[tv] [NBC, ch. 31])</td>
<td>0.298</td>
<td>0.298</td>
<td></td>
</tr>
<tr>
<td>KHSB-TV*</td>
<td>Fort Smith, Ark. (and satellite kwoz-[tv] [ABC, ch. 29])</td>
<td>0.121</td>
<td>0.1105</td>
<td></td>
</tr>
<tr>
<td>KSBW-TV*</td>
<td>Salinas/Monterey, Calif. (NBC, ch. 8)</td>
<td>0.211</td>
<td>0.211</td>
<td></td>
</tr>
</tbody>
</table>

Local Marketing Agreement
KCMV-TV Kansas City, Mo. (Ind., ch. 29) - 31 - .809

Other media holdings: Hearst owns Hearst newspapers and is a partner with ABC in ESPN, Lifetime Television and A&E cable networks; with Continental Cablevision in New England Cable News

16 Cox Broadcasting Inc.
1400 Lake Hearn Drive, Atlanta, Ga. 30348; (404) 843-5000
Andrew S. Fisher, executive vice president, television affiliates (pictured, r) and Kevin O'Brain, executive vice president, independent group/Fox (pictured, l); Nicholas D. Trigony, president Subsidiary of Cox Enterprises Inc.; James C. Kennedy, chairman

FCC-9.6%/9 stations/Total-9.7%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affili., ch.)</th>
<th>DMA</th>
<th>Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
<tr>
<td>KTVU-TV</td>
<td>San Francisco/Oakland (Fox, ch. 2)</td>
<td>2.346</td>
<td>2.346</td>
<td></td>
</tr>
<tr>
<td>WSB-TV</td>
<td>Atlanta (ABC, ch. 2)</td>
<td>1.710</td>
<td>1.710</td>
<td></td>
</tr>
<tr>
<td>KIRO-TV</td>
<td>Seattle (CBS, ch. 7)</td>
<td>1.546</td>
<td>1.546</td>
<td></td>
</tr>
<tr>
<td>WPXI-TV</td>
<td>Pittsburgh (NBC, ch. 11)</td>
<td>1.164</td>
<td>1.164</td>
<td></td>
</tr>
<tr>
<td>WPTF-TV</td>
<td>Orlando, Fla. (ABC, ch. 9)</td>
<td>0.858</td>
<td>0.858</td>
<td></td>
</tr>
<tr>
<td>WSDC-TV</td>
<td>Charlotte, N.C. (ABC, ch. 9)</td>
<td>0.513</td>
<td>0.513</td>
<td></td>
</tr>
<tr>
<td>WHO-TV</td>
<td>Dayton, Ohio (CBS, ch. 7)</td>
<td>0.270</td>
<td>0.270</td>
<td></td>
</tr>
<tr>
<td>KFOX-TV</td>
<td>El Paso, Tex. (Fox, ch. 14)</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>KRXX-TV</td>
<td>Reno (Fox, ch. 11)</td>
<td>0.220</td>
<td>0.220</td>
<td></td>
</tr>
</tbody>
</table>

Joint sales and local marketing agreements

17 Young Broadcasting Inc.
599 Lexington Ave., 47th Floor, New York, N.Y. 10022; (212) 754-7000
Ronald J. Kwasknick, president (pictured); Vincent Young, chairman/7.8% owner (NASDAQ: YBTVA)

FCC-9.1%/15 Stations/Total-9.2%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affili., ch.)</th>
<th>DMA</th>
<th>Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCAI-TV</td>
<td>Los Angeles (Ind., ch. 9)</td>
<td>5.115</td>
<td>5.115</td>
<td></td>
</tr>
<tr>
<td>WKNV-TV</td>
<td>Nashville, Tenn. (ABC, ch. 2)</td>
<td>0.806</td>
<td>0.806</td>
<td></td>
</tr>
<tr>
<td>WTEN-TV</td>
<td>Albany, N.Y. (ABC, ch. 10) (and satellite wcoi-[tv] [ABC, ch. 19])</td>
<td>0.519</td>
<td>0.519</td>
<td></td>
</tr>
<tr>
<td>WRIC-TV</td>
<td>Richmond, Va. (ABC, ch. 8)</td>
<td>0.468</td>
<td>0.468</td>
<td></td>
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<tr>
<td>WATE-TV</td>
<td>Knoxville, Tenn. (ABC, ch. 6)</td>
<td>0.450</td>
<td>0.450</td>
<td></td>
</tr>
<tr>
<td>WBAY-TV</td>
<td>Green Bay, Wis. (ABC, ch. 2)</td>
<td>0.389</td>
<td>0.389</td>
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</tr>
<tr>
<td>KWQC-TV</td>
<td>Davenport, Iowa (ABC, ch. 6)</td>
<td>0.306</td>
<td>0.306</td>
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</tr>
<tr>
<td>WJLN-TV</td>
<td>Lansing, Mich. (CBS, ch. 6)</td>
<td>0.241</td>
<td>0.241</td>
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</tr>
<tr>
<td>KELO-TV</td>
<td>Sioux Falls, S.D. (CBS, ch. 11)</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>KOLO-TV</td>
<td>Rapid City, S.D. (CBS, ch. 15)</td>
<td>0.0445</td>
<td>0.0445</td>
<td></td>
</tr>
</tbody>
</table>

18 E.W. Scripps Co.
312 Walnut Street, Suite 2300, Cincinnati, Ohio 45202; (513) 977-3000
Jim Hart, senior vice president of station group (pictured); Frank Gardner, senior vice president of broadcasting; William R. Burke, president/CEO;

www.americanradiohistory.com
For further information, please contact:
Yvonne Bos, Senior Vice President, Media & Communications Group, at (212) 605-1424
Michael Andres, Managing Director, Broadcasting, at (770) 673-2662 (Atlanta) or (212) 605-1632 (New York)
Success in your transition to DTV demands the highest quality, versatility and cost-efficiency right along the digital chain. At Philips Digital Video Systems, we're ready with solutions like the Spirit DataCine Film Scanner, the world's first real time multi-format, multi-standard CCD telecine. High resolution digital signal processing provides more dynamic range for unique image quality. So you'll achieve vibrant colour across the whole spectrum, with rich details and texture unattainable by other telecines.
A high capacity film transport handles 16mm and 35mm film gently and accurately over a wide range of speeds. And with output in 4:3 or 16:9, plus push-button programmability for 525, 625 and HDTV and DTV standards, quite simply the Spirit DataCine Film Scanner takes film transfer speed, adaptability and image quality to new levels. For the full picture, see Spirit DataCine Film Scanner on BookEP4789 as NAB '98.
Lawrence A. Leser, chairman
(NYSE: SSP)

FCC-8%/9 stations/Total-9.8%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA</th>
<th>Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
<tr>
<td>WXYZ(TV)</td>
<td>Detroit (ABC, ch. 7)</td>
<td>9 - 1.819</td>
<td>1.819</td>
<td></td>
</tr>
<tr>
<td>WOVS(TV)</td>
<td>Cleveland (ABC, ch. 9)</td>
<td>13 - 1.500</td>
<td>1.500</td>
<td></td>
</tr>
<tr>
<td>WFTS(TV)</td>
<td>Tampa, Fla. (ABC, ch. 28)</td>
<td>15 - 1.466</td>
<td>0.733</td>
<td></td>
</tr>
<tr>
<td>KNXV(TV)</td>
<td>Phoenix (ABC, ch. 15)</td>
<td>17 - 1.316</td>
<td>0.658</td>
<td></td>
</tr>
<tr>
<td>WRMA(TV)</td>
<td>Baltimore (ABC, ch. 2)</td>
<td>23 - 1.099</td>
<td>1.009</td>
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</tr>
<tr>
<td>WCPO(TV)</td>
<td>Cincinnati (ABC, ch. 9)</td>
<td>30 - 0.814</td>
<td>0.814</td>
<td></td>
</tr>
<tr>
<td>KSBB(TV)</td>
<td>Kansas City, Mo. (NBC, ch. 41)</td>
<td>31 - 0.809</td>
<td>0.4045</td>
<td></td>
</tr>
<tr>
<td>WPTV(TV)</td>
<td>West Palm Beach, Fla.</td>
<td>43 - 0.608</td>
<td>0.608</td>
<td></td>
</tr>
<tr>
<td>KJRH(TV)</td>
<td>Tulsa, Okla. (NBC, ch. 2)</td>
<td>58 - 0.478</td>
<td>0.478</td>
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</tr>
</tbody>
</table>

Other media holdings: Food Network; Home & Garden Television; Cinetel Productions; United Media; 20 daily and 16 non-daily newspapers, including the Cincinnati Post and Kentucky Post

FCC-7.2%/23 stations/Total-10%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>WISH-TV</td>
<td>Indianapolis (CBS, ch. 8)</td>
<td>25 - 0.977</td>
<td>0.977</td>
<td></td>
</tr>
<tr>
<td>WTIN-TV</td>
<td>New Haven, Conn. (ABC, ch. 8)</td>
<td>27 - 0.935</td>
<td>0.935</td>
<td></td>
</tr>
<tr>
<td>WOOD-TV*</td>
<td>Grand Rapids, Mich. (NBC, ch. 8)</td>
<td>37 - 0.673</td>
<td>0.673</td>
<td></td>
</tr>
<tr>
<td>WAVY-TV</td>
<td>Norfolk, Va. (NBC, ch. 10)</td>
<td>39 - 0.649</td>
<td>0.649</td>
<td></td>
</tr>
<tr>
<td>WBBW-TV</td>
<td>Buffalo, N.Y. (CBS, ch. 4)</td>
<td>40 - 0.643</td>
<td>0.643</td>
<td></td>
</tr>
<tr>
<td>WNAC-TV*</td>
<td>Providence, R.I. (Fox, ch. 64)</td>
<td>49 - 0.571</td>
<td>0.2855</td>
<td></td>
</tr>
<tr>
<td>WVTM-TV*</td>
<td>Birmingham, Ala. (NBC, ch. 13)</td>
<td>51 - 0.558</td>
<td>0.558</td>
<td></td>
</tr>
<tr>
<td>WOTN-TV*</td>
<td>Dayton, Ohio (ABC, ch. 2)</td>
<td>53 - 0.513</td>
<td>0.513</td>
<td></td>
</tr>
<tr>
<td>KXAN-TV</td>
<td>Llano/Austin, Tex. (NBC, ch. 14)</td>
<td>60 - 0.462</td>
<td>0.231</td>
<td></td>
</tr>
<tr>
<td>WEYI-TV</td>
<td>Flint/Saginaw, Mich.</td>
<td>(NBC, ch. 25)</td>
<td>63 - 0.452</td>
<td>0.226</td>
</tr>
<tr>
<td>WHROC-TV</td>
<td>Rochester, N.Y. (CBS, ch. 8)</td>
<td>75 - 0.375</td>
<td>0.375</td>
<td></td>
</tr>
<tr>
<td>WAND-TV</td>
<td>Decatur, Ill. (ABC, ch. 17)</td>
<td>82 - 0.338</td>
<td>0.338</td>
<td></td>
</tr>
<tr>
<td>WJAC-TV</td>
<td>Johnstown, Pa. (NBC, ch. 6)</td>
<td>92 - 0.294</td>
<td>0.294</td>
<td></td>
</tr>
<tr>
<td>WAME</td>
<td>Fort Wayne, Ind. (CBS, ch. 15)</td>
<td>102 - 0.249</td>
<td>0.1245</td>
<td></td>
</tr>
<tr>
<td>WTOV-TV</td>
<td>Wheeling, W.Va./Steubenville, Ohio</td>
<td>(NBC, ch. 9)</td>
<td>138 - 0.161</td>
<td>0.161</td>
</tr>
<tr>
<td>KRBC-TV</td>
<td>Abilene, Tex. (NBC, ch. 9)</td>
<td>160 - 0.114</td>
<td>0.114</td>
<td></td>
</tr>
<tr>
<td>KCAB-TV</td>
<td>San Angelo, Tex. (NBC, ch. 3)</td>
<td>196 - 0.051</td>
<td>0.051</td>
<td></td>
</tr>
</tbody>
</table>

Local Marketing Agreements

G. William Ryan, president/CEO (pictured)
Subsidiary of The Washington Post Co., Donald Graham, chairman/CEO/publisher

FCC-7.1%/6 Stations/Total-7.1%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA</th>
<th>Total</th>
<th>FCC</th>
</tr>
</thead>
<tbody>
<tr>
<td>WQMX(TV)</td>
<td>Detroit (NBC, ch. 4)</td>
<td>9 - 1.819</td>
<td>1.819</td>
<td></td>
</tr>
<tr>
<td>KPRC-TV</td>
<td>Houston (NBC, ch. 2)</td>
<td>11 - 1.659</td>
<td>1.659</td>
<td></td>
</tr>
<tr>
<td>WPLO(TV)</td>
<td>Miami (ABC, ch. 10)</td>
<td>16 - 1.415</td>
<td>1.415</td>
<td></td>
</tr>
<tr>
<td>WMMG-TV</td>
<td>Orlando, Fla. (CBS, ch. 6)</td>
<td>22 - 1.063</td>
<td>1.063</td>
<td></td>
</tr>
<tr>
<td>KSAT-TV</td>
<td>San Antonio, Tex. (ABC, ch. 12)</td>
<td>38 - 0.662</td>
<td>0.662</td>
<td></td>
</tr>
<tr>
<td>WJXT(TV)</td>
<td>Jacksonville, Fla. (CBS, ch. 4)</td>
<td>54 - 0.513</td>
<td>0.513</td>
<td></td>
</tr>
</tbody>
</table>

Other media holdings: Pro Am Sports System (sports network); newspapers including the Washington Post; Newsweek magazine

John Loughlin, president, Meredith Broadcasting Group (pictured)
Subsidiary of Meredith Corp.; William T. Kerr, chairman/CEO

FCC-6.3%/11 Stations/Total-7.7%

<table>
<thead>
<tr>
<th>Station</th>
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<th>DMA</th>
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<tbody>
<tr>
<td>KPHO-TV</td>
<td>Phoenix (CBS, ch. 5)</td>
<td>17 - 1.316</td>
<td>1.316</td>
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<tr>
<td>WOLP(TV)</td>
<td>Orlando, Fla. (Fox, ch. 35)</td>
<td>22 - 1.063</td>
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<tr>
<td>KPDX(TV)</td>
<td>Portland, Ore. (Fox, ch. 49)</td>
<td>24 - 0.997</td>
<td>0.4985</td>
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<tr>
<td>WFSB-TV</td>
<td>Hartford/New Haven, Conn. (CBS, ch. 3)</td>
<td>27 - 0.935</td>
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<tr>
<td>KCCTV(TV)</td>
<td>Kansas City, Mo. (CBS, ch. 5)</td>
<td>31 - 0.809</td>
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<tr>
<td>WSMV(TV)</td>
<td>Nashville, Tenn. (NBC, ch. 4)</td>
<td>33 - 0.806</td>
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<tr>
<td>WHNS(TV)</td>
<td>Greenville, S.C. (Fox, ch. 21)</td>
<td>35 - 0.733</td>
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<tr>
<td>KVU-TV</td>
<td>Las Vegas (Fox, ch. 5)</td>
<td>61 - 0.460</td>
<td>0.460</td>
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<tr>
<td>WNEM-TV</td>
<td>Bay City/Flint, Mich. (CBS, ch. 5)</td>
<td>63 - 0.452</td>
<td>0.452</td>
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<tr>
<td>WOGX(TV)</td>
<td>Gainesville, Fla. (Fox, ch. 51)</td>
<td>165 - 0.102</td>
<td>0.051</td>
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<tr>
<td>KFXO(TV)</td>
<td>Bend, Ore. (Fox, ch. 39)</td>
<td>202 - 0.040</td>
<td>0.020</td>
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</tr>
</tbody>
</table>

Other media holdings: Magazine and book publishing, including Ladies' Home Journal, Better Homes and Gardens, Country Home and Crayola Kids; residential real estate marketing and franchising; brand licensing

20 Post-Newsweek Stations Inc.
3 Constitution Plaza, Hartford, Conn. 06103; (860) 493-6530

21 Meredith Broadcasting Group
1716 Locust Street, Des Moines, Iowa 50309; (515) 284-3000

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767 Third Avenue, 34th Floor, New York, N.Y. 10017; (212) 826-2530

Bob Selwyn, COO (pictured);
W. Don Cornwell, chairman
(NASDAQ: GBTVK)

FCC-6.1%/12 Stations/Total-7.9%

<table>
<thead>
<tr>
<th>Station</th>
<th>Market (affil., ch.)</th>
<th>DMA</th>
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<tr>
<td>KQFY-TV</td>
<td>San Francisco (WB, ch. 11)</td>
<td>5 - 2.346 - 2.346</td>
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<tr>
<td>WWDJ-TV</td>
<td>Detroit (WB, ch. 20)</td>
<td>9 - 1.819 - 0.9095</td>
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<tr>
<td>WWBT-TV</td>
<td>Grand Rapids, Mich. (CBS, ch. 3)</td>
<td>37 - 0.697 - 0.673</td>
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<tr>
<td>WKBW-TV</td>
<td>Buffalo, N.Y. (ABC, ch. 7)</td>
<td>40 - 0.643 - 0.231</td>
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<tr>
<td>KSEE-TV</td>
<td>Fresno, Calif. (NBC, ch. 24)</td>
<td>55 - 0.506 - 0.253</td>
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<tr>
<td>KHE-TV</td>
<td>Austin, Tex. (CBS, ch. 42)</td>
<td>60 - 0.462 - 0.231</td>
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<tr>
<td>WTVH-TV</td>
<td>Syracuse, N.Y. (CBS, ch. 5)</td>
<td>72 - 0.386 - 0.386</td>
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<tr>
<td>WPTA-TV</td>
<td>Fort Wayne, Ind. (ABC, ch. 21)</td>
<td>102 - 0.249 - 0.245</td>
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<tr>
<td>WEEK-TV</td>
<td>Peoria/Bloomington, Ill. (NBC, ch. 25)</td>
<td>110 - 0.230 - 0.1150</td>
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<tr>
<td>KNTV-TV</td>
<td>Salinas/Monterey, Calif. (ABC, ch. 11)</td>
<td>121 - 0.211 - 0.211</td>
<td></td>
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<tr>
<td>KBUR-TV</td>
<td>Duluth, Minn./Superior, Wis. (NBC, ch. 6)</td>
<td>134 - 0.173 - 0.173</td>
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<tr>
<td>TBA</td>
<td>Lansing, Mich. (ABC, ch. 53)</td>
<td>105 - 0.241</td>
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</table>

Pulitzer Broadcasting Co.
101 South Hanley Road, Suite 1250, St. Louis, Mo. 63105-3438; (314) 721-7335

Ken J. Elkins, president (pictured)
Subsidiary of Pulitzer Publishing Co., Michael E. Pulitzer, president/23.2% owner
(NYSE: PTZ)

FCC-5.24%/9 Stations/Total-5.5%

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<th>Station</th>
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<th>DMA</th>
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<th>FCC</th>
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<tr>
<td>WESN-TV</td>
<td>Orlando/Daytona/Beach, Fla. (NBC, ch. 2)</td>
<td>22 - 1.063 - 1.063</td>
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<tr>
<td>WWFF-TV</td>
<td>Greenville, S.C. (NBC, ch. 4)</td>
<td>35 - 0.733 - 0.733</td>
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<tr>
<td>WDSU-TV</td>
<td>New Orleans (NBC, ch. 6)</td>
<td>41 - 0.635 - 0.635</td>
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<tr>
<td>WGLL-TV</td>
<td>Lancaster, Pa. (NBC, ch. 8)</td>
<td>45 - 0.601 - 0.601</td>
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<tr>
<td>WFXI1</td>
<td>Winston-Salem/Greensboro, N.C. (NBC, ch. 12)</td>
<td>46 - 0.589 - 0.589</td>
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<tr>
<td>KQAT-TV</td>
<td>Albuquerque, N.M. (ABC, ch. 7) and satellite kqctv (ABC, ch. 6)</td>
<td>48 - 0.572 - 0.572</td>
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<tr>
<td>WLVK-TV</td>
<td>Louisville, Ky. (CBS, ch. 32)</td>
<td>50 - 0.566 - 0.283</td>
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<tr>
<td>KCLI-TV</td>
<td>Des Moines, Iowa (CBS, ch. 8)</td>
<td>69 - 0.382 - 0.382</td>
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<tr>
<td>KEVTV</td>
<td>Omaha (ABC, ch. 7)</td>
<td>74 - 0.378 - 0.378</td>
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<tr>
<td>Other media holdings: Pulitizer radio stations; Pulitizer newspapers</td>
<td></td>
<td></td>
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Raycom Media Inc.
201 Monroe Street, Suite 710, Montgomery, Ala. 36104; (334) 206-1400

John Hayes, president/CEO (pictured);
John Stein, chairman

FCC-5.2%/23 Stations/Total-6.0%

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<th>Station</th>
<th>Market (affil., ch.)</th>
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<tr>
<td>WMC-TV</td>
<td>Memphis (NBC, ch. 5)</td>
<td>42 - 0.627 - 0.627</td>
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<tr>
<td>WTVR-TV</td>
<td>Richmond, Va. (CBS, ch. 6)</td>
<td>59 - 0.468 - 0.468</td>
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<tr>
<td>WTNZ-TV</td>
<td>Knoxville, Tenn. (Fox, ch. 43)</td>
<td>64 - 0.450 - 0.225</td>
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<tr>
<td>WUPW-TV</td>
<td>Toledo, Ohio (Fox, ch. 36)</td>
<td>66 - 0.417 - 0.2085</td>
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<tr>
<td>WSTM-TV</td>
<td>Syracuse, N.Y. (NBC, ch. 3)</td>
<td>72 - 0.386 - 0.386</td>
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<tr>
<td>KSLS-TV</td>
<td>Shreveport, La. (CBS, ch. 12)</td>
<td>76 - 0.374 - 0.374</td>
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<tr>
<td>KLO-TV</td>
<td>Tucson, Ariz. (CBS, ch. 13)</td>
<td>78 - 0.363 - 0.363</td>
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<td>KFVS-TV</td>
<td>Cape Girardeau, Mo. (CBS, ch. 12)</td>
<td>79 - 0.362 - 0.362</td>
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<td>WAFF-TV</td>
<td>Huntsville, Ala. (NBC, ch. 48)</td>
<td>82 - 0.336 - 0.169</td>
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<td>KWWL-TV</td>
<td>Cedar Rapids, Iowa (NBC, ch. 7)</td>
<td>87 - 0.315 - 0.315</td>
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<td>WACH-TV</td>
<td>Columbia, S.C. (Fox, ch. 57)</td>
<td>88 - 0.310 - 0.155</td>
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<tr>
<td>WAFF-TV</td>
<td>Baton Rouge (CBS, ch. 9)</td>
<td>98 - 0.273 - 0.273</td>
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<td>WJOC-TV</td>
<td>Savannah, Ga. (CBS, ch. 11)</td>
<td>100 - 0.265 - 0.265</td>
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<tr>
<td>WPBN-TV</td>
<td>Traverse City/Cadillac, Mich. (NBC, ch. 7) and satellite wtpm-TV (NBC, ch. 4)</td>
<td>119 - 0.218 - 0.218</td>
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<tr>
<td>KNOV-TV</td>
<td>Yakima, Wash. (NBC, ch. 23) (and satellite knovtv (NBC, ch. 25)</td>
<td>124 - 0.203 - 0.1015</td>
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<td>WTVK-TV</td>
<td>Columbus, Ga. (ABC, ch. 9)</td>
<td>128 - 0.187 - 0.187</td>
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<td>WCET-TV</td>
<td>Wilmington, N.C. (NBC, ch. 6)</td>
<td>152 - 0.134 - 0.134</td>
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<tr>
<td>WOAM-TV</td>
<td>Laurel/Hattiesburg, Miss. (NBC, ch. 7)</td>
<td>166 - 0.097 - 0.097</td>
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<tr>
<td>WLUC-TV</td>
<td>Marquette, Mich. (NBC, ch. 6)</td>
<td>175 - 0.086 - 0.086</td>
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<tr>
<td>KTVQ1</td>
<td>Ottumwa, Iowa/Kirksville, Mo. (ABC, ch. 3)</td>
<td>199 - 0.050 - 0.050</td>
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</table>

Media General Broadcast Group
100 North Tampa Street, Suite 3150, Tampa, Fla. 33602; (813) 225-4600

James Zimmerman, president (pictured)
Subsidiary of Media General Inc.;
J. Stewart Bryan III, president/4.8% owner; Cede & Co., 80.8% owner
(ASE: MEG/A)

FCC-4.5%/13 Stations/Total-5.3%

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<tr>
<td>WFLA-TV</td>
<td>Tampa, Fla. (NBC, ch. 8)</td>
<td>15 - 1.466 - 1.466</td>
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<tr>
<td>WATV-TV</td>
<td>Birmingham, Ala. (CBS, ch. 42)</td>
<td>51 - 0.558 - 0.279</td>
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<tr>
<td>WJWX-TV</td>
<td>Jacksonville, Fla. (WB, ch. 17)</td>
<td>54 - 0.513 - 0.2565</td>
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<tr>
<td>WTVG-TV</td>
<td>Lexington, Ky. (ABC, ch. 36)</td>
<td>67 - 0.411 - 0.2055</td>
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<tr>
<td>WSLS-TV</td>
<td>Roanoke, Va. (NBC, ch. 10)</td>
<td>68 - 0.410 - 0.410</td>
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<tr>
<td>WOEF-TV</td>
<td>Chattanooga, Tenn. (CBS, ch. 12)</td>
<td>86 - 0.317 - 0.317</td>
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</tr>
<tr>
<td>WTVJ1</td>
<td>Jackson, Miss. (CBS, ch. 12) (and satellite wtvjtv [CBS, ch. 22])</td>
<td>90 - 0.303 - 0.303</td>
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<tr>
<td>WJHL-TV</td>
<td>Johnson City, Tenn. (CBS, ch. 11)</td>
<td>98 - 0.294 - 0.294</td>
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<tr>
<td>WSSV-TV</td>
<td>Savannah, Ga. (ABC, ch. 3)</td>
<td>100 - 0.265 - 0.265</td>
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<tr>
<td>WNNC-TV</td>
<td>Greensville, N.C. (CBS, ch. 9)</td>
<td>106 - 0.239 - 0.239</td>
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<tr>
<td>WTBO-TV</td>
<td>Charleston, S.C. (NBC, ch. 2)</td>
<td>117 - 0.220 - 0.220</td>
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<tr>
<td>WWHO-TV</td>
<td>Montgomery, Ala. (ABC, ch. 32)</td>
<td>114 - 0.224 - 0.112</td>
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<tr>
<td>KALB-TV</td>
<td>Alexandria, La. (NBC, ch. 5)</td>
<td>178 - 0.083 - 0.083</td>
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<tr>
<td>Other media holdings: Cable TV systems; newspapers including Tampa Tribune, Winston-Salem (N.C.), Journal and Richmond (Va.), Times-Dispatch, and 40% of Denver Post</td>
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Putting a price on public service

NAB says broadcasters devote almost $7 billion a year; public interest groups skeptical

By Chris McConnell and Paige Albiniax

Eddie Fritts has an offer he says the American public can't refuse.

A yearly total of $6.85 billion in public service provided by radio and TV broadcasters. That's nearly as much as the $6.9 billion Turner/Time Warner merger. More than twice U.S. expenditures on taxicabs in 1995. A billion dollars more than Americans spent on spectator sports the same year. A dollar for every person on earth (with almost $1 billion to spare).

In an effort National Association of Broadcasters President Fritts calls the most massive undertaken during his tenure, a new study by the association puts a dollar figure on the airtime donated by broadcasters to public service announcements (PSAs) and political airtime as well as the amount raised by stations for charities during 12 months. The NAB is releasing the results at its annual convention in Las Vegas this week.

"The numbers you'll see are on the low side," the NAB president says of the new report, stressing that the $6.85 billion represents a conservative estimate of radio and TV contributions to community service.

The figures, compiled by the Alexandria, Va.-based Public Opinion Strategies from surveys sent to NAB members, divide the public service pie into three pieces: PSA time, political airtime and such fund-raising efforts as telethons. The lion's share—$4.6 billion—comes from PSA airtime. The report pegs the average TV station's airtime contribution at almost $1 million and the average radio station's at $400,000.

"What we want to show is that, as a proud industry, we're doing this on a voluntary basis [and] we're doing this without government mandates, without being pushed to the wall to do this," Fritts says. The group compiled the study in part to mark the NAB's 75th anniversary this year, he says, and in part to report on the status of public service donations.

Total:

$6.8 BILLION

Putting a price on public service

NAB says broadcasters devote almost $7 billion a year; public interest groups skeptical

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Total:

$6.8 BILLION
service as the industry moves into the digital TV age.

While citing the multibillion-dollar tally, however, Fritts is quick to emphasize what is not included in the total. Off-air campaigns such as child abuse hotlines or local health fairs did not figure in the money count. Neither did news coverage of local emergencies or individual crises, although local station responses to such events were covered in the NAB’s research.

“If we were to be expansive in our thought processes, we could probably treble this number,” Fritts says. (At $19.6 billion, the industry’s public service largesse would approach yearly U.S. expenditures on books and maps.) Fritts stresses that the association omitted those efforts from the calculations because it wanted a number it could document and defend.

And the NAB will have plenty of defending to do. Study or no study, public interest advocates are unlikely to be convinced that broadcasters are providing enough programming that serves the public interest.

“There is no way the broadcasting industry is going to convince anyone that they are fulfilling their obligation,” says Jeff Chester, executive director for the Center for Media Education. “If there were enough public service, they wouldn’t have to do studies to prove there was.” adds Peggy Charren, founder of Action for Children’s Television (ACT). “These issues have been on the docket of the FCC since 1970. And broadcasters’ studies always make it look as if the stations have nothing on their mind besides serving the public: ‘The bottom line can go to hell as long as we are serving the community.’ You don’t have to be a genius to know that this is not how this world works.”

“I would be skeptical of any number,” says civil rights advocate David Honig, executive director emeritus of the Minority Media and Telecommunications Council. “It always comes down to how the number is calculated and how it is valued. It’s a question of independent economists looking at that number, because a lot of that time really has no value.”

Fritts insists that the numbers in his group’s study are solid. “Everything here is totally substantiated and documented,” he says.

He points to the $2.1 billion in fundraising efforts reported by radio and TV stations. More than 90% of TV and radio stations responding to the NAB survey reported helping charities, charitable causes or needy individuals by fund-raising or some other support. Respondents to the survey reported raising $1.13 billion for charities last year.

PROJECTING THE FUND-RAISING RATE TO INCLUDE RADIO AND TV STATIONS NOT RESPONDING TO THE SURVEY YIELDED AN INDUSTRY TOTAL OF $2.1 BILLION.

The report also includes an estimate of the time that stations made available for political convention coverage, debates and candidate forums. While projecting a total industry donation of $148 million in political airtime during the 1996 election, the report asserts that candidates turned down about $15 million worth of free time during the election.

THE ISSUE OF POLITICAL AIRTIME HAS HELD CENTER STAGE AT THE FCC IN RECENT WEEKS. FCC Chairman William Kennard has been pushing the FCC to discuss whether broadcasters should be required to offer free time to political candidates. Under strong congressional pressure, Kennard last month backed off a plan to propose rules on airtime. However, he still plans to hold an “inquiry,” or fact-gathering effort, on the issue.

Fritts points to the new study in asserting that stations already provide lots of free time for public discourse on issues. Additional figures from the report include:

- Half of the TV and radio stations offered to sponsor and air debates and forums during the 1996 election.
- Twenty percent of TV stations and 23% of radio stations said they aired a debate or forum sponsored by an outside group, such as the League of Women Voters.
- Forty-four percent of TV stations and 51% of radio stations ran special segments profiling candidates and/or their positions on issues.

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issue, Fritts insists that any free-time mandate would merely provide more time for negative attack ads. "I will make a deal tomorrow with the Congress of the United States," Fritts adds, "that says the following: We will give you two hours of broadcast time to run your campaign ... for federal candidates only. However, you will not be able to buy any additional time."

While predicting that no politician would take such a deal, Fritts also stresses that the NAB's report is not aimed at merely making a case against free time. He cites the report's assessment of the local efforts of radio and TV stations: "We have always said that localization is that which separates us. It's our franchise, and it's ours alone."

The bulk of his group's study abounds with statistics and citations of local reports and campaigns dealing with such issues as crime, health, substance abuse and education. Among the industrywide figures:

- Seventy-five percent of TV stations and 66% of radio stations run a combination of on- and off-air public service campaigns.

- Sixty-six percent of TV and 68% of radio stations aided disaster victims either by airing local news broadcasts, PSAs or public affairs programming or by participating in off-air efforts.

- Eighty-one percent of TV stations and 75% of radio stations say they consult with local community leaders in choosing issues and causes for public service efforts.

- Fifty-two percent of the TV and 66% of the radio PSAs are either locally produced or deal with local issues.

Critics counter that accounting will not answer their concerns. They say they are more interested in the quality of programming than its dollar value. A common target of their criticism is the public affairs programming and local news.

"Local news used to be considered public service. It's hard now to see how that can be," Charren says.

Advocates complain that local news focuses mostly on crime and weather reports. They point to content analysis of local news programs in eight U.S. TV markets between November 1996 and April 1997. Crime coverage accounted for the largest segment of local news programs—more than 29%, according to a study compiled by eight universities under a project called the

Better local public affairs programming: Several advocates say they would like to see local broadcasters spend more time talking about community issues. For example, when an openly gay Republican recently won a seat on the Washington City Council, there was "no same-day [television news] coverage," says Gigi Sohn, executive director of Media Access Project. "That's an issue that should be covered. This is what you get your license for. If you don't want to do the type of programming it takes to do good local programming, buy your license from the government and then do what you want with it."

More children's educational programming: Peggy Charren, founder of Action for Children's Television, would like news for children and nonfiction documentary efforts aimed at preteen and teenage audiences. "But I don't think educational programming is the public service that people talk about, because that's just what you should be doing anyway," Charren says. Broadcasters have to abide by the Children's Television Act, which requires them to provide three hours per week of children's educational programming.

Better local news: Local news programs focus too much on crime, weather disasters and traffic, critics say. They would like to see more coverage of such issues as campaigns and community affairs. "It's difficult to make the case with a straight face that [local broadcasters'] news coverage is devoted to helping create an informed electorate around campaign time," says Paul Taylor, executive director of the Free TV for Straight Talk Coalition. "It seems to me that there's been an abdication here of journalistic responsibility on the part of the local news stations."

PSAs in prime time: PSAs are a convenient surrogate for public interest programming, advocates say. Broadcasters proclaim they do $4.6 billion per year in public service announcements alone, but critics ask how many of these announcements run at times when people actually see them.

Free airtime: Advocates would like more political debates aired, although broadcasters argue that politicians frequently do not take them up on debate offers. To fix that, Taylor says he hopes "the civic groups will pressure broadcasters and encourage all candidates to participate" in these debates. Taylor also would like broadcasters to invent new formats to get political information to viewers. "It's hard to get viewers to sit still for an hour, but maybe you can get them to sit still for three to five minutes," he says. "[Broadcasters] understand how television works. They understand the tension between making something informative and making something engaging."

More community programming targeted at the minorities who live there: David Honig, executive director emeritus of the Minority Media and Telecommunications Council, cites a radio station in his hometown of Miami that is supposedly targeted at the minority population. It plays hip-hop and rap music 24 hours a day, seven days a week. "That station has one public affairs program, which airs on Sunday morning at 3 a.m. when no one is listening. They've taken this great spectrum resource and they are just wasting it," Honig says. "They are just raping the airwaves and giving nothing back."

Better-funded public broadcasting systems: Even though advocates focus largely on commercial broadcasters, they also are concerned about the lack of attention paid to American public broadcasting—including PBS, NPR and C-SPAN—on both free broadcasting and cable. "In other countries, public broadcasting is a jewel," Honig says. "It is not funded at one-fiftieth the level of commercial broadcasting as it is here."

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Adding up the public service dollars
How the NAB calculated the public service total

By Chris McConnell

Local TV commercials cost an average of $137 and radio commercials an average of $63.

Those are the magic numbers behind the $6.85 billion figure that broadcasters are putting on their annual public service effort. With airtime for public service announcements accounting for nearly two-thirds of the total, a key factor in adding up the dollars was tallying the number of announcements aired, then figuring out how much the spots were worth.

The NAB started by sending surveys to 1,153 TV stations and 7,870 radio stations. The response rate was 63% for the TV stations and 39% for the radio stations.

Based on the information from the surveys, Public Opinion Strategies determined that TV stations are airing an average of 137 PSAs (per station) a week and radio stations 122 per week. The surveys asked broadcasters to indicate when the spots ran, but researchers did not include that information in their calculations of the net worth of PSA time.

Instead, researchers used station information about the various costs of commercial airtime during different parts of the day and in different markets to calculate an average "run-of-station" rate for 30-second commercials. They then multiplied the averages—$137 for TV and $63 for radio—by the average number of PSAs each type of station is airing.

Industry observers are hard-pressed to cite a previous effort to assess the average cost of radio and TV commercials across all markets and dayparts. John Kamp, senior vice president of the American Association of Advertising Agencies, says such an effort would involve "significant extrapolation," but he does not dismiss the prospect of calculating an accurate average. "I think they can arrive at something reasonable," he says.

Others voice more skepticism, citing the wide differences in advertising rates at different times and in different markets. One industry source maintains that those differences are too great to produce a single meaningful average.

The averages yielded a yearly total of $707.3 million from TV stations responding to the survey and $1.2 billion for radio respondents. Public Opinion Strategies then used those figures to fill in what stations not responding to the survey deliver in the way of PSA time. Those projections yielded a total of $1.12 billion for TV stations and $3.14 billion for radio stations.

Public Opinion Strategies partner Bill McInturff concedes that critics may target the projections for stations not responding to the survey. But he says that researchers did not spot common differences between stations not responding to the survey and stations that did. "I don't have an exact way to compare those people who did not respond with those who did," he says.

 McInturff also maintains that researchers took additional steps to avoid overestimating the value of PSA time provided by the industry. Researchers conducted separate calculations for radio and TV stations rather than averaging the two together, he says.

He also cites the calculations for network PSAs. Because there are wide variations in PSA departments of the Big Four networks, researchers used a midpoint rather than an average to calculate the supply of network PSAs. An average, McInturff says, would have artificially pushed up the total.

Instead, using a median of 41 PSAs per week, Public Opinion Strategies calculated an annual network provision of $342 million, bringing the industry's total to $4.6 billion in PSA time.

The public service efforts covered in the report occurred between Aug. 1, 1996, and July 31, 1997. Researchers say the response rate is high enough to ensure a margin of error of about 1% for the TV and radio subsamples.
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them to what stations do for their local communities," Fritts says of the lawmakers and administration officials in Washington, a group that has given harsh reviews to broadcast programming in recent years. Two years ago a majority of them backed an FCC decision to set three hours as the weekly standard for how much children's educational programming stations should air. The same year they also called on the industry to start rating their programming so that viewers could block out objectionable material with a "V-chip."

The NAB ultimately went along with both initiatives. Fritts acknowledges that the industry is reluctant to take the government to court unless it feels its chances for victory are high. But Fritts also says the industry won't stay on the legal sidelines forever if policymakers don't agree with the report's conclusions about the public service that broadcasters provide voluntarily.

"This administration has pushed broadcasting," Fritts says. "At some point, the government's going to step across that line on some type of petition."

As broadcasters giveth, they taketh in billions

Analysis shows values of radio and TV stations rose $25 billion, to $142 billion, in '97

By John M. Higgins

Even accepting broadcasters' assertion that radio and TV stations use their licenses to give billions back to the public, it's not making much of a dent in the billions of dollars in new wealth being created for station owners.

In 1997, possession of a broadcast license has allowed TV station owners to add around $19.5 billion in value to their portfolios, according to an analysis by Broadcasting & Cable. A combination of moderate cash-flow growth, a takeover frenzy that has driven up valuation multiples and declining interest rates lifted the industry's asset value to about $84.5 billion, about 30% higher than the $65 billion in 1996. And that year's kick off of the merger surge gave broadcasters $15 billion in new value, lifting their portfolios from $50.7 billion.

Gains for radio station owners have been less dramatic, with zooming cashflow multiples used to value the properties offset by cash-flow growth at a rate about half that of TV stations. Radio station owners' asset values grew about $5.4 billion last year — up 10%, to $57.2 billion, from $51.8 billion in 1996. Radio properties posted a bigger gain in 1996, when asset value jumped $8.4 billion, or 22%, from $42.4 billion.

All told, the value of radio and TV stations in 1997 rose $24.9 billion, to $141.7 billion.

"Station values have increased pretty much on an upward slope for the past five years," says Grant Draper, director of marketing for investment banker Veronis, Suhler. "They've made a great recovery on that basis alone."

That excludes the value of the additional spectrum for digital broadcasting that TV stations were given by Congress last year and that critics have blasted as a $70 billion giveaway.

A public benefit study of the National Association of Broadcasters concludes that the free airtime, charitable activity
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and other public affairs efforts generated by stations are worth $6.85 billion a year. If so, that value comes within shooting distance of radio and TV stations' combined $9.4 billion in total cash flow generated last year. $5.6 billion of it by TV and $3.8 billion by radio. The NAB study did not reveal how much of the airtime devoted to PSAs was in time periods that could readily be resold to further bolster stations' bottom lines.

The NAB public benefit study contends that its stations gave $1.48 billion worth of political airtime during the last presidential election year. At the same time, stations report that about 4.1% of their total revenue that year came from political advertising, with stations in smaller markets depending on political ads for 5%-8% of their total revenue that year.

The Broadcasting & Cable station valuations are based on data collected by Veronis, Suhler and on an annual study by the NAB and the Broadcast Cable Financial Management Association.

The NAB and BCFM each year compile their "Television Financial Report," a detailed survey of station revenue and spending. Broadcasting & Cable took cash-flow estimates from all those studies and multiplied by valuation multiples in use by investment bankers in different years. Where possible, weight was given to whether a station was in a large or small network, or was a valuable Big Three network affiliate, a less valuable Fox affiliate or an independent station.

Hall monitors

If you're interested in in-depth discussions on what's going on at City Hall, don't count on TV stations.

That's according to a 40-station programming analysis by the Benton Foundation and the Media Access Project, a Washington-based law firm that believes the government should require stations to air public affairs shows addressing "local issues of governance or democracy.

Seventy percent of the stations have no regularly scheduled local public affairs programming, the survey says. And, it finds, a fourth of the stations offer neither news nor public affairs. "They do zero," says MAP's Gigi Sohn.

"The centerpiece of FCC regulatory policy is localism, the requirement that each station provide news and information of civic affairs," says MAP's Andy Schwartzman.

Using publicly available program guides, researchers analyzed the Feb. 28-March 3 schedules of the 40 full-power stations in Chicago; Phoenix; Nashville; Spokane, Wash., and Bangor, Me.

Of the more than 13,000 hours aired by the stations during the week of Feb. 28-March 3, just 45 hours (.34%) were devoted to local public affairs, according to the survey. It did not count national public affairs programming like This Week, Face the Nation, Fox Sunday News and Meet the Press.

According to the analysis, stations in the three smallest markets studied—Nashville (33), Spokane (73) and Bangor (155) offer no public affairs programming at all.

Sohn concedes that 65% of the stations have regular newscasts. But, she says, another study by the University of Miami and seven other schools found that local newscasts devote just 15.3% of their time to "government and news."

—Harry A. Jessell
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William Kennard thinks most broadcasters do a good job fulfilling their public interest obligations. But not necessarily all of them. And his high regard for the industry didn’t stop the still-new FCC chairman from wading right into a controversial battle to mandate free or reduced-cost airtime for political candidates. The result was a congressional fire storm of resistance that late last month forced Kennard to pull the plug on the free-airtime proposal (for now) or risk losing his agency’s funding.

Kennard now has a chance to put new issues atop his mass-media agenda. He already has said that he wants to focus on ownership diversity and—to the horror of broadcasters—has voiced an interest in studying microradio as a potential boon to diversity. From his office at FCC headquarters on Washington’s M Street, N.W., Kennard discussed these issues as well as other plans for his chairmanship with Broadcasting & Cable’s Chris McConnell.

Do broadcasters do enough to serve the public interest? That’s a hard question to answer, because broadcasters are doing different things. I think it is a helpful exercise for the broadcast industry to stop and reflect on what they’re doing so that we have a better sense of what they’re doing and in what areas.

I think it’s important to recognize that the broadcast industry is not a monolithic community, and some broadcasters are more attuned to their local communities than others. Some are more public interest—minded than others. And the goal whenever we’re talking about redefining the public interest obligations of broadcasters is to understand that fact [and] that most broadcasters are doing a great job in serving their communities. And doing enough. But others won’t. Where do you draw the line?

Some argue that the free-time debate is really about access to more time. If broadcasters offered to provide two hours of free time on the condition that candidates could not buy any more commercials, would you take it?

I don’t know. It’s an intriguing proposition. The goal, though, is not to focus solely on the amount of time that’s available but rather to ensure that candidates have a vehicle to talk to the electorate. And the problem that we have today in this country is that some candidates can’t get access to the electorate without either being independently wealthy or having the ability to raise huge amounts of money.

I talk to a lot of people outside the Beltway. And people are really disaffected by government today because they feel that their vote doesn’t count anymore.

Are people disaffected in part because of the political ads they see now?

Well, I think that there is a problem with a lot of negative ads during campaigns. And one solution that some folks have proposed is—if there is free television time—to require that the candidate appear in each ad, because many candidates don’t like to appear personally and smear their opponents. Sometimes they do it through surrogates.

I don’t know enough about elections to speak to whether that would work or not. I do know that during campaigns candidates are competing just like advertisers for eyeballs. And they’re competing against the most savvy, sophisticated minds on Madison Avenue to try to deliver their message to the voters. And so you’ve got to be careful if you try to dictate to too great an extent how candidates use the airwaves. You have to give them some leeway to be able to sell their mes-

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sage, because that’s what they’re doing.

By voicing an interest in low-power radio, are you trying to scare broadcasters into taking an active role in addressing diversity in their industry?

For virtually my entire career I’ve been concerned about ensuring that there are opportunities for people to participate in the broadcast community. It troubles me that there are fewer opportunities to do that today, but we know that there are many, many people who still want to speak to their communities over the airwaves. And these are not just minority-owned businesses. These are community groups, churches, small businesses and people who want to have use of the public airwaves. So I want to get as many ideas on the table as we can to create more opportunity in this business.

I understand that many broadcasters feel this might be threatening to them. And I want to work with them and better understand how we could create more opportunity without undermining the incumbents in the business.

Commissioner Michael Powell says the FCC needs to reassess its definition of diversity and its reasons for promoting it. What do you think of his comments?

I think Michael makes a very good point when he says it’s important to ask what sort of diversity we are promoting. What is the public good? You know, I’m convinced that there is a very tangible public good in a democracy when you have multiple outlets for news and information in a local community.

Because I really fear the day when we have a world in which people in any community get all their news and information, local news and information, from only one or two sources over the air. I think that that’s a threat to the democratic process. I feel strongly about that. I’ve made my peace with that. But I think Michael is asking some of the same questions, and I think it’s important for us as a com-

mission to work through those together so that we can all arrive at a place where we can each feel comfortable.

You have been dealing with a number of issues—such as free airtime—that were before the previous FCC. Is diversity going to be the centerpiece of the Bill Kennard FCC agenda?

I feel very deeply that we should promote opportunity—not only in the broadcast industry but across communications sectors. We are in the midst of a revolution in technology, and it’s really changing the way people live in this society. I want to make sure that we create opportunities for everybody to participate so that this is a revolution that brings people together as opposed to dividing people.

One way to do that is to make sure that we continue to create opportunities to participate for people who traditionally have been excluded. And that’s [also] the disabled community. We have a very aggressive program to ensure that disabled Americans have access to the technology that’s changing our world.

What else do you want to address as chairman?

As I look ahead at my vision for the future of broadcasting, I see a world in which consumers have far more choice than they have ever had before. And in that world we’ve got to make sure to do a few things. One is that we have to make sure that we don’t have bottlenecks. And in a 500- or even a 1,000-channel universe, the people who control the navigation devices—the set-top boxes—have a real opportunity to create bottlenecks that could be very threatening to new entrants and to broadcasters [or] to anyone who wants access to the end user.

So, in addition to opportunity, one of the things that I want to do is ensure that we don’t have bottlenecks in accessing the end user. And I hope that the broadcast community will be an active participant in these issues. The computer industry is participating; the cable industry is participating. This issue has a profound impact on the future of broadcasting, and I hope [the broadcast community] will participate.

On the subject of cable and broadcast participation, when is the FCC going to get to this must-carry debate?

We’ve been sort of teeing it up for a while now. We’re working on a further notice now. It’s probably about 60 days away.

But I’ve got to tell you, on must carry we’re really going to need a lot of input from the industry, because it’s a tough one. And the technical issues are really daunting. It’s my hope that the cable industry and the broadcast industry through their discussions will lay a good framework for us to take the issue.

And avoid making the FCC pick a winner?

Well, we’re prepared to make the hard choices. But it would be helpful if the issues are well-framed for us by the time we get it. We have been cautiously monitoring the [cable/broad-

cast] discussions that have gone on and [have] encouraged them to proceed, because it’s our hope that heavy-handed government will not have to make hard choices here.

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I think it’s really important to me that...we are promoting the concept of diversity in ways that are significant. That’s really all I’ll say about duopolies now.

Oh, I think it’s still an important debate. But it’s a debate that goes beyond LMAAs. It really goes to the broader issue of whether these combinations serve the public interest and whether they promote some of the values that we have traditionally looked to from the broadcast industry, like diversity of local voices.

Without prejudging this issue, I will say that it’s really important to me that—when we make these cuts—we are promoting the concept of diversity in ways that are significant. That’s really all I’ll say about duopolies now.

What are you going to tell broadcasters in Las Vegas?

I want them to get to know me and how I do business as chairman, what I want to accomplish as chairman and how I think we can work together to accomplish some goals.

One of the things that I’m very interested in is finding ways to streamline the commission’s regulatory processes. Having practiced communications law over 15 years now and having represented a lot of broadcasters, I think I have a really good appreciation of the way they view the FCC and some of the paperwork burdens that they’re subject to.

What are your plans in this area?

We’re going to be rolling out over the next few months a number of important proceedings where we streamline some of these paperwork burdens. For example, I spent a lot of years trying to get minor modifications through for clients. They wanted to change their transmitter, move their transmitter three-quarters of a mile, and it would take months to do this. You’d have to file your application, get the FAA approvals, and it would sit. Sometimes you’d have to go up to Capitol Hill and get a letter from a congressman just to move a transmitter—unopposed, oftentimes. And if you look at the broader perspective, it’s a barrier to entry.

Most broadcasters want to do the right thing. They’re completely honest when they file their applications. I’m willing to take their word for it—if they certify that they meet the mileage separation requirements, I’ll believe them. We might do some random audits after the fact just to make sure that people are vigilant and honest about it. But there’s no reason for the sort of business that we have to transact with broadcasters to be transformed into a four- to five-month process.

Now [Mass Media Bureau Chief] Roy Stewart has done a great job working with the existing system to get the processing about as fast as it can be, particularly for unopposed applications. But I question whether we even have to have some of these processes. And so I want to convert our processes to more of an honor system. Like what Reagan said about the Soviet Union: Trust but verify.
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Scranton-area newscasts will share resources and news director to save money

By Dan Trigoboff

A n unusual arrangement between stations in Northeastern Pennsylvania will put newrooms of the local CBS and NBC affiliates side by side, as the two news operations share not only the building but a news director.

Under the deal—referred to by management at NBC affiliate WBBH-TV (Wilkes-Barre) and CBS affiliate WYOU-TV (Scranton) as a shared services agreement—WYOU's news staff will be employed by WBBH-TV. Nevertheless, management says that the two staffs will maintain their separate identities.

If it works, the abbreviation SSA could become as common as LMA (local marketing agreement). "I think we're setting up a new business model," says WBBH-TV Vice President and General Manager Arthur Daube.

Under that model, in June most of the news operation for WYOU, the number-three news station in the Scranton/Wilkes-Barre designated market area (DMA), will move into the significantly overhauled Wilkes-Barre building that headquarters second-ranked news station WBBH-TV. Licensed to serve Scranton, WYOU says it will maintain a presence there larger than the typical news bureau for this size market (DMA 47, about 1.4 million people in 566,270 homes spread over 18 counties and about a fifth of the land mass of Pennsylvania).

The intent, parties say, is to eliminate redundancies in support operations and freeing cash for improved news and programming.

The two newroom operations will share the building, equipment, engineering, production, promotion and a single news director.

Nextstar Broadcasting Group, which owns WBBH-TV, is building a new newsroom for WYOU, redoing its own and upgrading equipment for both at an estimated $3 million "and rising," executives say. Nextstar, which briefly owned WYOU, is paying the bills and will cut the checks for both news staffs, with an unspecified amount paid to Nextstar by Bastet Broadcasting Inc., the owner of WYOU.

Sales and non-news programming for the stations are to remain separate, and further separated by the 20 miles or so between Scranton and Wilkes-Barre.

Barbara Cochran, president of the Radio Television News Directors Association, says it will be "a real challenge for one news director to keep both operations going." Station managers say they will build in protections against favoring one stations' newscast over another and to preserve individual stations' enterprise reporting.

Station owners and executives say the deal works to the advantage of both stations.

"This will allow upgrading of both stations' on-air appearance and technical ability," says Perry Sook, president of Nextstar. "We're spending millions of dollars building mirror-image master control suites, identical studio production suites ... installing a digital file server system for commercial playback. DVC pro for program playback."

The Scranton/Wilkes-Barre venture is not the only instance of major network affiliates operating side by side. In Fort Myers, Fla., a more traditional LMA—in which the owner of one station in a market operates another as well—puts NBC affiliate WBBH-TV and ABC affiliate WZVN-TV under the same roof and under a single news director. WBBH-TV General Manager Steven Pontius says that the sharing of news resources has been beneficial for both stations, and in particular has "brought up" the weaker WZVN-TV.

In this LMA's scheme, the news director "is the keeper of the vision," with broad responsibilities such as staffing—while executive producers at each station oversee the producers and the newscasts. Pontius also agrees with Sook. Daube and WYOU VP/general manager John Dittmeier that the shared resources will enable "more news and better news."

"I want to make it clear that [the WYOU/WBBH-TV venture] is not an LMA," says Sook. "Programming decisions, sales will all be handled completely separately." Sook adds that the arrangement is best compared with a newspaper joint operating agreement: "The viewer and advertiser will notice no change. But there will be more resources available to gather more news. And we hope to be able to add more news broadcasts to each station, which would not have been economically feasible without this arrangement."

Nor, parties say, does the deal give Nextstar a virtual, if not actual, duopoly—a notion raised by some local observers because of the closeness among some parties. David Smith, who heads
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"If this was a duopoly, we would control every aspect of WYOU. Obviously we’ve maintained the independence of both stations."

Art Daube, VP/GM, WBRE-TV

A WOLF AT WNEP’S DOOR

WBRE-TV and WYOU is not the only pairing in the Scranton/Wilkes-Barre DMA. Under a contract between the stations, Fox's WOLF-TV's (Scranton) 10 p.m. nightly newscast is produced by the local ABC affiliate, WNEP-TV (Moosic).

"The news broadcast is clearly labeled as our own," says WNEP-TV news director Paul Stueber. "We make a little money and we fly the flag. It doesn’t necessarily make ABC very happy. Local station management and the network are somewhat at cross-purposes. But there is a demand for news at 10 p.m. Our news product is so strong in this market that I believe it benefits the network. It provides a good audience for WNEP-TV to lock in. I call it flying the flag."

Gilbert Hoban, general manager of WOLF-TV suggests that the WBRE-WYOU combo won’t have to do much to provide more distinct newscasts than his and WNEP-TV’s. "We’re not at all separate. Our 10 p.m. anchors show up at their 11 p.m. newscasts. We contracted them, we were the first people in the country to do this."

Distinctions? "There is a Fox spin," Hoban says. "They will use the ABC national feed on WNEP-TV, we use the Fox feed. And if it happens before 11 o’clock, we’re likely to get the story first."

Dan Trigoboff

WNEP-TV itself is partly responsible for the absence of at least one additional voice: It produces the nightly newscast for local Fox channel WOLF-TV Scranton (see sidebar).

Although WBRE-TV claims significant gains in the past decade, and WYOU’s ratings have shown recent improvement as well, WNEP-TV has been the clear favorite for more than 20 years. Stueber cites as typical a 22 rating/37 share for its weekday 6 p.m. news, compared with WBRE-TV’s 10/16 and WYOU’s 6/11.

Most of the fears locally concern WYOU’s future in broadcast news. Mark Thomas, vice president of PBS station WVIA-TV Scranton and a former news director at WYOU, worries about the possible loss of his former station’s local identity in the move to Wilkes-Barre.

More frightening, however, is the fear of layoffs. Scranton Times media reporter Rich Mates reported in August 1996 that WYOU was “rocked” by several layoffs from Nexstar—although observers concede that the station may have been overstuffed and the cuts necessary to make it profitable enough to justify Nexstar’s substantial investment. "This was an underperforming station," says Dittmeier, its current vice president and general manager.

Parties to the deal say that if the plan succeeds and the stations expand their newscasts, staffing will expand. But several sources indicate that area news staffers—particularly at WYOU—fear for their jobs. "There’s a big difference between eliminating jobs and eliminating people," says Daube, who has put in 13 years at WBRE-TV in two "tours of duty." Transfer and attrition should reduce the likelihood of layoffs, he says, but "anytime you get into new territory, looking to eliminate redundancies, some jobs are vulnerable. We’re still looking at it.

"This will prevent WYOU from struggling and possibly shutting down its news operation," Daube says. "In the meantime, we gain the benefit of some economics. We get more cash flow and easier capitalization for converting to digital."

"I understand the concerns [in the marketplace]," Dittmeier says. "But we have no intention of abandoning news. I don’t think anyone would make the kind of investment we have without a long-term commitment to news. The economics speak to that."

Sara Brown contributed to this report.
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'Springer' moves in Detroit
By Dan Trigoboff

After weeks of controversy, WDIV-TV (TV) Detroit last week said it has decided to move The Jerry Springer Show to its original 10 a.m. slot.

Springer's 4 p.m. airing had drawn protests. Local activists, viewers, the Detroit City Council and the Board of Education complained that 4 p.m. was a time when kids were likely to be out of school without parental supervision. As a result, protesters said, the often violent and sexually oriented show was becoming very popular with teens and even preteens.

Recent Nielsen numbers confirm the show's popularity among youth. Nearly 15% of 12-17-year-olds and nearly 10% of 6-11-year-olds were reported to watch Springer. The show proved more popular among young viewers than targeted teen fare such as Buffy the Vampire Slayer and Wishbone. But the numbers also showed that ratings for WDIV had gone up since the move, particularly for the late-afternoon and early-evening news shows.

"It was hard to judge how significant these complaints were," station vice president/GM Alan Frank said, "because our ratings were good. But our research showed that our loyal viewers were upset with the move, and it's not worth it to upset our viewers. I don't think we'd lost them yet, but if they were upset, we were in a position where we could have."

WDIV had said throughout that it did not target the show to children or teens. When the Nielsens indicated that younger viewers were watching, the station considered some kind of outreach to warn parents of the show's controversial nature. That outreach might have been implemented through public service announcements, programs or news reports.

Frank noted late last month that Nielsen diaries are filled out by parents, not children, indicating that those parents were aware of what their kids were watching.

USA Networks Studios, producer and distributor of the show, said: "We support [WDIV's] move. As producers of the show we think a station should have the right to determine the best time period for its area."

SYNDICATION MARKETPLACE

That's a rap
Rappers Salt N' Pepa are in talks with Hollywood syndicators about a possible daytime talk show. Shortly after NATPE, the group met with a number of studio executives in Los Angeles and are preparing for another round of discussions with more syndicators within the next month, says Al Hassas, Salt N' Pepa's agent. A number of studio executives acknowledged "taking a meeting" with the group. Hassas says all three Salt N' Pepa members (Scheryl James, Sandy Denton and DeeDee Roper) are single mothers to whom many in the daytime audience can relate. The group is also mulling over a number of sitcom opportunities, Hassas says.

Targeting teens
The Paramount Stations Group is producing a series of informational hour specials, The Teen Files, aimed at teenagers. The series will air exclusively on the 17 Paramount Stations Group stations. The first installment, Smoking: Truth or Dare, airs on Thursday, May 21, and is hosted by Leeza Gibbons. Oscar and Emmy Award-winning producer Arnold Shapiro is executive producer.

'Cricki' on rise
Columbia TriStar Television Distribution's syndicated talker Ricki Lake was up 9% during February 1998 over the same period last year. Ricki scored a 5.1 rating/7 share in overnight markets during the sweeps, according to Nielsen Media Research. It scored a 4.7/7 in February 1997.

Gabelmann upped at Paramount
Bobbee Carson Gabelmann has been named executive vice president of current programming at Paramount Domestic Television. Gabelmann formerly was senior vice president of programming at Paramount Domestic Television.

Matching up with 'Match Game'
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The lusty month of May

Sweeps will feature a mix of hormones, magic, monsters and minis

By Michael Stroud

Next month, Dharma will ponder having sex with Greg in a public place during Seinfeld's finale because nobody will be outside to see them.

Aside from ABC's gag on Dharma and Greg, the six broadcast networks are largely preparing their May sweeps schedules as if Seinfeld's finale didn't exist.

"It's going to do way north of a 50 share, but it's going to be just one night," says Jeff Bader, vice president of programming and scheduling for ABC. "It's not going to affect programming decisions."

May sweeps will be distinguished largely by warring miniseries, such as CBS's Only Love and NBC's Witness to the Mob, both of which air in the third week of the month. As of last week, the networks also had penciled in a mix of movie reruns, specials and sitcom finales.

NBC will kick off sweeps April 22 at its New York City headquarters with a theatrical-style premiere bash for The World of Merlin miniseries, set to air April 26 and April 27. Rival industry executives estimate the network spent more than $20 million on the special effects-heavy drama starring Sam Neill ("Jurassic Park") and Isabella Rossellini.

NBC has also lined up The Long Island Incident, a movie based on the life of a woman whose husband and son were shot by a crazed gunman; Witness to the Mob, a two-part miniseries about a Mafia hitman; two specials from National Geographic; a special starring Suddenly Susan's Judd Nelson that explores such scams as psychic healers "curing" cancer, and an airing of "The Bridges of Madison County," starring Clint Eastwood and Meryl Streep.

And, of course, Seinfeld will take its bows May 14 with an hour episode, preceded by an hour special about the show. Expect tributes to Seinfeld elsewhere on the schedule too. "What we're trying to do is get as much out of it as we possibly can," says NBC West Coast chief Don Ohlmeyer. "We'll wake up on Friday morning and see some enormous numbers and then comes 'what do we do next?'"

It won't match Seinfeld. But Murphy Brown's final episode will dominate prime time on May 18 as the series ends 10 seasons with a special hour episode that will feature Julia Roberts, George Clooney, Bette Midler, Alan King, Mike Wallace and Frances Bergen.

On the miniseries front, Kirstie Alley, Danny Aiello et al. will reprise their roles from what should have been called "The Next-to-Last Don" in Mario Puzo's The Last Don II.

CBS plans to exploit its 50th anniversary May 13-May 20 by adding classic CBS characters such as Jack Benny and Lucille Ball to current series such as Cosby and The Nanny. It also plans two specials to mark 60 Minutes' 30th anniversary and the 50th anniversary of CBS News.

Cher will commemorate her former husband Sonny Bono, who died in a skiing accident, in Cler Remembers Sonny.

In other movies, Larry Hagman will become J.R. again in made-for-television movie Dallas: The War of the Ewings; Jamie Lee Curtis will star as a mother who changed the world's attitude toward organ donations after her son died, and country music star Clint Black will appear in a movie about a rodeo rider falsely convicted of murder. The network will also rebroadcast the classic The Wizard of Oz May 8.

ABC is counting on anticipation about the season finale of Ellen to pump up ratings for what could be the series' last show. It will feature guest stars Helen Hunt, Woody Harrelson...
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Broadcasting

It also has a full slate of theatrical movies, including "Apollo 13," "Waiting to Exhale," "The Lion King," "Babe," "Broken Arrow" and "Miracle at Midnight." Not to mention a Wonderful World of Disney special about Animal Kingdom. Dennis Franz will struggle with prostate cancer in a special 90-minute version of NYPD Blue.

Fox's Ally McBeal character will appear on ABC's The Practice, courtesy of David Kelley, who produces both shows (see story, page 104). ABC will premiere Peter Benchley's Creature on May 17 and May 18. The movie features a terrifying marine predator.

Not to be outdone, Fox will stage Gargantua on April 19, a movie about a biologist facing another amphibious menace.

The network will promote the 200th episode of The Simpsons on April 26 with an evening of celebrity tributes to the series and an appearance on the series itself by Steve Martin.

Retired sheriff John Bunell will host three specials about police shootouts, police chases and surviving highway accidents.

The network will also air special editions of King of the Hill and The X-Files.

The network will feature a cliffhanger finale for Dawson's Creek that will leave viewers wondering where the relationship between title characters Dawson and Katie is going to go. The network also plans a two-part season finale to Seventh Heaven and a two-part season-ender for Buffy the Vampire Slayer.

Look for Star Trek: Voyager's Jeri Ryan to guest-star on The Sentinel. UPN's drama about a cop with enhanced senses, Moesha will rebel against her father by getting a tattoo and moving out of the house. "We're going with all-original programming during the sweeps," says UPN programming chief Tom Nunan.
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Fox affils balk at 'Practice' of cross-promotion

Character of Ally McBeal (Fox) will make sweeps appearance on ABC

By Michael Stroud

ABC executives and affiliates think it's a brilliant move. But station manager Murray Green of Fox affiliate WPX(TV) West Palm Beach, Fla., isn't impressed by producer David Kelley's cross-promotion of Fox's red-hot Ally McBeal character (from Kelley's series of the same name) on ABC's The Practice (also from Kelley).

"The stations are quite upset about it," Green says of Calista Flockhart's appearance in the character of Ally on The Practice on April 27. "They don't like the idea of taking a hit show and using it to promote a wannabe on another network."

Especially when that ABC show happens to be in a time slot when Fox affiliates' local newscasts usually benefit from Ally's lead-in. And especially when all this is taking place during May sweeps.

"Stations [affiliated with Fox] that have 10 o'clock news are going to be hurt by it," Green says.

Fox has fielded lots of letters and phone calls from unhappy affiliates over the issue, according to Green. Fox officials declined comment: Kelley couldn't be reached for comment.

The situation illustrates the power of Kelley, who produces both series for Fox's Twentieth Television and is said to have insisted on the crossover.

Fox, initially unwilling to upset its affiliates with the crossover, bowed to Kelley to avoid straining its relationship with one of TV's hottest producers, sources say.

"Kelley has a gun to everyone's head on this," says Kevin O'Brien, general manager for Fox affiliate KTUS(TV) San Francisco/Oakland.

"It's indicative of the fact that producers and talent are out of touch with the business side."

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IRE panel outlines looming legal problems

By Bill Kirtz, B&C correspondent

"T"respass by misrepresentation."

The notion that reporters today deserve less legal protection than in the past. Judges, not editors, defining "serious" journalism.

These will be broadcasters' biggest legal headaches, two media lawyers predicted at an Investigative Reporters and Editors conference on March 28.

David Smallman, a New York City lawyer, decried a Ninth Circuit Court of Appeals decision in Berger v. CNN that found that CNN's reporting was "television entertainment." Smallman said the decision "unprecedented, very troublesome and problematic," saying that the issue is "ripe for exploitation" by plaintiffs who claim that they were televised for no "newsworthy purpose."

Smallman said that plaintiffs' lawyers are making an "end run" around libel requirements—which force them to prove falsity and malice—by suing TV journalists for surveillance, trespass, and exceeding their announced purpose.

Since Princess Diana's death, he said, "the climate has gotten worse, and there's the potential for liability associated with the use of shotguns mikes and [with the use of] footage of accidents, even if they're in public places."

Nathan Siegel, an ABC lawyer leading the network's appeal of the Food Lion decision, called that prosecution a "classic case of using a civil suit to punish or silence people." Although ABC's undercover reporters were found guilty of trespass and misrepresentation, Siegel said that people normally aren't sued for faking their resumes. "We hope judges will recognize that this isn't what fraud is all about."

Sieg said that broadcasters have to consider a new concept: "trespass by misrepresentation," which could allow a plaintiff to claim that a reporter got an interview by misrepresenting the focus of the interview.

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The top 25 MSOs now enter a record 88% of the 65 million U.S. cable households. With MSOs constantly buying and selling cable systems, the pecking order changes from year to year — making it increasingly difficult to keep track of who owns what in the media business.

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ISSUE DATE: APRIL 20

AD CLOSE: APRIL 10
By Joe Schlosser

Steve Belkin is up to his old tricks again. This time Belkin, president of Beau and Arrow Productions, is trying to gain attention for his weekly syndicated show *Kwik Witz* by mailing yellow yo-yos to stations.

“It’s actually a magical timepiece,” Belkin says. “You are supposed to hypnotize yourself, call us in a trance and clear the show.”

Next season will mark *Kwik Witz*’s third year in national syndication—which verges on remarkable, considering that Belkin finances, produces, distributes and helps edit each episode. The yo-yos are nothing new for Belkin, who at last year’s NATPE sent out cans of pepper spray called NATPE Napalm. In 1996 he offered a free massage to anyone at the conference who would watch 10 minutes of the show at the Beau and Arrow booth.

“Stations are generally more inclined to talk to me after I’ve sent them something or done something out of the ordinary,” he says. “Instead of just [talking about] news on clearing my show, we have something ancillary to talk about.”

*Kwik Witz* originally was taped in “suite 200” in Cleveland—the upstairs of Belkin’s home in the Cleveland suburbs. The half-hour comedy/game show has emerged from those cozy confines. Now taped at NBC Tower in Chicago and edited in Los Angeles, the show is already cleared in more than 50% of the country for fall 1998. *Kwik Witz* airs in 80% of the country, including 46 of the top 50 markets. Many of those stations air the show in late-night Saturday time periods, a number in post-*Saturday Night Live* positions.

Belkin, who moonlights as a sports agent in the Wisconsin area (clients include Green Bay Packers head coach Mike Holmgren), says his tenacity and almost annoying persistence have helped the show remain on the air.

“If you were to take a survey of the many stations on our hit list and you had to name the most persistent syndicator, I think my name would come up quite a bit,” he says.

*Kwik Witz*, hosted by Gillian Anderson, features some of the top comedians on the comedy club scene. Belkin initially invested $250,000 in the show and has lost much more since the 1995 pilot.

“I have gaping financial wounds, but I’m still alive,” he says.

Belkin says he is focused on clearing the show for another season in syndication and hopes for a chance to strip *Kwik Witz* in the coming years. He has written to NBC and Fox executives hoping to convince them to give the show a chance in late-night time periods.

“Maybe the way to strip a show is to start it later,” Belkin says. “Have a cost-effective show like ours, where you can start it later—say 1 a.m.—and have it slowly crawl and claw its way up the schedule instead of having a big-budget show like a *Keeenen* [Ivy Wayans] at 11:30 and having it get canceled a few months down the road.”
The singularly prestigious Peabody Awards — administered by the University of Georgia's College of Journalism and Mass Communication for 55 years — recognize distinguished achievement and meritorious public service. A universal symbol of extraordinary accomplishment, a Peabody Award is a highly coveted prize in television, radio and cable.

As part of our May 11 issue, Broadcasting & Cable is proud to officially present the Peabody Awards Souvenir Journal. This exclusive special section will serve as the event program at the May 11 awards gala and will also run in the May 11th issue of Broadcasting & Cable. A portion of your ad dollars will be donated to the Peabody Awards Fund dedicated to continued excellence in broadcasting and cable.

Your message in this issue provides an outstanding forum to honor Peabody Award-winning broadcasters and programming. It's also an excellent opportunity to reach 37,000 leading industry decisionmakers. And bonus distribution delivers your message to Peabody Award event attendees and members of both the Broadcast Education Association and Television Critics Association. To congratulate the winners and show your support, call your sales representative to reserve your advertising space today.


Issue Date: May 11 • Ad Close: May 1
Bonus Distribution: Peabody Awards Luncheon and Members of the Broadcast Education Association and Television Critics Association
<table>
<thead>
<tr>
<th>Time</th>
<th>ABC</th>
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<td>8:00</td>
<td>23. Home Improvmt 10.1/17</td>
<td>7.3/13</td>
<td>The Nanny 7.7/13</td>
<td>NewsRadio 5.9/10</td>
<td>Beverly Hills, 90210 7.9/13</td>
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<td>8:30</td>
<td>Smilh So Right 8.6/13</td>
<td>8.4/14</td>
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<td>Seinfeld 7.8/13</td>
<td>Voyager 2.9/4</td>
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<td>20. Home Improvmt 10.7/17</td>
<td>1.2/12</td>
<td>39. Third Rock In/Sun 8.3/14</td>
<td>Significant Others 3.7/6</td>
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<td>9:30</td>
<td>41. That’s Life 8.1/3</td>
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<td>18. Primetime Live 12.5/21</td>
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<td>Chicago Hope 9.3/16</td>
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<td>24. 48 Hours 10.0/17</td>
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<td>Friendship 7.3/14</td>
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<td>52. Sabrina/Witch 7.5/15</td>
<td>8.8/17</td>
<td>Candid Camera 8.8/17</td>
<td>Friends 15.9/27</td>
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<td>55. Boy Meets Wld 7.3/14</td>
<td>8.8/17</td>
<td>33. Sabrina/Witch 8.8/16</td>
<td>When Disasters Strike 7.7/24</td>
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<td>9.5/15</td>
<td>26. Diagnosis Murder 9.5/15</td>
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<td>5.0/9</td>
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<td>19. NCAA Pgmste 10.8/22</td>
<td>TV Censored Bloopers 6.1/12</td>
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<td>2:00</td>
<td>66. ABC News Saturday Night 5.7/11</td>
<td>12. NCAA Basketball Championship—Utah vs. UNC 12.7/24</td>
<td>63. TV Censored Bloopers 6.1/12</td>
<td>Cops 4.6/9</td>
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<td>3:00</td>
<td>7.0/11</td>
<td>6.8/11</td>
<td>NBC Sunday Night Movie—Asteroid 6.8/11</td>
<td>49. The Pretender 7.7/14</td>
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<td>8.0/13</td>
<td>2.3/4</td>
<td>World’s Funniest! 5.6/11</td>
<td>88. Dawson’s Creek 3.7/6</td>
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<td>6.8/11</td>
<td>68. World’s Funniest! 5.6/11</td>
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**People's Choice Awards**

March 23-29

**Genres**

- **Comedy**
- **Drama**
- **Action**
- **Reality**

**Sources**

- Nielsen Media Research
- CBS Research

**Graphic by Kenneth Ray**

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**Key Notes**

- **Ratings**:
  - Nielsen Media Research
  - CBS Research
- **Graphic** by Kenneth Ray

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**Notes**

- **Top Ten Shows**
- **Notes on Programs**
- **Estimated at 99.0 Million Households**

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The week’s tabulation of station sales

**Proposed station sales**

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

**THIS WEEK:**

- **TVs:** $0 • 0
- **Combos:** $5,897,500 • 4
- **FMs:** $7,469,500 • 9
- **AMs:** $15,035,050 • 6
- **Total:** $28,402,050 • 19

**SO FAR IN 1998:**

- **TVs:** $2,301,111,000 • 28
- **Combos:** $7,069,423,368 • 105
- **FMs:** $254,853,132 • 105
- **AMs:** $169,520,492 • 64
- **Total:** $3,432,427,042 • 283

**SAME PERIOD IN 1997:**

- **TVs:** $1,824,633,000 • 28
- **Combos:** $3,660,381,395 • 88
- **FMs:** $737,285,983 • 102
- **AMs:** $50,849,914 • 68
- **Total:** $6,273,150,292 • 286

Source: **Broadcasting & Cable**

---

**COMBOS**

**WCLZ-AM-FM** Brunswick, Me.

**Price:** $3.2 million

**Buyer:** Fuller-Jeffrey Radio of Maine Inc., Newburyport, Mass. (Robert F. Fuller, president); owns WBLM(FM) and WJBO(FM) Portland, WCYY(FM) Biddeford, WCY(FM) Lewiston, WXBB(FM) Kittery and WJAE(FM) Westbrook, all Me., and WOKQ(FM) Dover, WPKO(FM) Berlin, WJQQ(FM) Mount Washington and WXEP(FM) Hampton, all N.H.

**seller:** Riverside Broadcasting LP, Portland (William Devereaux, principal)

**Facilities:** AM: 900 kHz, 1 kw day, 66 w night; FM: 98.9 mhz, 4 kw, ant. 400 ft.

**Formats:** AM: all shopping; FM: adult album alternative

**Broker:** Media Services Group

**WAOC(AM)-WJQR(FM)** St. Augustine, Fla.

**Price:** $1.9 million

**Buyer:** Exosphere Broadcasting LLC, Wilmingtom, Del. (Clifford N. Bernstein and Peter D. Mensch, co-presidents/owners); principals own KRAB(FM) Greenacres, KSTT-FM Los Osos/Baywood Park, KFRR-FM Woodlake, KSLY-FM San Luis Obispo, KXXX-FM and KKD(AM) Delano, KYNO(AM)-KJFX-FM Fresno, KKF-FM Santa Maria, KIXT-FM Grover City, KXXS(AM)-KSMJ(FM) Bakersfield, all Calif.

**Seller:** Ariel Broadcasting Inc., St. Augustine (Kenneth J. Stein, president); no other broadcast interests

**Facilities:** AM: 1420 kHz, 4 kw day, 460 w night; FM: 105.5 mhz, 12 kw, ant. 410 ft.

**Formats:** AM: news, talk; FM: hot country

**KKAS(AM)-KWDX(FM)** Silsbee, Tex.

**Price:** $400,000

**Buyer:** Andres Bocanegra, Houston; no other broadcast interests

**Seller:** Jewel P. White & Associates, Silsbee (Jewel P. White, owner); no other broadcast interests

**Facilities:** AM: 1300 kHz, 500 w; FM: 101.7 mhz, 3 kw, ant. 200 ft.

**Formats:** Both country

**WNBZ(AM)-WSLK(FM)** Saranac Lake, N.Y.

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**DOJ: Consolidators may consolidate**

The Justice Department cleared the way last Tuesday for the closing of two major radio deals, but with a few kinks.

Capstar Broadcasting Partners Inc. may acquire SFX Broadcasting Inc. in a proposed $2.1 billion deal, but first Capstar must divest one station in Jackson, Miss., and one in Pittsburgh. The approval was also contingent on last week’s sale of 14 stations for an aggregate $163.5 million, including four Long Island, N.Y., stations originally slated to go to Chancellor Media.

Justice sued Chancellor on the basis of antitrust claims and Chancellor settled the suit by selling the Long Island stations.

In addition, Chancellor and Capstar have begun to divvy up the SFX stations, putting the large-market stations into Chancellor’s coffers and the small to medium-market stations into Capstar’s.

CBS Corp. received Justice approval for its $1.6 billion acquisition of American Radio Systems Corp, but it also must sell some stations: four in Boston, two in St. Louis and one in Baltimore.

—Sara Brown
Broadcasting & Cable  April 6 1998

Malara to consult CEA

Tony C. Malara, former president of CBS affiliate relations, is joining with Communications Equity Associates to consult on mergers and acquisitions plus regulatory, consolidation and digital issues. Malara's new firm, TCM Media Associates, will be affiliated with CEA's New York office.

Broker: Media Services Group

KJML(FM) Columbus, Kan.
Price: $550,000
Buyer: Land Go Properties LLC, Joplin, Mo. (Robert C. Landis president/33.3% owner); owns KMOQ(FM) Baxter Springs, Kan., and KQYX(AM) and WMBH(AM) Joplin, Mo.
Seller: Acorn Broadcasting Co., Joplin, Mo. (Andrew S. Wolfson, president); has applied to build a new FM in Galena, Kan.

Facilities: 105.5 mhz, 6.1 kw, ant. 308 ft
Format: Classic rock

---

WYCL-FM Pensacola, Fla.
Price: $2 million
Buyer: Capstar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 238 FMs and 99 AMs
Seller: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns/is buying 55 TVs

Facilities: 107.3 mhz, 100 kw, ant. 1,407 ft
Format: Country

KMUS-FM Burns, Wyo.
Price: $1.2 million
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 125 FMs and 66 AMs

Facilities: 101.9 mhz, 50 kw, ant. 492 ft
Format: Country

WURN(FM) Marietta, Ohio
Price: $900,000
Buyer: 102 Inc., Vienna, W.Va. (William E. Benns III, president); no other broadcast interests

Facilities: 102.1 mhz, 25 kw, ant. 400 ft
Format: Lite rock

KQIX(FM) Grand Junction, Colo.
Price: $800,000
Buyer: Riverside Broadcasting Inc., Riverside, Calif. (Craig O. Dobler, president); owns WIMX(FM) Gibsonburg, Ohio

Seller: Mustang Broadcasting Co., Grand Junction (Paul Fee, principal); no other broadcast interests

Facilities: 93.1 mhz, 100 kw, ant. 95 ft
Format: Top 40, rock

Broker: McCoy Broadcast Brokerage

WCBF(FM) Clinton, Ky.
Price: $725,000

Facilities: 102.1 mhz, 12.5 kw, ant. 145 m
Format: Classic 70s

WNGN -FM Hoosick Falls, N.Y.
Price: $681,000

Seller: Brian Larson, Hoosick Falls; no other broadcast interests

Facilities: 96.5 mhz, 450 w, ant. 1,115 ft
Format: Gospel, religion

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Guy Gannett on the block

Guy Gannett Communications is for sale, the company announced last Tuesday. Its holdings include seven network-affiliated television stations and five Maine newspapers, including the Portland Press Herald. The decision to sell is a management move on the part of Guy P. Gannett’s estate trust, which expires on the deaths of trustees John H. Gannett and Madeleine G. Corson. The company’s small- to medium-market TV stations are wokr-(tv) Rochester, N.Y.; wame-tv Portland, Me.; wics-(tv) Springfield and wisc-(tv) Champaign, both Ill.; kgan-(tv) Cedar Rapids, Iowa; wgeb-tv Springfield, Mass., and wtwc(tv) Tallahassee, Fla. It has employed Lazard Freres & Co. to coordinate the sale. —Sara Brown

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KYUL(FM) Harker Heights, Tex.
Price: $476,000
Buyer: Stellar Radio Group Inc., Temple, Tex. (Don Chaney, president); no other broadcast interests
Seller: KCKR-FM Inc., Temple (Don Chaney, president); no other broadcast interests
Facilities: 105.5 mhz, 930 w, ant. 587 ft.
Format: Top 40

WRVV-FM Henry, Ill.
Price: $137,500
Seller: Illinois Bible Institute Inc., Carlinville, Ill. (Richard Whitworth, principal); owns seven FMs in Illinois and Indiana
Facilities: 100.5 mhz, 3 kw, ant. 328 ft.
Format: AC, educational, religion
Broker: Bill Hansen & Associates

RADIO: AM

KAZN(AM) Pasadena, Calif.
Price: $12 million
Buyer: Multicultural Radio Broadcasting Inc., New York (Arthur S. Liu, president/owner); is buying 10 AMs
Seller: Pan Asia Broadcasting Inc., Pasadena (Edward Kim, president)
Facilities: 1300 khz, 5 kw day, 1 kw night
Format: Chinese

KNUU(AM) Paradise/Las Vegas, Nev.
Price: $1.5 million
Buyer: CRC Broadcasting Co. Inc., Phoenix (Ronald E. Cohen, president/owner); owns KFNN(AM) Mesa, Ariz.
Seller: K-NEWS Broadcasting Inc., Las Vegas (Robert A. Bernstein, principal); no other broadcast interests
Facilities: 970 khz, 5 kw day, 500 w night
Format: News, talk

KNSE(AM) Ontario, Calif.
Price: $1.3 million
Buyer: Stickney Assoc. LLC, Rancho Cucamonga, Calif. (Henry E. and Delphine D. Stickney, owners); no other broadcast interests
Seller: Coronado Four-County Broadcasting Inc., Los Angeles (Fernando Oaxaca, president); no other broadcast interests
Facilities: 1510 khz, 10 kw day, 1 kw night
Format: Spanish
Broker: Ray Stanfield & Associates

WEWO(AM) Laurinburg, N.C.
Price: $150,000
Buyer: Service Media Inc., Fayette-
Telemundo sale opposed

Univision Communications is trying to block the $539 million sale of Telemundo Group to Liberty Media Group, Sony Corp. and other investors.

Univision has filed two petitions with the FCC to stop the deal from proceeding and Telemundo, in its filed answer to the claims, recognizes the possibility that FCC conditions placed on the closing of the deal may kill it.

The Univision petitions are the second stumbling block that Telemundo has encountered since announcing the proposed sale of eight TV stations last November. Also at that time, a group of Telemundo shareholders filed suit against the company in Delaware, alleging that the proposed price of $44 per share was unfair shareholder compensation.

The purchasers reportedly will pay Telemundo $17.5 million if the deal cannot proceed because of FCC complications. If, however, Telemundo shareholders decide to sell to another group for a better price, Telemundo must pay the current proposed buyers a $15 million termination fee plus reimbursement of expenses, which could reach $2.5 million.

Paxson revenue, operating loss up

Paxson Communications Corp. reported total revenue in excess of $88 million for 1997, up 41% from last year's $62 million. Nevertheless, the company also increased its operating loss in a year of acquisitions—1997 operating loss for Paxson was nearly $22 million, far greater than 1996's $4 million operating loss.

During 1997, Paxson, which is preparing to launch its new family programming network Pax Net next August, spent in excess of $331 million on programming for its stations, nearly $17 million on time brokerage and affiliation agreements and nearly $73 million on the purchase of stations to insure distribution of Pax Net programming. Pax Net President Dean Goodman says the company has filled out the network's programming schedule, is well on its way to hiring nearly 600 new employees (the hiring is not expected to be complete until launch) and releasing a list of the network's broadcast and cable affiliates, expected later this month. Paxson stock is up nearly 4 points since last month.

—Sara Brown

Errata

Heftel Broadcasting Corp. is not controlled by Clear Channel Communications as reported in the March issue. Clear Channel's control of Heftel was terminated in February 1997, when Heftel merged with Tichenor Media System. Clear Channel owns only non-voting stock amounting to 29.1% of the company. That interest is nonattributable, according to the FCC. The Tichenor family owns the controlling 21.1% voting interest in Heftel, and Mac Tichenor Jr. is Heftel's president/CEO.
Overlooking a few good men?

Interrep study finds males have growing influence in purchases

By John Merli, B&C correspondent

Radio advertisers may be bypassing many of the 130 million U.S. adult males by not targeting men for products and services typically associated with women. In a comprehensive study, Interrep Research offers ample evidence that men have much in common with women listeners, despite lingering stereotypes.

"Changing household roles and consumer behavior open up [this] demo to a new range of advertisers," the study finds. Nearly 50% of all men consider themselves the "principal shopper" of the household. Also, 60% of men say they are the primary decision-maker in selecting brands of cold cereal, snack food, soaps and general dental products. While advertisers of frozen foods and other products marketed for singles primarily target female shoppers, the report finds that 40% of today's adult men have never married, have been divorced or are widowed.

Whether single or married, an estimated 35% of men do major food shopping alone, and more than 50% do "fill-in" shopping by themselves. These findings—coupled with male listening patterns—suggest a vast untapped audience for products nearly always geared to women. In the study, data from Simmons Research indicate that 90% of men 18-44 listen to radio weekly and that they "are more likely to be heavy users of radio than of any other medium."

Other statistics about men in the Interrep study:
- The median age of American men is 33.5 years (slightly lower than that of women).
- The largest male demo is ages 35-44 (16.7%), followed by 25-34 (15.1%).
- Twenty-five percent of adult men provide child care while their spouses work.
- Nineteen percent more men than women work full-time—64% versus 45%.
- Men 35-54 earn an average salary of about $34,000, nearly double that of women the same age.
- Men 18-34 like the country format slightly better than AC and CHR.
- Men 25-54 like news/talk and country to about the same extent.

Despite these findings, however, women still maintain a certain amount of influence over what men buy—especially when it comes to vehicles, furnishings, major appliances, food and household products—although they rarely assert "a lot of influence" more than 30% of the time in any major-purchase category.

NetStar, ProStar go to the movies

The fledgling NetStar Entertainment Group has entered into its first co-op sales venture representing a nationally syndicated talk show, effective with the April 4 launch of The Movie Show on Radio. Designed for a niche audience, the program is produced by ProStar Entertainment, which is billing the new offering as "the first and only" national radio talk show solely about motion pictures.

The late 4-6 p.m. ET Saturday feed is hosted by veteran Baltimore talker Allan Pfeil, who is joined by critics Max Max Weiss and Doug Roberts. The weekly broadcast features "high-energy family-oriented" talk about what's hot at the box office and in video stores, as well as reviews, guest appearances, movie trivia quizzes and listener calls. To date, about 40 small- and medium-market stations are taking the show.

NetStar National Sales Manager Jeff Firestone says that the niche talk show is "exactly the kind of specialty program that lends itself to a creative, conceptual sell that has very little to do with numbers," a somewhat uncommon approach for commercial radio. Firestone says that promotional alliances are being formed with Hollywood contacts both to generate revenue and to increase advertiser sales. —John Merli

Industry extends revenue streak

The radio industry enjoyed its 66th straight month of revenue gains in February with a 6% jump in combined local and national spot advertising. Compared with a year earlier, local was up 5%, and national up 9%. In year-to-date figures, local sales climbed 6%; national was 10% higher than in the first few months of 1997.

All five regions of the nation showed increases in February, with the Southwest and the West topping off with 7% gains. National revenue rose 16% in the Midwest and 12% in the Southeast. RAB's accounting firms use more than 100 markets to calculate its stats.

RAB membership tops 5,000

Membership in the once-struggling Radio Advertising Bureau recently topped 5,000 members for the first time, representing a jump of 113% since current RAB President Gary Fries took office seven years ago. RAB began this decade with some 2,300 members.

Fries credits his bureau's membership surge to "many of the new services designed to assist radio salespeople in meeting the challenges of the future."

In recent years, RAB has targeted a lot of its resources to member-only venues on its www.rab.com Website (B&C, March 30). Most of its members are local stations, networks and radio rep firms in the U.S. and abroad. —John Merli

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ESPN goes with ENPS

Becomes first U.S. network to use AP news system

By Glen Dickson

Cable sports giant ESPN has tapped The Associated Press's next-generation Electronic News Production System (ENPS) as its newsroom computer system.

Bristol, Conn.-based ESPN is the first U.S. broadcast or cable network to commit to ENPS, which AP originally developed in 1996 as a way for the British Broadcasting Corporation to manage its worldwide news operations. The system features a fully integrated search engine, complete off-line and remote access capabilities for field staff, and the ability to work in any language.

After successfully completing the first phase of the BBC installation last year (the 5,000-seat installation is still under way), AP began seeking other customers for ENPS, and at press time last week was close to signing two other major contracts, according to AP deputy director Lee Perryman. Perryman says that ESPN executives traveled to the UK in 1997 to check out the new AP system in a working environment.

Although financial terms of the ESPN deal were not disclosed, Perryman says AP has a multiyear contract to install ENPS at ESPN, where it will replace a 400-workstation Avid-BASYS newsroom computer system. The cable network will use ENPS to manage all phases of its news production, from story assignments to live broadcasts.

“It offers our reporters and editors—both in Bristol and in bureaus around the U.S.—fast, single-search access to information from multiple sources and will ultimately allow us to access pictures, sound and video to produce programs that are better than our competition,” says Bob Eaton, ESPN vice president and managing editor. “It’s simple to use and will meet our demands for producing comprehensive 24-hour-a-day sports reports.”

Sony, DG Systems work together

Interface links DG commercial server with Sony playback

By Glen Dickson

Satellite spot distributor DG Systems and broadcast hardware giant Sony have developed a software interface that allows for seamless integration between DG's commercial receiver/server and Sony’s LMS tape-based playback system and/or FlexSys transmission server.

DG Systems delivers MPEG-2 spots over satellite to more than 500 TV stations in the U.S., where they are received and stored on DG’s ADvantage Digital Video Playback System (DVPS). Until now, DG stations that use LMS or FlexSys have been manually dubbing commercials from the DVPS to the Sony systems, which requires operator intervention to start and synchronize the process. With the new DG/Sony interface, which will be available in June, stations will be able to use their Sony systems to automatically control the DVPS without buying expensive automation software to tie the systems together.

From the Sony workstation, DG users will see a list of available commercials in the DVPS and can select a spot to be transferred. The two systems will then exchange all necessary information—including commercial infor-
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CBS Newspath taps ASC server systems

By Glen Dickson

CBS Newspath, the network’s affiliate news-feed service, has purchased two server-based news systems from ASC Audio Video Corp. Newspath will use the systems to record, edit and play out news content to CBS affiliates on-air playback.

“They’ll be used to assemble late-breaking pieces and turn them around both for affiliate news feeds and for overnight broadcast, as well as to retain news emergency coverage,” says John Frazee, vice president of news services for CBS News. “We’ll be recording feeds right to this and playing them out to the satellite.”

ASC, a wholly-owned subsidiary of Leitch Technology Corp., is providing CBS Newspath with networked systems that integrate ASC’s NEWSFlash digital editing systems with multiple ASC VR300 video servers.

Although financial details of the contract were not disclosed, CBS Newspath’s overall investment in ASC technology is worth several hundred thousand dollars, Frazee says.

CBS Newspath is installing the ASC systems in its New York headquarters and at its office in Hialeah, Fla., within the headquarters of CBS TeleNoticias. Frazee says that CBS Newspath has been searching for a server solution for several years. He says the company went with ASC partly because of the success that CBS TeleNoticias has had with its servers.

The large system in New York will be configured with two NEWS Flash editing systems, three VR300 dual-channel servers and 180 gigabytes of Fibre Channel storage. The system for Hialeah will have a single NEWSFlash editor using two VR300 servers and 90 gigabytes of Fibre Channel RAID storage.

ASC’s proprietary FibreDrive technology allows the editing systems and the servers to have direct, simultaneous access to shared Fibre Channel RAID storage. News stories recorded on the VR300 servers are instantly available to multiple editors simultaneously, and the editors may perform independent operations on the same story without transferring files or spooling to tape. When the last edits are complete, the stories are available for instant playback and satellite distribution.

Since the VR300s use JPEG compression, CBS Newspath will take the video back to baseband before feeding it into its Tierman MPEG-2 encoders for compressed satellite delivery. Because editing capability was a crucial part of CBS Newspath’s server application, Frazee says he didn’t consider any MPEG-2 servers.

CBS Newspath was ready to begin testing the ASC servers and editors in its New York lab last week but hasn’t yet worked out the exact implementation of the overall system. Frazee says that in addition to recording directly from incoming satellite feeds, CBS Newspath probably will dub some taped material onto the ASC servers.

Initially, the servers won’t interface with CBS Newspath’s newsmroom computer system, which consists of custom software written by Generation Technologies Corp. (Generation also wrote the software for the CBS Newspath 2000 “video-on-demand” system, which uses Tektronix Profile servers to store and forward video clips.) But Frazee says the ASC system will ultimately interface with CBS’s next newsmroom computer system, for which the network is currently shopping.

“We’re looking at all the players in newsmroom computer systems,” says Frazee. “The news service [CBS Newspath] will probably remain a Generation shop—we’ve had custom applications written. But when the rest of the news division goes to a new news computer system, there will be a tie for tape playback services into this system.”

The key thing is that we’ll be exchanging the metadata—all the other information about the commercial, including the time code, duration, title, and agency,” says Jim Higgins, video product manager for DG Systems.

"Instead of having to type that stuff in, it will all be transferred with the spot." The metadata is typed in by DG Systems staffers at its San Francisco headquarters and is sent through as the database portion of the MPEG-2 file delivered to the DVPS.

For now, the DVPS system will still be outputting an analog baseband video signal for feeding into the LMS or FlexSys. DG has been working on a serial digital 601 output for the box, which should be available in the second quarter; straight MPEG-2 file transfer between the DVPS and the FlexSys should be available by the end of the year, says Higgins.

Higgins says that Sony will probably market the DG Systems service to its customers, which should help DG convince more stations to replace the old dub-and-ship method of delivering commercials with compressed satellite delivery. DG estimates that it has 20% of the overall spot delivery market now, counting other satellite delivery services, such as Vyx, and traditional dub-and-ship suppliers like FedEx.

"It’s the ultimate legitimizing of us," says Higgins of the Sony agreement. He adds that the ability to interface with the established LMS system was crucial to DG, "Stations that didn’t want to talk to us before, now will talk to us."
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Tiernan bows HDTV encoders, decoders

Will demonstrate 720 P encoding at NAB

By Glen Dickson

Compression supplier Tiernan Communications is entering the DTV encoder market at NAB '98 by introducing two ATSC-compliant HDTV encoders and an HDTV/SDTV integrated receiver/decoder.

San Diego-based Tiernan, which has already established itself in the broadcast market by supplying MPEG-2 digital SNG systems to CBS, is looking to supply DTV encoding for network contribution and distribution feeds as well as ATSC-compliant encoding to feed transmitters at affiliate stations.

Its flagship DTV product, the THE 1 DTV encoder, is a full-featured product that can support single-channel encoding in 1080 I, 720 P and 480 P formats, as well as multichannel 4:2:2 or 4:2:0 encoding in the 480 I standard. Tiernan has been developing a 720 P encoder since February 1997, says Tiernan vice president Keith Dunford, who believes Tiernan will be one of the few companies to show a working 720 P encoder at the show.

"720 P encoding is distinctly more difficult than 1080 I," he says.

The four rack-unit THE 1 supports data rates from 10 Mbs to 160 Mbs and will sell for under $200,000, which "is contrary to a lot of other people," says Dunford.

While the THE 1 can handle contribution, distribution or broadcast encoding, Tiernan's second encoder, the THE 10, is aimed squarely at local stations that want to get on the air with an HDTV signal. The two rack-unit THE 10, capable only of ATSC-compliant 1080 I or 720 P encoding, will sell for under $150,000.

"It's an economy encoder," says Dunford. "It's downfeatured compared with the THE 1, with a very fixed input—you can put in SDI at 1.5 Gbs or 360 Mbs."

Right now, there are no plans to add 480 P or 480 I SDTV encoding capability to the THE 10, although Dunford says a $10,000-$15,000 add-on card to support 480 I is conceivable.

Tiernan is also introducing a "network-grade" integrated receiver/decoder, the TDR6H. The modular TDR6H is designed to support either HDTV or SDTV decoding and will sell with HDTV/SDTV capability for under $8,000. Customers will have to add a front-end modulator, such as a QPSK or DS3, on top of that price.

Tiernan is currently developing its own 8-PSK modulation gear, which Dunford says should "really be a benefit to HDTV more than anything else." He says 8-PSK modulation can achieve a data rate of up to 90 Mbs on a 36 mhz transponder, which is what he thinks the networks will use for HDTV distribution.

The THE 1, THE 10 and TDR6H will probably begin shipping this June, says Dunford, and will definitely be delivered no later than Sept. 1.

At press time, Tiernan hadn't yet announced any broadcast customers for its DTV encoders, but Dunford says "a very big one" will probably announce a contract at NAB '98.

Philips Digital Video Systems

Philips Digital Video Systems is showing a full-bandwidth HDTV router, the GS-400 Venus Gigabit Router. The GS-400 is a 16x16 digital video router that handles bandwidths up to 1.5 Gbs, allowing it to support both the 720 P and 1080 I HDTV formats. The GS-400 also integrates seamlessly with Philips' established Jupiter routing control system.

While Philips's routers will accommodate either interlace or progressive HDTV, the company is making a firm commitment to progressive for its DTV studio cameras. Philips will once again show the 720P HDTV PDT-9000 camera it developed with Polaroid Corp., but the real news in its booth is the new LDK 2000 TrueFrame progressive studio camera, which will support either 480P/30 fps or 480/60 fps video in either the 4.3 or 16:9 aspect ratios.

The serial digital 601 output of the camera will fit within standard 270 Mb/s digital routing infrastructures and can be handled by existing production gear, which is a big reason why Fox has expressed an interest in the camera for its 480P/30 strategy (Broadcasting & Cable, March 30).

Philips isn't showing a 1080 I camera at NAB, even though it has developed a prototype model. "In camera technology, progressive is probably the way to go," says Jeff Rosica, vice president/GM of the North American sales organization for Philips Digital Video Systems. "480 P and ultimately 720 P is probably the way we'll focus for cameras ... there won't be a lot of 1080 I studio camera business."
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NDS, a News Corp. subsidiary, is showing a complete system for compressed DTV transmission, including ATSC-compliant encoders, satellite modulation equipment, multiplexing gear and MPEG-2 splicing technology.

NDS is introducing a prototype 1080 I encoder, and will be running a demonstration of 480 P and 720 P encoding in which the Fox network is participating (Fox has committed to using NDS’s compression engine and multiplexing gear for satellite distribution to affiliates).

The HDTV encoders, which will be suitable for either network distribution or affiliate broadcast encoding, will be available starting in the third quarter of this year. NDS already has an ATSC-compliant 480 I encoder available. NDS also will be showing ATSC-compliant receivers.

NDS also will be demonstrating its MPEG-2 splicing technology, which it first showed at the SMPTE show in New York last November. According to Barry Hobbs, NDS director of field engineering and support, NDS is beginning to make a product that can perform “near seamless” MPEG-2 splices with a delay of 300-500 milliseconds.

While broadcasters seem to have abandoned the splicing concept for inserting local commercials into DTV network feeds (electing to decode back to baseband instead), Hobbs says the technology still has broadcast applications in areas such as captioning: “MPEG splicing is not simply for video alone.”

NAB ’98 PRODUCT SNAPSHOT

NDS’s ATSC-ready, end-to-end digital broadcast system is designed for U.S. networks and affiliates making the move to DTV.

JVC is showing its first switchable 16:9/4:3 camera, the KY-D29W. This widescreen digital camera has three 460,000-pixel 16x9 CCDs and uses 14-bit digital signal processing and three-dimensional Digital Noise Reduction circuitry for sharp, color-accurate images.

JVC’s new KY-D29W camera is switchable between the 16:9 and 4:3 aspect ratios.

The camera, which is designed for both field production and studio use, has a 2/3-inch lens mount, an XLR microphone input with phantom supply, and can be docked to analog or digital recorders, including JVC’s BR-D40 Digital-S recorder.

“The ability to record 16:9 is very important,” says Dave Walton, JVC marketing communications manager, who thinks the KY-D29W will make a good SDTV acquisition system when paired with 4:2:2, 50 Mb/s Digital-S recorders.

Walton points out that the Digital-S format can also record 480 P/30 pictures; in that vein, JVC will show some prototype 480 P/30 cameras this week.

“As a transitional format on the way to HDTV, it’s a much better rendition than standard 480-line interface,” says Walton of 480P/30.

JVC also is introducing the DY-90 Digital-S camcorder, which is targeted at field production and newsgathering and is equivalent in size to the industry-standard Betacam SP camcorder; the MW-S1000 4:2:2 nonlinear editing system, which is designed to work with Digital-S, and two new Digital-S tape decks—the BR-D92 studio recorder and BR-D52 studio player—that bring four-channel independently editable audio to the Digital-S product line.

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Quantel is showing its new Cachebox server, which is "a baby Clipbox with DVCPRO compression," according to Jeff Meadows, Quantel managing director. Cachebox was born out of an agreement announced between Quantel and Panasonic at the IBC convention in Amsterdam last September, in which Quantel agreed to use Panasonic DVCPRO chips to introduce DV-native compression to its products.

Meadows says Cachebox is designed to go into a Clipbox installation at the output of the Clipbox, where it could perform simple applications such as network time-delay. The small server can also be used a store-and-forward device for DVCPRO material coming from a tape deck, as it can take in DVCPRO data at four times the speed of real time. However, Cachebox won't be offering DVCPRO editing functionality. That application may have to wait until DVCPRO compression is implemented on the more robust Clipbox, which is something Quantel is currently working on.

"Cachebox will be sold as a stand-alone system, but it is an opportunity to offer people more flexibility in the system sense," says Meadows. "Most people use Clipbox in purely a transmission context, and we've produced Cachebox for the value it brings to its big brother." Meadows adds that Cachebox shares the same remote control protocol with Clipbox.

In the rest of its booth, Quantel will be demonstrating its "step-by-step" approach to HDTV post production. The message, says Meadows, is to remind customers of the quality they can already achieve with their existing Quantel effects and editing equipment, even when post producing for a final HDTV product. He doesn't think Quantel customers should be in a rush to buy full-bandwidth HDTV post gear until they have a way to pay back their investment.

"We want to reassure people that it's perfectly practical and eminently sensible to begin using their existing 601 architecture to produce high-definition programs," he says.

Quantel's equipment already can support 16:9 post production at the push of a button. The next step, says Meadows, is to incorporate "up-rez" technology to convert a widescreen 601 image to HDTV. Meadows says that up-rez already is employed by several European customers to transfer 601 material to film for commercials that run in movie theaters—which, he adds, is tougher than up-rezing to HDTV.

"We'll be inviting people to compare 1080 P/60 material with up-rezed 601," says Meadows. "They may struggle a bit."

Quantel is also introducing Clipnet, a new standards-independent networking system that supports data rates up to a gigabit and allows Quantel equipment to be connected to other Quantel systems and/or third-party systems. Clipnet can move clips from system to system at rates varying from below real time to 10 times faster than real time. Adding a Quantel up-rez node to Clipnet also provides the means to up-rez pictures from any system on the network.

"By putting an HD node on an otherwise 601 network, 601 pictures get published to the HD environment," Meadows says. He adds that Clipnet will be able to transport both HDTV and 601 pictures and will facilitate the intercutting of 601 and HD material on Quantel systems.

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See us at NAB Booth #S2313
By Gien Dickson

PBS has chosen Communications Engineering Inc., of Newington, Va., to design, engineer and implement a comprehensive MPEG-2 server solution at its Technical Operations Center in Alexandria, Va. The integrated server system will use eight Hewlett-Packard MediaStream broadcast servers to originate 24 programming feeds to PBS member TV stations under the control of Louth automation software. "PBS was very impressed with the leadership demonstrated by HP in its MPEG-2 server technology," says Jim Seaman, PBS engineering manager. "For this mission, critical on-air system we are relying on HP's scalable and proven MPEG-2 solution to completely eliminate tape origination of all PBS feeds."

NBC has signed a multi-year contract extension to expand the broadcast transmission services it buys from Williams Vyvx Services (formerly known as Vyvx). NBC uses Williams Vyvx's fiber-optic capacity to backhaul news, sports and special event programming from various locations to its production centers in New York, New Jersey and North Carolina for editing or live broadcast to affiliates. The agreement between Williams Vyvx and NBC continues the current basic service commitment for dedicated fiber and anticipates expanded occasional usage for several years. No other details of the agreement were disclosed.

Quantel has sold a fully-configured Hal 504 video editing suite to Group W Network Services, Stamford, Conn. The new Hal adds high-end graphics capability to the advanced production services at GWNS, which include a recently purchased Paintbox Express, four off-line suites, three serial digital online rooms, an analog/digital interformat suite and two fully equipped TV production studios. In other Group W Network Services news, the company is testing a digital caption and subtitle management and distribution system based on file transfers. The system, GWNS Global Captions, is designed to offer an integrated, cost-effective process during which the entire four-step closed-caption process—production, quality control, editing and insertion—is performed with limited manual effort and greater efficiency. Global Captions uses an Internet-based server network to manage seamless distribution of content between producers, cable channels, terrestrial networks, distributors, edit the material online. "With GWNS Global Captions we have devised an efficient way for programmers to respond to the FCC mandate requiring closed-caption," says Barry Fox, GWNS vice president/OM, entertainment. "The system also provides multilingual indigenous subtitling capabilities, an added value for global clients."

Transmitter manufacturer Acrodyne Industries of Blue Bell, Pa., has announced the formation of Acrodyne Digital Integration (ADi), a joint marketing initiative between Acrodyne and IMMAD+ECVS, a major audio/video and RF systems integrator. ADi will provide engineering, consulting, installation and maintenance services for broadcasters as they transition to DTV. "There are 128 digital frequencies that have been assigned to broadcasters adjacent to and higher [than] their existing analog frequency which offer more than 350 opportunities to apply Acrodyne's Adjacent Channel Technology in the United States alone," says Stephen Pumple, chairman of IMMAD+ECVS parent company AZCAR Technologies. He adds: "Acrodyne's Adjacent Channel Technology provides an extremely cost-effective alternative to a broadcaster who would otherwise require a new and separate transmitter to broadcast in digital along with the existing analog transmission during this transition period."

Discreet Logic has sold 10 of its EDIT (formerly known as D-Vision) nonlinear editing systems to Benedek Broadcasting. The Windows NT–based editing software from Discreet Logic is equipped with creative tools for compositing, keying and special effects. Benedek tested systems from Avid, Scitex and Panasonic before going with EDIT, which the station group intends to roll out to additional stations as part of its ongoing upgrade program. "After evaluating several systems, we recommended that Benedek Broadcasting invest in Discreet Logic systems now and for the long term," says Rick Stora, production manager for Benedek station WTAP-TV Parkers-
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burg, W.Va. "From the first time we saw EDIT, we were impressed." Louth Automation is providing a fully automated solution to Foxtel Australia's new digital facility, including program timing, media preparation and multichannel commercial and program playback. Foxtel, the pay-TV joint venture of News Corp. and Telstra, is using multiple Louth ADC-100 systems to manage 30 channels, along with Louth Air/Protect software to provide completely redundant backup. The whole system, which is remotely controlled by 14 Windows-based on-air workstations linked to seven LCP 20 remote control panels, runs eight Hewlett-Packard MediaStream server ports, 16 Sony Flexicarts, two Sony LMS systems, 23 Sony MC switches and 18 Oxtel Imagestores, says Don Brooks, Foxtel engineering manager. The material is cached automatically from a combination of Sony LMS and a Flexicart, under the direction of Louth Autocache software, while Louth Turbomedia media management system is used to dub, segment and time all material. Andrew Corp. has increased the warranty from one year to three years on its entire line of earth-station antennas, including C-, Ku- and X-band receive and transmit antennas; simultaneous C/Ku-band receive antennas, and transportable antennas. The new warranty stipulates that all Andrew earth-station antennas are free from defects in materials and workmanship arising under normal use and service. The warranty period is 36 months from the date of installation or 39 months from the date of shipment. The electromechanical drive systems, heating systems and electronic control systems on the antennas are guaranteed for 12 months from the date of installation or 15 months from the date of shipment.

Sony has sold a full complement of DVCAM digital gear to the City of San Diego's government access channel for its new production facility. The sale includes three DXC-D30 cameras, one DSR-1 for field acquisition, three DSR-80

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recorders, two DSR-60 players, one DSR-30 editor-recorder, one DSR-85 high-speed editing recorder and an ES-7 digital video editing workstation. The equipment will be used to cover committee and other public meetings, as well as to produce studio-based content.

Digital Transport Systems, San Diego, says it has begun implementing the ATSC digital television standard in its current and future MPEG-2 test systems, including its Transport Stream Generator and Transport Stream Analyzer products, as well as the Network Generator under development, and should be shipping ATSC-standard products in the second quarter. The company already has a line of DVB-compliant products to serve the European market. "This added capability allows us to quickly deliver ATSC, DVB or both standards, implemented in a common platform," says Gene Jones, president of Digital Transport Systems.

Japanese broadcaster NHK is using Scientific-Atlanta PowerVu compression systems to launch two new digital services throughout Asia.

NHK is using Scientific-Atlanta PowerVu compression systems to launch two new digital services throughout Asia.

Atlanta's PowerVu digital compression system to distribute two new digital services that launched April 1: NHK World TV, a free-to-air programming service, and NHK Premium TV, a pay channel. The MPEG-2/DVB-compliant PowerVu uplink system has been installed in Tokyo at the Otemachi facility of KDD, Japan's international telecommunications carrier. A PowerVu Telco Interface Unit will allow the transmission of three multiplexed channels over a DS3 line to KDD's Ibaragi facility for satellite uplink via the PanAmSat-2 satellite. "To effectively deliver our new channels to our customers we needed a system that supported both PAL and NTSC reception," says Tomio Shimoyama, NHK's deputy director, international planning. "In addition to meeting that requirement, the PowerVu system also provides the high-quality digital video signal and secure conditional-
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- Western Cable Show: Issue date November 30
- New Cable Networks: Issue date December 7

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access capabilities that are essential to our successful launch and delivery of the new channels.” Starting in October, NHK plans to use the PowerVu system to expand its programming availability by re-uplinking its signal from Singapore for distribution to the Middle East, Europe and Africa. NHK also plans an additional uplink of its signal from California to serve Latin America.

**OmniBus Systems** is providing a complete automation solution for MTV Networks Europe as MTV upgrades its transmission facility in London from a tape-based plant to server operation. The retrofitted facility will broadcast seven music channels—MTV North, MTV South, MTV Central, MTV UK, VH1 Germany and VH1 UK—to subscribers across Europe. The OmniBus station automation system will provide distributed control of seven Hewlett Packard MediaStream MPEG-2 server for playing material out to air and an eight-drive StorageTek archive server, with Fibre Channel networking connecting the systems. The OmniBus software will also control automatic clip titling, still store and logo-creation facilities. Each HP server will be assigned to an individual music channel and will have storage capacity of 30-45 hours, while the StorageTek archive will store a total of 707,000 music videos. The OmniBus software will also interface with MTV Network Europe’s internal channel management system, which will be used for scheduling.

The Advanced Television Technology Center (ATTC) is being recognized by the Smithsonian Institution in Washington for its role in testing the nation’s new digital television system. ATTC’s “Digital Television Testing” will become part of the Smithsonian’s Permanent Research Collection on Information Technology Innovation in a ceremony today (April 6) at 9:30 a.m. on the National Mall, when the 1998 Information Technology Innovation Collection is formally presented to the Institution. “Advanced Television Technology Center is using information technology to make great strides toward remarkable social achievement in arts and entertainment,” says Dr. David Allison, chairman of the National Museum of American History’s division of information technology and society. The ATTC was nominated to the Smithsonian collection by Dr. Paul Liao, president of Panasonic Technologies Inc. and chief technology officer of Matsushita Electric Corp. of America.

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NAB Convention Highlights
LVCC—Las Vegas Convention Center; LVH—Las Vegas Hilton

SUNDAY, APRIL 5
9:00-9:30 a.m. Broadcast Engineering Conference opening keynote with Robert Graves, chairman, Advanced Television Systems Committee, and Charles Morgan, chairman, National Radio Systems Committee. LVCC N111
Noon-5:00 p.m. The Road to DTV, Part 1: Choosing the Right Operational Options LVH Pavilions 2-3
4:00-5:30 p.m. Radio Opening Reception LVCC N238

MONDAY, APRIL 6
8:30 a.m.-6:00 p.m. HDTV Receiver Preview LVH Pavilions 4-8
9:00-10:20 a.m. All-Industry Opening and Keynote Address with Steve Jobs, co-founder, Apple Computer. State of the Industry address by Eddie Fritts, NAB president. Presentation of the NAB Distinguished Service Award to Jim Dowdle, executive vice president, Tribune Co. LVH Barron Room
10:30 a.m.-noon Multimedia Keynote Address by Ronald J. Whittier, Intel Corp. Sands 105
12:30-2:00 p.m. NAB TV/TVB Joint Luncheon Keynote (speaker: Robert Iger, president, ABC Inc.) and induction of Bob Keeshan, creator of “Captain Kangaroo,” into the NAB Television Hall of Fame. Tickets required. Hosted by James G. Babb, NAB television board chairman, LIN Television, Charlotte, N.C., and Andy Fisher, TVB board chairman, Cox Communications, Atlanta LVH Barron Room
2:30-4:30 p.m. A Conversation with Industry Newsmakers featuring Neil Braun, NBC-TV; Preston Padden, ABC-TV; Larry Jacobson, Fox Television; moderator: Brian Williams, MSNBC LVH Pavilions 2-3
4:30-6:30 p.m. NAB TV/TVB Welcoming Reception LVH Pavilions 4-8
5:30-7:30 p.m. International Reception LVH Ballroom C

TUESDAY, APRIL 7
7:30-8:45 a.m. FCC Chairman’s Breakfast Presenter: The Honorable William E. Kennard LVH Ballroom B
8:30 a.m.-5:00 p.m. TVB Annual Marketing Conference “Tomorrow’s Outlook: Blue Skies or Stormy Weather?” Welcome and Update: Andy Fisher, TVB board chairman, Cox Broadcasting; Ave Butensky, TVB president LVH
9:00 a.m.-6:00 p.m. Exhibit Halls open LVCC, Sands
9:00-10:15 a.m. NAB Multimedia Keynote Address by Mitchell E. Kertzman, Sybase Inc. Sands 105
9:00-10:15 a.m. Annual State of Radio Sales Address by Gary Fries, Radio Advertising Bureau LVCC N235
Noon-1:30 p.m. NAB Radio Luncheon Keynote address by C.W. Metcalfe, author, humorist; Crystal Radio Award winners announced; induction of Rush Limbaugh into NAB Hall of Fame LVH Barron Room
12:15-1:45 p.m. NAB Communications and Connectivity Luncheon Keynote speaker: Robert W. Kinzie, Iridium Inc. Ticket required LVCC N246
3:30-5:00 p.m. Regulatory Dialogue featuring FCC commissioners Susan Ness, Harold Furchtgott-Roth, Michael Powell and Gloria Tristani and the National Telecommunications and Information Administration’s Larry Irving LVCC N245/247

WEDNESDAY, APRIL 8
8:00 a.m.-noon The Road to DTV, Part 2: A Business Plan for Today LVH Pavilions 2-3
10:30-11:45 a.m. Political Broadcasting—An Update LVCC N234
12:15-1:45 p.m. Technology Luncheon Ticket required. Featured speaker, Dr. Richard R. Green, CableLabs, on “Digital Technology: A Collaborative Future.” Presentation of the Engineering Achievement Awards: Radio recipient—John Battison, consultant; TV recipient—Dr. Robert Hopkins, Sony Pictures LVH Barron Room
1:00-2:15 p.m. Radio Gets Results—Sensational Radio Success Stories LVCC N235

THURSDAY, APRIL 9
9-10:30 a.m. Regulatory Minefields: How to Protect Yourself on the Digital Frontier Sands 202
10:30 a.m.-noon The Web: Is it Really a Mass Medium? Sands 102
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Charter, MediaOne settle dispute

Charter gets money; MediaOne keeps systems

By Price Colman

The nasty fight between Charter Communications and MediaOne Group over ownership of cable systems in Minnesota has ended.

Terms of the settlement weren't disclosed. But MediaOne will pay Charter at least $30 million, as called for in the sales contract. Sources say the amount is probably closer to $50 million—enough to cover Charter's debt and equity commitments, legal fees and then some.

In return MediaOne Group gets to keep cable systems encompassing 300,000 subscribers it never wanted to get rid of in the first place.

"It's done, we're finished, we're keeping the systems," said MediaOne Group spokesman Steve Lang.

Charter executives, while relieved to get the contentious and distracting affair behind them, were hardly jubilant.

"One side of me is very disappointed," said Charter President Jerry Kent. "Our organization poured heart and soul into this. We could have continued the fight, but in the end we're happy we can get on with life. We have a one million-plus subscriber company to run and other deals in the pipeline. We need to focus on those things."

It's likely Charter was feeling pressure from Warburg Pincus Ventures, the primary financial backer of the Minnesota acquisition, to resolve the matter. Since the first of the year, several other cable systems have come on the market, including Prime Cable's 300,000-subscriber Las Vegas systems. Charter is reportedly a bidder for those systems, and while the price tag is said to be about $1 billion—a record-setting $4,000 per subscriber—sources say Charter would have little problem obtaining the necessary debt and equity financing.

Even if Charter fails to win the Las Vegas systems—other bidders include TCI, Comcast and Cox—there are other attractive systems on the market, including those owned by Marcus Cable, that could complement Charter's existing clusters.

Only a week before the settlement was announced, Charter avoided what looked like it would be a protracted court fight, agreeing to send the dispute to binding arbitration. MediaOne Group officials said they'd been advocating such arbitration, noting that it was called for in the contract.

That hadn't stopped Charter from suing MediaOne parent US West in a Missouri court when the $600 million deal imploded in February. Charter had already paid a cost-cutting suit a way to compel US West to honor terms of the sales agreement struck in May 1997. Charter filed suit the same day the deal was supposed to close, shortly after showing up at MediaOne offices in Boston to sign requisite documents that MediaOne officials refused to sign.

The deal had started to melt down late last summer, when US West announced it would split off cable-broadband and telephone companies into separate, publicly traded firms with separate boards of directors instead of keeping them as tracking-stock companies under the US West Inc. umbrella. US West's rationale, in part, was that the move would allow it to avoid a FCC divestiture order enacted when US West purchased MediaOne precursor Continental Cablevision in 1996.

A so-called anti-buyout provision in U.S. telecommunications law prohibits a telephone company from owning cable television operations in regions where it provides local phone service. US West sought and received a temporary waiver on the anti-buyout provision when it struck the deal to buy Continental. After deciding to split cable and phone businesses, US West requested a further waiver extension through July 31 so that it could effect the split.

During late 1997 and the early part of 1998, Charter and MediaOne engaged in a heated lobbying effort to garner support for their respective sides. Charter lined up backing from several local franchising authorities, the enforcement arm of the Minnesota Public Utilities Commission, the Consumer Federation of America and ultimately the Clinton administration. US West, meanwhile, garnered the backing of several local franchising authorities that said MediaOne had committed to provide new products and services and appeared to be better equipped financially than Charter to do that.

In early March, two weeks after the aborted closing, the FCC's cable bureau stunned Charter officials by granting the additional waiver, effectively enabling MediaOne to retain the cable systems it had wanted to keep all along.
Typical. Computers get a little Hollywood success, now they think they can act.
Disney Toons up with analog

Number of systems will put new cartoon channel on expanded basic

By Donna Petrozzello

Disney Channel conceived of its 24-hour animation network Toon Disney as a digital service, but the company now says it will pursue both analog and digital carriage for the soon-to-launch channel.

Two weeks before Toon's April 18 launch, Disney says it has lined up analog carriage for Toon on several MSOs and has locked in 3 million subscribers for analog deals.

Marcus Cable, Century Communications, Rifkin & Associates, Galaxy Cable, Classic Cable, Coaxial Communications and Americast have agreed to launch Toon on an expanded basic tier, according to Disney. Disney has also locked in carriage on EchoStar, serving one million DBS customers, and is negotiating for carriage on DirecTV, says Disney Channel/Toon Disney President Anne Sweeney.

Marcus has signed a systemwide carriage deal for Toon and is planning to roll out the channel in Burbank, Calif.; Birmingham, Ala., and Fort Worth to a combined 650,000 subscribers by June 1. The remaining systems will add Toon throughout early 1999, giving the network nearly a million Marcus subscribers.

David Intrator of Marcus Cable says launching Toon Disney on an expanded basic tier made more sense than spinning the network to a digital platform. Marcus is more apt to reserve its digital platform for pay-per-view and pay-TV channels, says Intrator.

Marcus also sees co-branding potential for Toon Disney and Disney Channel. Over the past two years, Marcus has converted Disney Channel from a pay service to expanded basic in various markets. And, while Toon initially will be commercial-free, Marcus can run in-house promo ads during local inventory—another plus for the MSO, he says.

"What better way to enhance our programming on expanded basic than with a brand name like Disney?" Intrator says. "It also made sense because it allows us to promote our branding initiative to consumers."

Disney is encouraged by the initial analog support for Toon, but executives say they won't abandon plans to pitch the network on a digital tier.

"What network turns down analog carriage?" says Shirley Powell, vice president of communications for The Disney Channel. "If the analog space is available, we want it. But we're very interested in digital strategies as well."

Another Disney spokesperson describes Toon as "a digital-friendly service meant to be flexible for the operator."

Disney executives say they weren't offering extraordinary launch fees to drive analog carriage.

Charlie Nooney, senior vice president of affiliate sales and marketing, says all operators launching the service are getting conventional marketing support of about $1 per subscriber, contrasted with the $5-$15-per-sub fees some networks have paid.

"We're not buying carriage," Nooney says.

Disney's launch of Toon is expected to affect Disney Channel, which incorporates a significant amount of Disney's animated library into its regular programming. Sweeney acknowledges that about 50% of programming for Toon Disney will be redundant but that the other half will be exclusive to the new network.

Meanwhile, Disney officials insist there are no immedi-
Industry consolidation and convergence.
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**SELECTED TRANSACTIONS OF THE CABLE TELEVISION GROUP.**

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Pop goes the cable channel

AMC launching pop culture channel as Web, broadband and digital offering

By Donna Petrozzello

American Movie Classics' just-announced American Pop pop-culture entertainment network is an attempt to blend baby boomers' love of nostalgia and their fascination with emerging technology.

Designed for distribution over the World Wide Web, broadband and digital tiers, American Pop is being billed as "the first network to surface in the converging digital environment," says Kate McEnroe, president of AMC Networks.

American Pop will draw from archival films, new reels, promotional films and even home movies to "tap into popular culture and our collective memories through shared visual experiences," she says.

"Consumers don't want more of the same," McEnroe says, referring to pay-per-view events and pay-movie networks. "They want networks with interactivity that covers all platforms. I'm not sure if consumers will find value in their 50th movie channel."

AMC will launch the Website and broadband network on May 1 and the digital channel in fourth quarter 1998, Josh Sapan, president of AMC's parent company, Rainbow Media Holdings, calls American Pop "paramount to our digital strategy."

"Consumers will expect brands to be pervasive across all media," he says. "A presence on a multitude of platforms is essential as entertainment brands continue to seek definition in the ever-changing media marketplace."

As a digital network, it will resurrect Godzilla movies and The Three Stooges movie shorts and will develop original shows about music, people and places prominent in pop culture from the 1930s through the 1980s.

The channel's kitsch appeal is enhanced with an on-air "Pop" family of animated soda bottles that will help Web users to navigate the site and segue programming segments on the broadband and digital network.

"We'll do a show on the history of the TV dinner, and then profile flea markets," says McEnroe. "We'll capture the collective, shared memories of Americans—not just about TV shows but about everything in pop culture."

AMC will announce the entire digital programming lineup at the NCTA conference in early May.

Rainbow is sinking "millions" into the launch of American Pop, says Sapan. Although Pop will not launch as an advertiser-supported channel, McEnroe says, AMC hopes the channel will reach a large enough audience within two to three years to change to an advertiser-driven model.

AMC is pitching American Pop as a way for cable operators to build consumer demand for their high-speed modem, online and upcoming digital tier packages, says Gemma Toner, senior vice president of development for AMC Networks. AMC also is banking on operators' ability to cross-promote the network.

While Cablevision systems are expected to be the first to pitch Ameri-
"You really don't learn anything until you get out and start doing it."

"I was a machinist apprentice in a smelter machine shop in a Globe, Arizona copper mine. I met, through motorcycle racing, a gentleman, Ron Harmon, who was working for his brother Homer in the local cable system. I'd ride around in the truck with him. I thought it was the most fascinating thing in the world. Instead of being in a noisy, dirty machine shop with very rigid things to do, you're master of your own hours. I applied for the job; got it, took a $50-a-month cut in pay and started working twice the hours."

"I started as an installer-technician which was what they called them then because you did everything. I spent quite a bit of time in construction. After we finished the Yuma, Arizona system, I became the manager of it and just worked my way up."

"Somewhat like a wood chip in a rain barrel, I just kind of floated up as the industry grew. I owe an awful lot to Bob Rosencrans for giving me the opportunity to learn and grow and become what I've become today."

"I left home at an early age. In a lot of ways, I'm self-educated. I went back to school nights and did various things to do what I needed to do. I view education as nothing more than getting yourself in a place where you can learn. You really don't learn anything until you get out and start doing it."

"The major thing that I am doing here at TCI is putting the culture back in place. It had changed to a more centralized, top-down approach; now I'm going back the other way. You give management responsibility and authority to implement a plan we jointly agree upon. Give them the resources to do it and it's hard to lose."

"I would like to see C-SPAN available to every television household by some means. I don't care how it's done. I think this industry needs this type of service. I think that the more we can get a window into the workings of our government, the more it helps."

"I'll tell you why I think it's important. What needs to be done is completely unbiased, totally objective, warts and all, here's what it is, the-guy's-scratching-himself-so-what view of government. Because if you sanitize things, where do you stop?"

"I have learned from everybody that I've been associated with. That doesn't mean that I've liked everybody, but you always learn from them if you let yourself do it."

Marvin L. Jones
Chief Operating Officer
Tele-Communications, Inc.
Member
C-SPAN Board of Directors
can Pop as a broadband service. McEnroe says that AMC has targeted other MSOs in “highly clustered” regions that have announced plans to deploy digital boxes.

AMC also announced the reorganization of its senior brand management team in conjunction with the American Pop announcement.

Within AMC, Norcen O’Loughlin was promoted to executive vice president and general manager, from senior vice president of marketing for AMC. Mary Murano was promoted to executive vice president of distribution and affiliate relations of AMC, from senior vice president of sales and affiliate relations.

Martin von Ruden becomes senior vice president and general manager of Romance Classics, from vice president of public relations. And David Sehring becomes senior vice president of acquisitions and programming for AMC Networks, from director of AMC’s acquisitions and programming.

Fellows exits MediaOne

Says commute from Boston to Denver was too much

By Price Colman

David Fellows is departing MediaOne Group effective today (April 6), adding to the list of former Continental Cablevision executives who have exited their new parent.

Fellows joins Bill Schleyer, Rob Stengel, Bob Sachs and Continental founder Amos Hostetter on the “former” list. As it was for those executives, the relocation of the company’s headquarters from Boston to suburban Denver was a crucial factor in Fellows’s decision.

“For better or for worse, I’m tied to the Boston area,” says Fellows, whose family reaches back 13 generations in New England history. “MediaOne thought enough of me to let me commute. But last November I was on 10 airplanes a week for more than a week in a row. . . . The travel got to be too much.”

Fellows, who was senior vice president of engineering and technology and chief technology officer at MediaOne, is being replaced by three people: Bud Wonsiewicz, Stephen Van Beaver and Jerry Wolfer. Each of those executives will take over facets of Fellows’s job, with Wonsiewicz acting as chief technology officer and reporting to chairman Chuck Lillis. Van Beaver handling engineering and operations functions and Wolfer serving as senior vice president of engineering.

Analysts share Fellows’s perspective that his departure will have minimal impact on MediaOne.

“I used to think it was a big deal,” says one analyst of the executive exodus. “But all the regional system people are in place.”

Fellows’s view: “I think MediaOne just cooks on.”

Fellows has been instrumental in MediaOne’s high-speed data efforts, first through MediaOne Express and more recently through the merger of MediaOne Express and Time Warner’s Road Runner services. He’ll maintain a consulting role with MediaOne’s overall cable operations.
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So, if your hands are full evaluating digital TV—call Dan Fowler at 1-888-273-4500 today. We'll be glad to lend you a hand!
through June—and likely for longer with the merged entity.

At Continental and subsequently at MediaOne. Fellows has been closely involved with Cable Television Laboratories, the industry research and development arm, and with the Society of Cable Television Engineers (SCTE), the industry’s standards-setting organization.

At CableLabs, Fellows has been part of the MCNS/DOCSIS effort that is determining specifications for interoperable cable modems, devices that can work on any system and thus can be sold in retail outlets. Industry insiders and analysts cite the opening of a retail channel for cable modems as the most important driver for new revenue from high-speed data services.

Fellows acknowledges that as a result of his leaving MediaOne, his ability to have an impact on what’s happening in cable high-speed data services has been altered.

“I give up that unique position I had, where I could set purchasing specifications at CableLabs, set standards at SCTE, and then write a $1 billion purchase order for the product,” he says. “I’m going back to being more of an evangelizer, more of a cheerleader.”

As for the rumored combination of MediaOne Express/Road Runner and @Home, Fellows says it may be dead for now, but that could change.

“This is an industry of deal-makers,” he says. “What’s dead today could be alive tomorrow. Our joint venture and the @Home joint venture share similar attributes. ... Even if they remain separate, they will be very much akin to each other.”

Regardless of who’s signing the paychecks, Fellows says he’s going to stay involved in meshing the Internet with cable.

“The Internet is going to change everything,” he says. “Cable operators need to be at the forefront.”

Primestar all rolled up
First phase of restructuring is completed

By Price Colman

Nearly a year after announcing restructuring plans, Primestar has become a stand-alone national company. But it will still be some time before it’s clear how well the nation’s second-largest DBS provider can walk on its own.

Primestar last week announced it had completed phase one of its long-awaited restructuring, rolling up its cable backers’ partnership interests into a new company, Primestar Inc.

To accomplish that rollup, Primestar is paying $1,100 per subscriber to TCI Satellite Entertainment (TSAT), Time Warner, Cox, Comcast and MediaOne. The payments will come in a combination of cash—$410 per customer—and equity that will translate into a $478 million cash distribution.

Primestar, which will use some of its $1.1 billion in debt as the source for the cash, next week will launch a road show to sell $500 million—$750 million in high-yield debt. Once those bonds are sold, Primestar’s debt load will increase to $1.5 billion—$1.85 billion.

TSAT will end up with a 37% ownership stake in the new Primestar, Time Warner/Newhouse 30%, MediaOne 10%, Comcast 10%, Cox 9% and GE Americom 4%.

“Although this is April 1, this is not a joke; we really have gotten it done,” said Primestar President Dan O’Brien.

While the restructuring is a key move, bigger hurdles lie ahead.

First, Primestar needs regulatory approval to transfer TSAT’s high-power licenses at 119 and 166 degrees west to Primestar. Second, and more important, Primestar needs FCC and Justice Department approvals to obtain News Corp.’s 28 high-power transponder licenses at 110 degrees. News Corp.’s licenses are the key facet of Primestar’s plan to offer a robust high-power DBS service.

Meanwhile, Primestar will go ahead

Comcast Philly hit by five-day outage

Up to 70,000 subscribers on part of Comcast Corp.’s Philadelphia system last week experienced a five-day cable drought triggered by a computer glitch that cut service.

The blackout was triggered when General Instrument Corp. technicians were upgrading software that controls the fully scrambled system’s addressable converters. An errant command instructed all the converters to switch to a default channel, limiting subscribers on a suburban headend to watching only a pay-per-view barker channel.

Mike Doyle, Comcast regional senior vice president, said that he couldn’t tell exactly what percentage of customers were affected, but the explosion of phone complaints made it “clear that this universe was a fairly large universe.”

The outage sent GI and Comcast managers scrambling to repair the damage. Unable to isolate the affected customers, Comcast had to reauthorize each converter one by one—140,000 units, since most homes have two or more TV sets. But the multicontroller that handles the authorizations churns out the commands at 1,000 hits per hour. That’s normally a speedy pace, but in this case it would have taken almost a week to get everyone back on.

Monday, however, a GI team was able to rewrite the software to speed the process 15-fold, and the process was completed by Tuesday at noon, a GI executive reports. Doyle says that Comcast is still investigating the precise cause and has established procedures to prevent another such widespread outage.

In the meantime, the company is worried about keeping its customers happy and has given all subscribers a one-week credit on their bills whether they lost service or not. “We have taken the high road,” Doyle says, explaining that he didn’t want to annoy customers further by having them call in a complaint to get the refund.

—John M. Higgins
with a market test of a high-power service from TSAT's 11 transponders at 119 degrees. Beginning last weekend, PrimeStar initiated a promotional campaign for the service through Radio Shack stores in Dallas and Charlotte, N.C. Later this month, PrimeStar will begin offering a 120-channel, high-power service in those markets. Customers will be able to lease hardware or buy it at Radio Shack stores for $199. Base price for the programming package is $19.99 a month. Should PrimeStar obtain approval for the 110 slot, it intends to move the Tempo satellite currently at 119 degrees to 110 and expand the service to 225 channels.

As a condition of getting the 110 slot, PrimeStar is prepared to divest the assets at 119, O'Brien said, but he stressed that the company won't do it "to the last minute." The News Corp. portion of the deal calls for News Corp. to swap the licenses at 110 degrees—which News Corp. partner MCI has paid $682.5 million for—in return for a 33% non-voting stake in PrimeStar. The Washington Post two weeks ago reported that the Justice Department opposes that deal unless certain conditions are met.

"We have made statements to both agencies that we are willing to divest 119," said O'Brien. "We have not begun negotiations with either agency."

... We are willing to consider any type of reasonable approach the government might have, but we have not actually had those conversations."

Giving up the 119 slots for less than they're worth would be unacceptable, O'Brien said. The Justice Department reportedly also is seeking assurances that PrimeStar will compete with cable and that it will abide by program-access provisions in telecommunications law.

The FCC has linked decisions on the 119- and 110-degree license transfer, until the FCC rules. PrimeStar will have to wait to merge with TSAT and become a publicly traded entity.

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**Encore, MGM nix Asia deal**

Encore International and Metro-Goldwyn-Mayer are terminating their 50-50 joint venture MGM Gold Networks (Asia) as a result of turmoil in Southeast Asian economies and the impact on financial markets. The companies say that the recessionary climate in the region had stretched the investment horizon for the two-year-old joint venture, making original profit goals unattainable. The MGM Gold channel, using programming from MGM's and United Artists film libraries, was launched in November 1996. The channel was available in China, Hong Kong, Indonesia, Malaysia, the Philippines, Singapore, Taiwan and Thailand. Both companies say costs associated with shutting down the venture will be minimal and that they will monitor Asian markets for future opportunities.

**Spring in the trenches**

Cable executives will pick up their shovels again this month for the National Cable Television Association's second annual "In the Trenches" program. CEOs and general managers will get out and meet community leaders, front-line employees, customers and members of Congress during the initiative, which is part of NCTA's On-Time Customer Service Guarantee program. "This month-long effort is part of cable's ongoing commitment to customer service. It's an important part of cable's way of doing business—by demonstrating every day from every employee that we're putting the customer first," says NCTA President Decker Anstrom.

**American Telecasting revenue down**

American Telecasting Inc., the struggling wireless cable operator, expects revenue to decline even further this year and predicts that EBITDA (earnings before interest, taxes, depreciation and amortization) will run into negative territory. The disclosure came with American Telecasting's announcement of 1997 financial results. The company reported a net loss of $52.5 million, or $2.06 per share, and EBITDA of $971,000, on revenue of $59 million, down 4.8%. The net loss narrowed from $98.4 million in the previous year, and EBITDA improved from a negative $253,000 in 1996. But American Telecasting President Robert Hostetler says the erosion of analog subscribers is likely to continue. The company has shelved plans to deploy a digital wireless cable product and will instead focus on marketing its WantWEB wireless digital data service. Hostetler also says the company needs a strategic partner and substantial additional capital to achieve its business plan.

**Box milestone**

General Instrument Corp. says it has shipped its millionth DCT-1000 digital set-top box.  But even as that announcement comes, large cable operators such as Tele-Communications Inc. are moving to a more pow-
erful version of the box, the DCT-1200. GI also says that it has equipped more than 500 cable headends that pass some 25 million homes in North America with digital systems capable of delivering MPEG-2 digital video, video-on-demand, Internet access, interactive programming guides and other products and services.

**International Channel in China**

The International Channel began delivering China Central Television’s overseas service, CCTV-4, to cable operators April 1. The service, which will carry no license fees or packaging restrictions, will be part of International Channel’s digital tier of ethnic services. International Premium Networks. CCTV-4 focuses on news, documentaries and entertainment, with programming primarily in Mandarin but with regular newscasts in English. International Channel is 90%-owned by Liberty Media Corp. and 10%-owned by John Sie’s JJS Communications.

**Superior performance**

Bresnan Communications has switched on a high-speed data network for Superior, Wis. The network links eight city departments, including the City/County complex, Board of Education, main fire hall, North and East End fire halls, public library, city garage and wastewater treatment plant. The network operates at speeds of up to 10 Mb/s and will replace the city’s dial-up network.

**Kudos for Bresnan**

The North Central Cable Television Association has awarded Bill Bresnan, president of Bresnan Communications, its 1998 Distinguished Service Award. The association cited Bresnan for his leadership in the cable industry and his commitment to service and quality.

**Marcus, Post deal**

Marcus Cable Co. will sell cable systems encompassing about 71,500 subscribers to the Washington Post’s Cable One as part of Marcus’s plan to shed non-clustered systems. The systems that Marcus is selling are in Mississippi, Louisiana, Oklahoma and the Texas Panhandle. Waller Capital, which is representing Marcus in the sale, is also shopping Marcus systems in Illinois. Financial terms weren’t disclosed, but at the industry benchmark of $2,000 per subscriber, the deal would be worth some $143 million. Marcus recently disclosed that it is exploring strategic alternatives for the company that could include an outright sale or an initial public offering of stock. Marcus Chairman Jeffrey Marcus has mentioned a $3 billion price tag for the entire company, but analysts think an actual sale price would be well below that.

**Broward sale closes**

Comcast Corp. says that it has closed on the sale of Jones Intercable systems in Broward County, Fla., encompassing 55,000 subscribers. Comcast’s 55%-owned subsidiary Comcast MHCP Holdings, in which it is partnered with the California Public Employees Retirement System (CalPERS), paid $140 million for the systems—an average of $2,545 per subscriber. The systems are owned by one of Jones’s managed limited partnerships; the sale is part of Jones’s strategy of closing out the limited partnerships to simplify Jones Intercable’s financial structure.

**Converting Comcast**

Comcast Corp. says nearly all holders of 1.125% discount convertible subordinated debentures due 2007 and with a principal amount of $541.9 million have chosen to convert the debentures into Comcast Class A special shares. The conversion ratio was 19.3125 shares of the special A shares per each $1,000 principal amount of debentures.

**Pirates must pay**

A federal judge in Seattle has awarded DirecTV and NDS Americas, a division of News Corp., $2.27 million in damages in a piracy lawsuit the companies filed against defendants convicted of distributing counterfeit DSS access cards. Defendants Dennis DeFlorville and Randall Massner were assessed $1.42 million and $850,000, respectively.
**Broadcasting & Cable**

**Midwest wins South Africa license**

The South African government has awarded its first privately owned national terrestrial TV license to Midi TV, a consortium 20% owned by Warner Bros. The group beat out six rivals with backers such as News Corp. and United News & Media. Warner will initially invest $20 million, with an option to increase its stake subject to state approval. Total startup is estimated at $90 million. Midi will launch its mainly English-language channel, called e.tv, in October and expects to reach 65% of South Africa by 1999.

**Disney launches Middle East channel**

Disney, with Middle East DTH service Orbit, launched a second Arabic-dubbed 24-hour entertainment channel for the region April 2. The platform, which launched in 1994, now has 27 channels and 170,000 customers.

**Canal+ takes HBO to court in Budapest**

European pay-TV operator Canal+ is filing suit in a Budapest court to block Time Warner-owned pay channel and rival HBO from beaming its signals into Poland from Hungary. Canal+ says HBO Poland has an unfair advantage in originating from Hungary in that it does not pay license fees and does not follow the statutory 40% Polish programming requirement and Polish film investment.

**TF1 covets Eurosport stake**

French broadcaster TF1 is negotiating to buy Disney’s 33% stake in the Eurosport channel. TF1 already owns a 34% stake in the channel, and Canal+ has 33%. TF1 CEO Patrick LeLay says Disney had tried over the past 18 months to gain control of the channel, but TF1 and the other major shareholder, Canal+, opposed the move.

**Entertainment on target**

Polish pay-TV and cable operator Entertainment says it is on track to launch the country’s first digital DTH platform, Wizja TV, April 18. Test transmissions via Astra transponders began Feb. 26. The company expects to secure 9,000-15,000 subscribers per month during 1998.

**Telewest spills red ink**

The UK's second-largest MSO, Telewest, opted its cable TV revenue 33.3% to £159.9 million ($266.5 million) in 1997. The company’s total revenue rose 33.2%, to £385.5 million, while net loss grew to £310 million, against £250 million in 1996. Cable TV churn increased slightly, to 34%, while cable penetration fell from 22.6% in 1996 to 22% in 1997.

**Telewest makes bid for General**

Telewest has bid £666 million ($1.1 billion) for General Cable, the UK’s fifth-largest MSO. The merger would make Telewest the UK’s largest MSO, surpassing Cable & Wireless.

**Canal+ in the red**

French pay-TV group Canal+ reported a net loss of FFr611 million ($100.4 million) for 1997, and CEO Pierre Lescure doesn’t expect the company to get into the black before 1999. Lescure says he expects 1998 losses to be similar to 1997’s, adding that the results should “improve very significantly in 1999” and generate net earnings of FFr1 billion by 2000.

**Free ball**

DirecTV is offering the 1998 NFL Europe League (formerly known as the World League) season of 30 U.S.-style football games free to its 3.45 million subscribers. The season began Saturday, April 4, with the Amsterdam Admirals–Rhein Fire game. All games will appear on DirecTV channel 340. —Michael Katz
Let them Intertain you

Sony, US West commit to online PPV as it heads for Philadelphia launch

By Richard Tedesco

Intertainer Inc. has gained Sony and US West as heavyweight backers of its pay-per-view online business as it nears its first commercial introduction, in a Comcast cable system.

Sony and US West join Intel Corp. and Comcast Communications in committing unspecified "capital and technological resources" to Intertainer in a $10.5 million round of financing. Intertainer seeks to rebrand the cable pay-per-view model via high-speed modem delivery of movies and other features. Comcast has been testing the service in its Buena Park, Calif., system using Motorola modems.

The idea is to aggregate video content—including first-run PPV and classic feature films, music videos, fashion shows, how-to and self-help fare—and make it available for streaming at various prices. "It's pretty much the panoply of American culture," says Jonathan Taplin, Intertainer co-chairman and veteran Hollywood producer.

The commercial trial among 30,000 subscribers outside Philadelphia with Comcast is "just the first of many deployments" this year, according to Taplin, who reports talks with Tele-Communications Inc. and Cablevision Systems Corp. A deployment with US West in Denver using DSL technology to deliver the video signals is also slated.

The participation of US West and Sony follows an initial $5 million round of financing from Intel, Comcast and Connecticut-based Sterling Ventures.

Intertainer believes Intertainer is a sound concept and a good product, according to Claude Leglise, Intel video brand market director. "The technology is particularly well accepted by the younger generation," says Leglise, who thinks acceptance among 18-34-year-olds also will be strong.

Intertainer aims to charge $3.95 for first-run PPV films, $1.99 for classics. 99 cents for TV programming and 50 cents for cartoons. Taplin claims to have trial licenses for content from 27 providers, including major movie studios. Commercial licenses for PPV online rights are expected to be in place within a month.

No formula for splitting revenue has been devised, says Taplin. Some 500 hours of video content will be available for the Philadelphia introduction, with Firefly supplying the technology to enable high-speed cable modem users to sort through it easily.

Intertainer uses an MPEG-1 Codec with a transport layer of its own design, which enables delivery of video at 30 frames per second, according to Taplin. Intertainer's technology sits on a Sun Microsystems Sparc Ultra server in a Java-equipped headend.

In addition to the online PPV business, Intertainer is creating what Taplin describes as "robust video interactive services." These projects include a video-enhanced online bookstore with Barnes & Noble, a travel site with Amex that features video streaming of vacation cruises, and a Web boutique with Tommy Hilfiger and Armani.

CNNfn recasts Website

CNNfn, seeking to enhance its appeal to viewers who surf on the Internet, is recasting itself through a content deal with Infoseek.

CNNfn has partnered with NewsReal Inc., a spin-off from Infoseek's information unit, to create CNNfn Industry Watch, a summary of top news from 30 industries, including telecommunications, computer, health care and banking. PC users can readily link to company overviews, stock quotes and other financial information through the service, which draws on 500 sources among international wire services, trade magazines and newsletters.

In addition to tracking developments, users can access a 30-day archive in the area of choice on CNNfn's site (www.cnnfn.com).

By integrating CNNfn Industry Watch into our current news offerings, we're arming millions of users with yet another powerful tool that keeps them ahead of the competition," says Lou Dobbs, CNNfn president.

CNNfn also added a Digital Jam section to its site last week, featuring single-page access to technology stocks, listings by industry sector and custom-tailored news feeds from The Red Herring and Newsticker News Network. Users can access quotes from all recognized high-tech indices, including AMEX tech, Pacific Stock Exchange, Philadelphia Semiconductor and Morgan Stanley 35. Red Herring supplies daily news and features, and Newsticker provides as many as 100 articles to Digital Jam daily.

In another data deal, Bridge Information Systems will provide real-time financial news to CNNfn via its proprietary news service, BridgeNewsSM. New York City-based Bridge, co-producer of the Nightly Business Report, maintains news bureaus in more than 90 locations worldwide. —Richard Tedesco
Audio Streaming

'Frontline' takes documentaries online

Online series will look at life of Christ, probe of Clinton

By Richard Tedesco

Frontline Online this week starts long-form audiocasts from the PBS series with the debut of a documentary on the life and legacy of Jesus.

A Website companion to the four-hour documentary launches as the two-hour prime time segments air on April 6 and 7 on PBS stations across the country. From Jesus to Christ: The First Christians examines the life and works of Christ and ends with the Jewish revolt against Rome a few centuries later. Interviews with a dozen New Testament experts examine revisionist Christian historical scholarship. Their comments through two hours of the series will be accessible online as well (www.frontline.com). "They serve as these great storytellers as well as scholars," says Marrie Campbell, Frontline series editor.

A report in May on special prosecutor Kenneth Starr and his investigation of President Clinton will present a full audiocast of the documentary. Other upcoming treatments—of the search for war criminals in Bosnia and the effort to eradicate marijuana use in the U.S.—may also include extensive audio excerpts from the on-air broadcasts, with captions enabling PC listeners to know who's speaking.

Frontline will use AudioNet's technology for its first effort in making the substance of a documentary available in audio online. Segments selected focus on the life of Jesus and controversial surrounding authorship of the Gospels, according to Campbell. Access to images of Qumran, the desert community of the Christian Essenes, and Masada, the last fortress of Jewish resistance to Roman imperialism, are also available on the site.

Maps of major archaeological sites, including early Christian communities, can be found on the site. Frontline's early Christianity site also gives PC users links to Library of Congress copies of the Dead Sea Scrolls, the oldest existing copies of sacred Jewish and Christian texts.

Supplemental information provides background about archaeological discoveries that have transformed New Testament scholarship over the past decade. The site also provides curriculum materials for teachers interested in topics related to the documentary in the classroom.

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Telemedia Briefs

The high cost of surfing
The $19.95 monthly Internet access fee appears to have been officially scrapped.

Even as America Online last week raised its rates to $21.95 per month, Microsoft's WebTV Networks revealed plans to pump the monthly access price up to $24.95 for its WebTV Plus service, which requires the purchase of a $199 receiver box. WebTV will hold the $19.95 monthly line for the moment on its basic WebTV Classic service. The WebTV Plus offers multimedia capabilities that users can't get in the basic box, including a 1 GB hard drive to enable automatic downloading of Web content.

Meanwhile, AT&T says it intends to drop its $19.95 flat monthly fee, adding 99 cents per hour for each hour of Internet usage beyond 150, beginning on June 1.

WebTV attributed its move to the appeal of the service, which claims to be drawing an average of 41 hours per month online among its 150,000 subscribers. "The features that have led to such high usage are unfortunately more costly to deliver than simple Internet access," says Steve Periman, WebTV Networks president.

The upward mobility in fixed flat rates started with AOL's move to add S2 to the going rate. That went into effect last week.

The U.S. Internet-using universe is estimated at 55 million PC operators and growing.

MCI, Netcom and GTE all charge a $19.95 flat monthly rate for their Internet access services, but GTE reportedly is contemplating a shift if its users' hours online continue to escalate. Average time online is now up to 32 hours per month for GTE's 'Net customers, up from 22 hours per month a year ago.

Titanic tops movie sites
Having swept the Oscars, "Titanic" is dropping its anchor online. The Paramount Pictures Website for the film about the doomed luxury liner claims 400 million hits since its launch last November. Daily Web traffic on the site (www.titanic-movie.com) has been at a level of 6.8 million hits daily since it won 11 Academy Awards on March 23. The site pushed more than 5 terabytes of data, including...
NBC Launches into music

By Richard Tedesco

NBC becomes an online music marketer this month with "shops" on its Website, co-branded with its new equity partner, Launch Media Inc.

NBC is picking up the minority equity stake in Launch as one of several equity investors in a $22 million round of financing. Intel Corp., NBC's Intercast partner, is also in the deal, as are GE Capital, Phoenix Partners, Allen & Co., Arts Alliance and Avalon Technology. Intel participated in a $7.5 million investment in Launch with other companies last year.

"We're very interested in doing whatever we can to make music an important application for PCs," says Claude Leglise, Intel video brand marketing director.

The co-branded Launch site on NBC.com will feature multimedia music content from NBC shows, with areas for The Tonight Show and Homicide set to debut this month. The site also will enable access of some content from Launch's own site (www.mylaunch.com). Looking to extend commercial opportunities across all cross-media platforms, NBC plans to debut Launch through Intercast and the software that NBC is co-developing with Wink.

"We've looked at all means of generating online revenue," says Shawn Hardin, vice president/executive producer of NBC Digital Productions. Launch "absolutely extends" to NBC's other enhanced TV projects, Hardin says.

Launch is close to a deal for a broadband service to be delivered on @ Home, the multi-cable operator high-speed modem service, according to Dave Goldberg, Launch CEO. Goldberg claims that his site is now drawing 3 million page views monthly after six months online.

NBC and Launch also plan to create co-branded sites for NBC affiliates participating in the network's Interactive Neighborhood initiative, which is creating localized sites for each affiliate.

Santa Monica, Calif.-based Launch is a music marketer that emphasizes its editorial side, publishing a bimonthly subscription CD-ROM ($19.95 for six issues) with reviews, concert clips, and interviews—in addition to what it puts online for free.

Intel's Grove drops CEO title, keeps chair

One of Intel Corp.'s founders, Andrew Grove, steps aside as CEO in May. Craig Barrett, Intel president/COO, will take his place. Grove, 61, widely recognized as one of the key figures in the computer industry, will remain as Intel chairman, concentrating on what he calls "broad strategic issues." Grove was named president in 1979, 11 years after the company's founding, and became CEO in 1987.

The Hub spins out on AOL

America Online has unplugged The Hub, its content site co-developed with New Line Cinema. AOL decided it was already reaching its Generation-X members through content from MTV and Rolling Stone, an AOL spokesperson said. Originally touted as an incubation site for content that would migrate from online to on-air, The Hub was a 50-50 joint venture that produced suggestive content, such as Arousing Guide and Luscious Lists. But the spokesperson indicated that AOL will look at salvaging pieces of content from the defunct project. —Richard Tedesco

Streaming video and audio clips, to 9 million U.S. Web addresses. Paramount has an array of seven international sites serving Titanic fans on the Internet abroad.

SportsLine, iVillage pair for women's sports site

SportsLine USA and iVillage are pairing to create a co-branded Women's Sports Arena on CBS SportsLine. The arena will provide in-depth coverage of five major women's sports, including basketball, golf, tennis, figure skating and boxing. Highlights, scores and statistics from the WNBA and the ABL will be featured, along with coverage of the LPGA, the WTA, Olympic figure skating stars and the U.S. women's hockey team.

GI strikes silicon deal with Broadcom, Motorola

General Instrument Corp. will tap Broadcom, Motorola and QED for silicon components to power its DCT series of advanced interactive set-top boxes. Irvine, Calif.-based Broadcom also will integrate advanced features—including modern functionality—in GI's DCT-5000+ next-generation digital set-tops, to be introduced in early 1999. GI emphasized its cost-cutting strategy in announcing the deals with the three suppliers. Financial terms were not disclosed. Tele-Communications Inc. honcho John Malone recently declared his opposition to a chip deal with Intel Corp. in order to keep digital set-tops in the $300 range. GI is a major digital set-top supplier for TCI.
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Mature announcer interested in small market, Congenial working conditions, low stress, live full service operation. Send resume and tape to WTTF, 185 S. Washington Street, Tiffin, OH 44883. EOE.

HELP WANTED HOST

Pentecostal religious radio ministry is seeking host/producer for new national talk show. Applicant must have demonstrated ability to lead discussions on topics such as: Christian issues, salvation, youth ministry, drug abuse/treatment, women/student's ministry, the power of the Holy Spirit, and family topics, among many others. Please send resume and non-returnable tape to: Jeff Nene, General Manager, Media Ministries, 1506 Boonville, Springfield, MO 65803.

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HELP WANTED SALES

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National Sales Manager, WTOL has an immediate opening for a National Sales Manager to direct all national sales efforts. Our representatives in developing sales presentations to market the station. Responsibilities include building communication between national reps, clients and the station and developing strong client and agency contacts. WTOL is an EOE. Send resumes to Jerry Campbell, VP/GSM, WTOL, 1070 East Adams Street, Jacksonville, FL 32202.

National Sales Director, Account Executives. The Regional News Network (WRMN-TV) with 2,225,000 homes in the New York Tri-State area is seeking Account Executives and a National Sales Director to head its New York Office. Excellent compensation and incentives. The Regional News Network, 62 Southfield Ave., Stamford, CT 06902, Christian French, Fax (203)967-9442.

National Sales Manager: WEAU-TV, the dominant NBC station in the La Crosse/Eau Claire market is seeking a self-motivated and organized professional to lead our national sales effort. Candidates should have national sales experience or three years experience as a successful local sales rep. Sharp negotiating skills as well as experience handling agency business is required. Send resume to: WEAU-TV, Executive Secretary, PO Box 47, Eau Claire, WI 54702. EOE.

National Sales Manager, Central Texas WB affiliate is looking for a National Sales Manager. Qualified candidate has 3-5 years independent TV/National rep experience, negotiates and manages inventory effectively, is a positive team player and has strong people and management skills. Knowledge of BIAS traffic system and solid regional agency relationships a plus. Reply to Box 01356 EOE.
Local Sales Manager. NBC affiliate in Fort Smith, Arkansas, looking for aggressive Local Sales Manager. Must have 5-years broadcast sales experience. Will lead local sales staff along with hiring, training, and evaluating. Should have knowledge of TV Scan, BMI Networks and other traffic system. Should possess good computer skills and understanding of inventory control. New business development a must. No phone calls. Send resume to: GM, KPMO NBC-24, P.O. Box 4610, Fort Smith, Arkansas 72914, EOE.

Local Account Executive: WDZL, the WB affiliate is looking for a high energy individual who has the desire to win and can perform in a highly competitive market. You should possess excellent communication skills, a creative outlook on selling, service oriented and have exceptional organizational skills. Knowledge of computer based TV research tools a plus. Minimum 1 year experience in TV sales or related field. College degree preferred. If you are that person don’t tell us, show us. Send resume and cover letter to Human Resources at WDZL, 2055 Lee Street, Hollywood, FL 33020. No phone calls please. A Tribune Broadcasting Station. EOE.

General Sales Manager, FOX Television Austin O&O is seeking a General Sales Manager responsible for National, Regional and Local time sales and for the scheduling of commercial announcements. Responsibilities include training and motivating a highly qualified team of sales managers and employees whose goal will be to generate the maximum amount of revenue consistent with sound business practices. Establish and communicate sales policies, goals, rates, budgets and sales projections. Develop and coordinate all sales promotional/client "added value" campaigns. Overseer/direct the sales department to maximize inventory control. 3 to 4 years of television sales management, local and/or national experience. Computer literate. Excellent oral and written communication skills. Knowledge of Enterprise sales system. Ability to work closely with Finance Department. Submit cover letter and resume to: Human Resources, KTBC-TV/Fox, 119 E. 10th Street, Austin, TX 78701. Reference position title on envelope. No phone calls, please. EEO Employer.

Bay News 9 is Tampa Bay's 24-hour news channel and we have the following position available. National Sales Coordinator. This position will require making sales presentations to advertising agencies and clients, developing new business, building long term relationships through creative advertising ideas that meet the individual clients' needs. Strong rating negotiation, presentation and organizational skills as well as exceptional working knowledge of research tools and a proven track record with new business development a must. General Cable TV sales skills, knowledge of media research such as Nielsen, Media Audit, Scarborough or MRI preferred. We will consider equivalent combinations of education and experience, but must have prior cable or radio sales experience. As part of Time Warner Communications, Bay News 9 offers a competitive salary and benefits package. Please send salary requirement and cover letter to: Bay News 9, 7901 66th Street N., Pinellas Park, FL 33781.

Act Now! "The Home of Classic TV" WYJS-TV62 is seeking highly aggressive sales reps with a minimum of 2-3 years experience in TV, Radio, Cable Ad Sales or Print. Sales reps must have computer skills, knowledge of TV Scan, BMI Networks and other traffic system. Must possess $32,000 base plus 15% commission with benefits. Fax resume to: (708)633-0382 Attn: GSM

Account Executive - WGN-TV, ABC26, New Orleans, a Tribune Broadcasting station is looking for an outstanding candidate to fill an AE position. Life as ABC is great. Requires 3-5 years broadcast sales experience. Major account selling and new business development skills. We’ll give you the numbers, TVWorks, Scarborough, BMP, CMR and excellent benefits. You give us the sales. Please give your letter to Keith Cibulsk, WGN-TV, 82 Canal St, Ste 2800, New Orleans, LA, 70130; fax: (504)581-2182; e-mail: KCibulski@tribune.com. No phone calls. EOE.

Account Executive, KCNC-TV, the CBS owned and operated station in Denver, seeks a dynamic individual to fill a significant position on their local sales staff. Candidates should have 3-5 years TV sales experience, possessing skills in major agency negotiations and direct retail account management. Leadership qualities and a marketing perspective in growing business are a must. This is a unique opportunity with a great company in one of the West's fastest growing markets. Contact the Director of Sales 303-861-4444 or send resume to KCN-TV, 1044 Lincoln Street, Denver, Colorado 80203.

Account Executive/Chicago. Join one of the country’s fastest growing station groups. O&O TV seeks Account Executive. Heavy emphasis on New Business Development at both major agencies and direct accounts. Must have extensive experience, with above average knowledge of syndicated research sources. Bilingual (Spanish/English) preferred but not required. Reply to Box 01354 EOE.

HELP WANTED NEWS

Bay News 9 is looking for someone to anchor our morning show. Interested candidates should have 3-5 years broadcast experience as a reporter, and should have a dynamic personality and excellent writing and presentation skills. Knowledge of P2P, TVScripts, and other reporting software required. Must be able to work mornings, as well as work some weekends. In return, we offer a competitive salary and benefits package. Please send resume and cover letter to: Bay News 9, 7901 66th Street N., Pinellas Park, FL 33781.

General Assignment Reporter. WNDU-TV is looking for a smart, aggressive, creative general assignment reporter. We’re looking for someone who can get the story, set the tone, and report from all sides. You’ll have to think on your feet and be a dynamic presenter. You’ll also have to be a strong writer with the ability to talk to the camera, work hard, and deliver. This is an opportunity to work with the newsroom’s strongest talent and personality. You will be expected to display creative outlook and perform well in all facets of our newsroom. Send resumes to: 1044 Lincoln Street, the Morning Mix, WNDU-TV, 300 10th Street, South Bend, IN 46634. OR e-mail your resume to JOBS@WNDU.COM. WNDU-TV is an Equal Opportunity Employer.

Weeknight Anchor. WFMZ-TV in Allentown, PA is still looking for someone to co-anchor our 10 p.m. newscast. We are a DCPRO shop with 6 newscasts a day, multiple live trucks, helicopter, etc. We need someone who can handle a fast paced newscast, reporting for the early evening newscasts, then be with major anchor for 10 p.m. Send non-returnable VHS tape to Brad Rinehart, WFMZ-TV, 300 E. Rock Road, Allentown, PA 18103. Previous applicants need not reapply.

Reporter. If you like hard news, getting the big story and have top notch live skills we have a reporter position open for you. Amateurs and feature reporter experience desired. Send resume to: Monica Alexander, News Director, WFMJ, 101 West Boardman Street, Youngstown, Ohio 44503. EOE. No phone calls.

Videographer. FOX News in Fort Myers/Naples market is searching for two photographers. One year experience required. Send non-returnable tape and resume to Chris McKinney, Chief Photographer, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

This job is not for everyone! We want someone who can deliver news reports and be an active participant in one of the industry's most talked about morning programs. The Morning Mix in Peoria, Illinois is looking for that unique combination of talent and personality to help carry this cutting edge program to the next level. Send non-returnable tapes and resumes to Duane Wallace, News Director, WMBD-TV, 3131 North University, Peoria, IL 61604. EOE.

Television Newsroom Assignment Editor/NBC 26 seeks an experienced person to "run the desk." Successful candidate will coordinate reporters and photographers in daily planning and scheduling. Excellent communication and organizational skills a must. Previous experience preferred. Send resume to: Personnel, WGBA NBC 26, P.O. Box 19099, Green Bay, WI 54307-9099. Equal Opportunity Employer.

Sports. Top ten independent, major league affiliate looking for a sports director with a reputation for sports excellence, is looking for a superior communicator who can shoot, edit, write, anchor and go live. Must have at least 2 years experience. This job is demanding but rewarding, so only those who truly want to work hard need apply. No phone calls please. Send resume and tape to: Pauline Pratt, Human Relations Manager, WABU-TV 68, 1600 Soldiers Field Road, Boston, MA 02135. EOE.

Senior Graphics Designer, CLTV News, Tribune Company's 24-hour regional cable newscast channel located in suburban Chicago, has an opening for a Senior Graphics Designer. This position is responsible for creative design and look; is looking for a superior communicator who can shoot, edit, write, anchor and go live. Must have at least 2 years experience. This job is demanding but rewarding, so only those who truly want to work hard need apply. No phone calls please. Send resume and tape to: Pauline Pratt, Human Relations Manager, WABU-TV 68, 1600 Soldiers Field Road, Boston, MA 02135. EOE.

WKRK-AM News has an opening for an experienced producer/reporter with skill and experience as a reporter, and who enjoys writing, working hard, and being part of a dynamic morning team. This job will involve writing and producing features and segments related to current events, as well as some non-commercial work and spots. Must have a minimum of two years experience in production. Must have ability to write, work hard, and be innovative. Opportunity to work with the market's highest-rated morning show. Contact Chris McKinney, Chief Photographer, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.
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Classifieds

Producer/Director. WOTV/ABC in Battle Creek, MI. 37th market has an opportunity for full-time producer/director. Must have experience directing and switching live newscasts. Non-linear editing and shooting skills a plus. Broadcast degree preferred. No phone calls, please. Send resume and non-returnable aircheck with director track to: Pat Linehan, Production Manager, c/o WOOD-TV, 120 College SE, Grand Rapids, MI 49503. WOTV/ABC is an EOE.

Photojournalist. WTOL-TV, a photographer-friendly news operation, is looking for another talented photojournalist to join our news team. Must be a great storyteller with or without a reporter. Ideal candidate will be highly motivated, creative, and a team player. College degree preferred. One year of experience a must. Respond with resume and tape to Personnel Administrator-99, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls. WTOL-TV is an Equal Opportunity Employer.

News Promotions Producer. Are you a newscast producer who's looking for new challenges? If you write terrific teasers and have a change of pace, send a resume and tease writing samples to Frank Volpicella, News Director, WAFF-TV, 1414 North Memorial Parkway, Huntsville, AL 35801. EOE.

News Producer. Producer wanted for #1 station in the 38th market. We have all the hardware. What we need is someone who knows how to use it. If you have a tape which shows an innovative approach to presenting the news, and two years producing experience, please contact us via mail. Please send your resume, references and non-returnable tape to (no calls, please): Pati McGletigan, Executive Producer, WOOD-TV, 120 College Avenue SE, Grand Rapids, MI 49503. WOOD-TV is an Equal Opportunity Employer.


News Producer. Midwestern ABC affiliate that thinks big needs a news producer who thinks big. Our toys include a helicopter and a satellite truck. If you have a four year degree and experience with demonstrated ability to recognize local news, motivate people, and assemble a compelling newscast, you are the right fit. Send resume and writing samples to Personnel Coordinator, KCRG, PO Box 816, Cedar Rapids, IA 52406. EOE.

Assignment Editor. Do you like to take command, be in control? WKOW-TV, Madison, Wisconsin, is looking for you. We need your skills for our main assignment desk position. If you like to develop story ideas, manage crew assignments, and be at the center of breaking news coverage, this is the place for you. Internet experience is a plus. Send resume, references, and a brief news philosophy before April 10, 1998 to: Human Resources - Assignment Editor, WKOW-TV, 5727 Tokay Blvd., Madison, WI 53719. WKOW-TV is an Equal Opportunity Employer.

News Director: WCBD-TV2, NBC in Charleston, Charleston, SC, needs a top flight News Director with solid background in investigative and enterprise reporting, plus high energy, high content newscast. 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, WCBD-TV, 210 W. Coleman Blvd., Mt. Pleasant, SC 29464. M/F, EOE, drug test required.

News Director. WETM-TV (Smith Broadcast Group station), the NBC affiliate for Elmira, NY has an opening for News Director. Candidate must possess the confidence, creativity, and leadership skills necessary to lead the market's dominant news station. Must be able to teach and motivate news staff with diverse experience levels. Experience in all phases of newssroom operation a must, including writing, shooting, editing, producing, reporting, and anchoring. Multi-market experience a plus. Duties will include coordination of news and special events. Send inquiries and resume to: General Manager, WETM-TV, Box 1207, Elmira, NY 14902. Smith TV of NY is an Equal Opportunity Employer.

News Director in the news capital. WJLA-TV/ABC7 is looking for a News Director who can continue our effort to become the dominant news station in Washington, DC. You need major market expertise in news management, marketing, meters, talent negotiations, unions, digital technology, research, Internet and overall proven leadership skills in an exceptionally competitive market. Send resume to Director of Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. Minorities and women encouraged to apply. EOE.

News Director for desirable NW 100+ market. Organized news professional and motivated teacher/team-builder to inspire "young" staff. Product-oriented news director or seasoned executive producer looking to make the most of a lively, fast-paced newsroom. Send letter, resume, salary history, references and tape of your production at 4:13:98 to GM, KMTV, 3625 International Court, Springfield, VA 22977. EOE.

News Director. Top 40 FOX affiliate. XWMI is searching for an experienced News Director to join its management team in launching the market's first 10:00 pm news program. If you have what it takes to build a #1 news team from the ground up: the spirit, attitude and desire to be part of a progressive, upbeat team of professionals: and would like to work in a state-of-the-art digital studio, send your resume to Human Resources Coordinator, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525. EOE.

Image Researcher/Archivist: AP GraphicsBank seeks a television news graphics researcher/archivist with base/archives in Washington, DC. You would find photos and elements for suitable for constructing news graphics, then capture and enter them into a computer database. Candidate must be familiar with Photoshop. Willing to work odd hours, including nights. Please send resume and letter to: Assistant Managing Editor/Satellite Graphics, Associated Press, 1825 K Street, NW, Suite 710, Washington, DC 20006. EEO/AA.

News Director. Are you up for a challenge? Can you build a "state-of-the-art" news department from the ground up? Rare opportunity to participate in the startup of a major market news department with a live evening newscast seven days per week and associated weekly news specials. Qualified candidate will have proven leadership, mentor, and budgeter. Our News Director will be an aggressive, high-energy, creative, organized and detail oriented person who is fluent in English and Spanish. The successful candidate will have extensive news management experience and be a seasoned journalist intimately familiar with all operational facets of a successful news department. You should possess a college degree in a liberal arts field. All inquiries will be held in the strictest of confidence. Now is the time to put your innovative and entrepreneurial skills to work. Please provide a detailed letter and resume outlining your qualifications to Box 01333 EOE.

KDRV - the FOX O&O in Denver. An opportunity to live and work in one of the nation's finest cities. KDRV is constructing a new, state-of-the-art facility in preparation for a FOX-style news launch. These positions will be on the ground floor of KDRV's expansion. News Director description: KDRV is seeking a hands-on design director to create and produce cutting edge on-air graphic look. Images on demo reel should demonstrate captivating visual communication style. Hands-on experience with Flash/After Effects and Mac-based graphics systems required. Must have news graphic experience and excellent communication skills. EOE. Senior Promotion Writer/Producer: We are seeking an outstanding candidate for image and episodic promotion of news and entertainment programming. Spots on demo reel should connect objectives with creative sell. Hands-on non-linear and computer editing skills required. Must have news promotion experience and excellent communication skills. EOE. Please send a resume and non-returnable reel to: Human Resources, KDRV FOX 31, 501 Wazee Street, Denver, CO 80204. Please indicate which position you are applying for, EOE.

Full Time Producer (Ivanhoe Broadcast News) Full time producer for national weekly news series. Candidates must have five years experience as a special projects news producer or reporter. Outstanding writing, copy editing, graphic sense, field producing and organizational skills a must. Interested in weekly producing, producer must relocate to Orlando, Florida. Send resume and non-returnable tape of stories to: Jean Bauman, Executive Producer, Ivanhoe Broadcast News, 2745 West Fairbanks Ave., Winter Park, FL 32788 or e-mail jeanbauman@ivanhoe.com.

Florida’s News Channel is looking for talented people in all news and production areas for its 24-hour digital all-news statewide cable network that premieres this August. If you’re hard-working, able to handle extreme deadlines, and are ready to be a part of a new concept in television news, including virtual reality news sets, then send your resume, tape, and philosophy to: News Director, P.O. Box 12063, Tallahassee, FL 32317-2069. No phone calls please. Positions open at the Tallahassee headquarters and bureaus around the state.

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, 5 Shamarock Lane, Newtown, CT 06470, 203-758-5934.
Executive Producer, KPVI-TV/Oregon Trial Broadcasting Company (NBC) has opening for successful candidate with a minimum of 2 years experience line producing, a passion for news, great story telling abilities and the capability to tackle the challenges of a very competitive small market. Send resume, news philosophy and recent aircheck to: Tonia Ellis, News Director, 902 East Sherman Street. Pocatello, ID 83201 E.O.E.

Executive News Producer, WXIA-TV is looking for a dynamic and energetic executive news producer. We want you if you are a creative thinker with sound journalism skills. Someone who can handle late breaking decision making in a calm orderly style. Someone who knows how to handle a big breaking story and has the production skills to deliver customer centered television. We are looking for an aggressive hands on news manager who knows how to create compelling television. We're looking for someone who can create, manage, and grow major market newscasts. If this is you, then you are interested in working in one of the fastest growing, most competitive news markets in America, please send last night's aircheck and a detailed news philosophy to: Attn: VP/News Director, WXIA-TV, PO Box 77010, Atlanta, GA 30309. EOE M/F.

Consumer Reporter. KWTX is expanding its investigative unit to include a full-time Consumer Reporter. Daily duties include gathering and airing enterprise stories with the help of a full producer. Occasional duties include aiding the investigative staff with research and undercover work. Requirements include 2-3 years commercial tv on-air experience and a college degree. Send resume and non-returnable tape to Blythe Gavit, KWTX, PO Box 14159, OK City, OK 73113. EOE M/F.

Chief Photographer. We're a Top 40 station looking for someone to put in four other areas of the organization. First, quality control, and energy into our photo staff. We will complete our transition to digital gear this summer. We have all the tools. We're Number One! We want to stay there. We require a minimum of five years experience. Previous management experience is a plus. We'd like to see your tape, resume and hear you think you can do something in our staff. Please apply to Box 01357 EOE.

Chief Meteorologist. A Midwest ABC affiliate where weather is a primary focus. Is looking for a Chief Meteorologist to anchor five, six and ten o'clock newscasts. Must have meteorological degree and at least 2 years experience. NWA and AMS seals are a plus. Send tape and resume to Pat Livingston, News Director, WHOI-TV, 500 N. Stewart Street, Creve Coeur, IL 61610. WHOI-TV, A Benedek Broadcasting station encourages women and minorities to apply.

Associate Producer. Excellent entry-level opportunity to get on the Producer track. This is not a position for beginning reporters. You will support various newscasts with writing and pre-production and learn newcast production from one of the hottest teams in the country. We need a college graduate with journalism degree preferred who has sharp news judgement, excellent writing skills and a positive team-oriented attitude. Tapes/resumes to Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609 EOE.

There's always something new... here

Imagine mastering live event coverage that lets editors playthrough sequences with dissolves between scenes, or provide sophisticated timeline-based drag-and-drop package editing. Wonders like these never cease at Tektronix. Our LVS Event Management System is the fastest digital disk recorder-based multi-channel, live production system available. It recently revolutionized sports coverage at the 1998 Winter Games in Nagano, Japan. Make your career the main event at Tektronix.

Visit us at Booth # 11614 at NAB 98

Portland, OR Opportunities

- **Software Design Engineering Managers - Profile Software**
  Lead and manage a dynamic team of software engineers developing video disk recorder products. Requires 7+ years of technical and leadership experience in the video and/or networking industry coupled with a BSCS (MS preferred).

- **Software Design Engineering Managers**
  Manage a software team in the development, testing, release and support of real time software for industry-leading network computers and Windows-based terminals. Requires a BSCS and 5+ years' software development and technical management experience (MS preferred).

- **Product Marketing Managers - Video Servers**
  Develop market requirements for the next generation video server product line. Requires a BS degree with 5+ years' marketing experience with tech products (MBA preferred).

- **Product Marketing Managers - Production Switchers**
  Develop market requirements for specific products for HDTV and next generation digital production switching equipment. Requires a BS degree with 3-5+ years' experience.

- **Research Engineer/Scientist**
  Responsible for identifying and developing next generation video technologies as part of Video Technology research. Also develop distributed and scalable multimedia databases that support content-based retrieval and browsing. Requires an MS/Ph.D. in EE or CS and 2-3+ years' experience.

- **Hardware Design Engineering Managers**
- **Hardware Engineers - Storage Engineering**
- **Software Engineers - Profile Software**
- **Product Development Program Managers**

To be considered for openings in Oregon, mail your resume to Tektronix, Inc., Professional Staffing, Dept. BC/0406/1/MS 48-JOB, P.O. Box 500, Beaverton, OR 97077; fax to: (503) 685-5820; or e-mail your resume to: careers@tek.com Please indicate Dept. BC/0406/1/MS on all correspondence.

Grass Valley, CA Opportunities

- **Software Design Engineers**
- **Hardware Design Engineers**
- **Product Marketing Managers**

To be considered for Grass Valley openings, mail your resume to Tektronix, Inc., P.O. Box 1114, Dept. BC/0406/1/MS 48-JOB, Grass Valley, CA 95945; Attn: Ron Marenco; fax to: (530) 478-3808; or e-mail to: ron.marenco@tek.com Please indicate Dept. BC/0406/1/MS on all correspondence.

For more information, visit us at www.tek.com

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**Tektronix**

[www.tek.com](http://www.tek.com)
ASST. DIRECTOR OF ENGINEERING

WLS-TV, the ABC O & O in Chicago, is seeking an experienced technical manager to oversee its day-to-day engineering operations, and to play a significant role in the station's transition to digital TV. Qualified candidate should have significant experience in broadcast engineering, including: maintenance; in-house and remote operations and design; capital planning and implementation; and knowledge of physical plant systems and technical construction. Interested applicants must possess excellent verbal and written communication skills, and should have prior experience working with collective bargaining units. Working knowledge of networking systems, PC and Mac platforms, AutoCad and Excel is a must. A degree in a technically related field or equivalent experience is required. Send resume and salary history to:

Khal Hassan
Director of Engineering
WLS-TV
190 N. State Street
Chicago, IL 60601

WLS-TV is an equal opportunity employer. No phone calls accepted.

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

Engineer, Roscor Corporation, a world leader in communication systems engineering and integration, has unique opportunities for engineers with a solid background in television systems, transmission systems and satellite communications systems design. Opportunities require applicants to travel and/or live abroad. A minimum of 5 years experience and engineering degree are required. Send resume to Roscor Corporation, 1061 Feehanville Drive, Mt. Prospect, IL 60056, or fax them to 847-803-8089, to the attention of V. Schwanke.

Master Control Operator, On-air switching, recording satellite feeds. This position will require occasional over-night and weekend shifts. Please send a resume to: Operations Supervisor, PO Box 490, Austin, Texas 78768. Closes April 10, 1998. EOE.

Television/Technologies. Studio Maintenance Engineer with M/I experience. Troubleshoot and repair all broadcast equipment. Knowledge of computers including Windows. Good understanding of broadcast technology, including digital video, audio, non-linear editors and automation systems. SBE certification a plus. EOE. Send resumes to: KMFX-TV, 500 Media Place, Sacramento, CA 95815. JOB-1.

Chyron iNFINIT Operators. Join the graphics team handling daily news and preproduction for WSB-TV, Atlanta's #1 station. Lead position: Minimum 2 years experience on Chyron and Picturebox preferred. Second position: Minimum 1 year experience on Chyron and Picturebox preferred. Paintbox. Mac experience helpful. We need hard workers, team players, Sense of humor essential. Send resume, references and salary history ASAP to Debbie Williams, WSB-TV, 1601 West Peachtree Street, NE, Atlanta, GA 30309 or Fax 404-897-7529.

HELP WANTED PROMOTION

PROMOTIONS WRITERS/PRODUCERS

WTG, FOX, O&O In Washington, DC. seeks promotion writers/producers to join our award-winning Creative Services Department. We're looking for team players with news experience and strong copywriting/concepting skills. Must have two years experience and be comfortable in a post-room environment.

Think you have a killer tape...show us your spots!

Rush resume and non-returnable reel to: Mary Talley, VP/HR. WTG FOX 5. 5151 Wisconsin Avenue, NW, Washington, DC 20016.

No phone calls please.

EEO/M/F/D/V.

Promotions Writer/Producer: WESH-TV, the NBC affiliate in Orlando is seeking a writer-producer who is able to create well-written, well-crafted persuasive promotion that fits marketing plan. Non-linear editing a plus. Send non-returnable reel and resume to Paul Greety, Director of Marketing and Promotion, WESH-TV, P.O. Box 5476 97, Orlando, FL 32854, An Equal Opportunity Employer. No Phone Calls. Please.

Promotion Writer/Producer: Are you a highly creative, self motivator? Here's an opportunity for you to be the best you can be with Post-Newsweek Orlando station. Lucky producer must have solid experience in all phases of production, including location shooting, writing, graphic and visual skills. Duties include producing daily news topicalis, news series, image promotion and special assignments for radio and TV. AVID experience and understanding of on-line digital editing a plus. At least two years promotional experience is required. Send resume and reel to Kym Peoples, Promotion Manager, WKMG-TV, 4466 John Young Parkway, Orlando, FL 32804. EEO.

HELP WANTED FINANCIAL & ACCOUNTING

Billings Coordinator- Major Television Production and Post-Production Facility seeks polished, responsible individual to handle computer billing and financial duties. Post-production experience a must! Production billing in animation, special effects, live action, effects composing and design preferred. Great figure aptitude and excellent communication skills are required! Please fax resume to: (212)629-5976.

HELP WANTED PRODUCTION


Production Manager- Major Television Production and Post-Production Facility seeks a junior producer with 3 years min. exp. Ideal candidate must have knowledge of graphics, animation and design. Please fax resume to: (212)629-5976.

Post Production Editor- Are you a creative post production editor who'd like to work in a state-of-the-art digital post suite? Boston's NBC affiliate is seeking a post editor who has experience composing graphics and editing promos. Must have thorough understanding of digital post environment, including DVS 6000 switcher, BVE 9100 editor and DME 7000 DVE. If interested, please forward a tape and your resume to: Human Resources, WHDH-TV, 7 Bullfinch Place, Boston, MA 02114. An EOE, M/F/D/V.
HELP WANTED MISCELLANEOUS

Belo owns 17 television stations reaching 13% 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
Tape Editor
Send non-returnable tape with resume. #BCS-401

Tucson, AZ, KMSB FOX
Studio Engineer
Minimum 3 years experience and versatility in all types of studio equipment. #BCS-402-A

San Antonio, TX, KENS CBS
Producer
Responsible for providing newscasts. Must be well organized with excellent writing skills and able to meet deadlines. Person will also relieve News Producer and work on special projects. Send resume, newscast tape and a sculpture. #BCS-403-A

Spokane, WA, KREM CBS
Graphic Artist Design Director
Are you an experienced graphic artist ready to take the next step to oversee our station's graphic look and design? Minimum 2 years broadcast design experience utilizing Mac based platform and Photoshop. #BCS-404-A

Boise, ID, KTVB NBC
Executive Producer
Minimum 5 years experience. Send non-returnable tape with resume. #BCS-405-A

Hampton, VA, WVEC ABC
Senior Operations Technician
5+ years of technical experience. Associate Degree in Technology/ Electronics. Proven ability to operate NBC/ENG vehicle. #BCS-406-A

Sacramento, CA, KXTV ABC
Assignment Editor
Minimum 2 years experience and BA in Communications. Send non-returnable tape with resume. #BCS-407-A

Honolulu, HI, KHNL NBC
Anchor/Reporter
Minimum 4-5 years experience in medium to large market. Send non-returnable tape with resume. #BCS-408-A

St. Louis, MO, KMOV CBS
Assignment Editor
Minimum 2 years experience. Requires leadership ability. Send non-returnable tape with resume. #BCS-409-A

Houston, TX, KHOU CBS
Local Sales Manager
Minimum 2-3 years experience in television sales management. #BCS-410-A

Charlotte, NC, WCNC NBC
Technical Operations Manager
Minimum 6 years experience in broadcast engineering operations. #BCS-411-A

Seattle, WA, KONG NBC
Director of Sales and Marketing
Minimum 5 years experience in Management/TV. #BCS-412-A

Portland, OR, KGW NBC
Maintenance Technician
Responsible for troubleshooting and electronic maintenance of broadcast, computer and telephone systems including project design and installation of all systems and equipment. #BCS-413-A

Dallas, TX, Dallas Cable News Channel
General Sales Manager
Minimum 5 years experience in sales fields. #BCS-414-A

New Orleans, LA, WWL CBS
Director of Sales and Marketing
Minimum of 3 years sales management experience. #BCS-415-A

Seattle, WA, KING NBC
Anchor/Reporter
Minimum 4 years experience in medium to large market. Send non-returnable tape with resume. #BCS-416-A

Dallas, TX, WFAA ABC
Anchor/Editor
Minimum of 2-3 years television experience and 2-3 years experience in major market reporting. #BCS-417-A

Louisville, KY, WHAS ABC
Maintenance Technician
Minimum 4-5 years experience in supporting news department, repair and troubleshoot studio tape recorders. ENG, maintenance and ENG equipment, and maintenance of Broadcast 8X formats. #BCS-418-A

Send resume in confidence to:

Belo TV Group, Attn: Job #________
14th Floor
A.H. Belo Corporation
PO Box 55257
Dallas, TX 75335-5257

HELP WANTED PROGRAMMING

Program Director: Seeking a highly motivated Program Director for CBS/UPN LMA in Top 50 market. Two years programming experience preferred, college degree preferred. Send cover letter and resume to: Human Resources, WHW TV 21/UPN 15 WLHY, 3300 North Sixth Street, Harrisburg, PA 17110. EO/ME.
As one of the fastest growing, most progressive broadcast companies in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services for 37 separate stations in 37 separate markets, and owns, provides programming and/or programming services to, or has agreements with other stations in 11 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB, and UPN affiliates. As our phonological structure expands, we seek the use elements which give us the edge on the competition and the power to stay on top-the best people in the business. If you are a motivated team player with a successful track record, an opportunity awaits you at Sinclair:

- Baltimore - WBFF/VH-1/TV - FOX - WB
- Promotion Writer/Producer
  Candidate should have 5+ years promotion writing and producing experience at a TV station. Strong writing and conceptual skills are a must. Send a station promoting experience plan. Send resume and references (incl. non-returnable reel for VP/Creative Services) via fax @ 202-895-3286 or mail to: Mary Talley, VP/Human Resources, WTTG/FOX 5, 5151 Wisconsin Avenue, NW, Washington, DC 20016. EOE/M/F/DV.

- Charleston, WV - WCSC - ABC
- News Assignment Editor
  Immediate opening for someone who knows local news in more than just cups and creating. Previous 2+ years successful experience. Excellent people skills, essential knowledge of live shot logistics a must. Send resume and references.
- Flat - WINK-TV/FX
- Senior Account Executive
  Must have three to five years broadcast sales experience or equivalent. Please attach resume, cover letter and salary requirements.
- Indianapolis - WTTV-TV/Fox
- Producer/Director
  Producer: seeks, edits and edits long-form programming and commercials. Send resume, cover letter and non-returnable VHS tape by April 25.
- West Sacramento - KGW-TV/CBS
- Topical Writer/Producer
  Needed for weekend News. At least 3 years of experience required.
- Austin/DFW - WOAI-TV/ABC
- Executive/Line Producer
  Ideal candidate must be an innovative producer and a team player. Four-year college degree required. Send resume and resume.
- Oklahoma City - KOCO-TV/ABC
- Production Assistant
  Can you read, edit and write scripts with the BEST KOH-BO? Are you currently searching for a dynamic and creative individual with strong television production and client relation skills? Send resume, references, and three tape.
- Various Locations
  Writer/Producer/Prosecution
  Create promotional material for news, programming and overall station image. Ability to concept and write enticing on-air TV and radio spots. Must be able to utilize research to target key demos. Will direct talent and supervise voiceover sessions/studios. Must be able to meet tight deadlines. Bring a self-motivated self-starter to this big job. Send resume.
- Various Locations
  Engineering Personnel
  Join a leader! Qualifications: Chief and Broadcast Maintenance Engineer needed in various Sinclair stations. TYC License and/or SBE Certification required. Must have proven ability to work as a team member, manage resources, lead people and problem solve. Send resume.

Mail your resume in confidence immediately to Broadcasting & Cable, 245 W. 17th Street, NY, NY 10011, Attn: Job # ___.

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Vice President/News Director:
Strategic leader w/solid & proven news judgment, & strong editorial concepts & methodologies to join our sr. management team. Must develop & execute vision for multiple newscasts through a team of experienced, professional news journalists. Must effectively drive & manage human assets; & possess five (5) to seven (7) years of progressive news management experience in major market. Must continuously demonstrate strong strategic management, organizational & communication skills.

Vice President/Creative Services:
Sr. management professional to develop, implement & direct the Station’s on-air presentation, program promotion, news promotion and advertising (including radio promotion); & promotional activities w/in community. Must possess solid, progressive, & demonstrated experience in developing & implementing innovative & contemporary creative concepts & “on-air” look. Five (5) to seven (7) years promotion experience in major market. Must continuously demonstrate strong strategic management, organizational, and communication skills.

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If you’ve ever been near it, you know local morning television is the creative ride of a lifetime! KTRK-TV, Houston’s #1 early morning show, is still hiring. A great opportunity exists for someone who knows the business from top to bottom. A great candidate has the experience, drive, and desire to make a difference. If you’ve ever worked on KTRK’s #1 early morning show, you know what it’s like to work with the best and be the best. Right now, we’re looking for a creative leader who can lead us to new heights. We need someone with a proven track record of success in the field of television news. This is an exceptional opportunity to join a dynamic, experienced team and be part of a thriving news organization.

EXECUTIVE PRODUCER

Responsible for overseeing all aspects of the show from concept to production to promotion. Must be a team leader and manager. Someone who is reliable and creative coming up with compelling content for the morning audience. Qualifying candidates must be well read and possess the following: excellent people skills, exceptional control of multiple personalities, superb writing and production skills, ability to work under pressure and tight deadlines. Three years television production experience preferred.

PRODUCER

Creative genius who can consistently recognize and generate compelling and promotable story segments. Must be able to work on multiple projects as well as possess strong writing, research, and production skills. Should be able to multi-task and be able to work on a short notice. Must be able to write and produce compelling copy, work with tight deadlines, and work independently. Must be able to think on your feet and be able to work in a fast-paced environment.

ASSOCIATE PRODUCER

Strong computer research and writing skills, ability to generate story segments, and experience in news writing, research, and writing. Should be a self-starter and a team player. Must be able to work under pressure and tight deadlines. Must be able to work independently and work well with others. Must be able to meet deadlines and be able to work in a fast-paced environment.

PHOTOGRAPHER/EDITOR

Excellent photography, storytelling ability, organizational skills, ability to work well under pressure. Minimum 5 years experience in operating electronic newsgathering equipment and editing video. AV/ID editing experience a plus.

Qualified candidates should send tapes and resumes to:
Kim Nord-Jackson
Program Manager
KTRK-TV
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Houston, Texas 77005

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DIRECTOR OF MARKETING & PUBLIC RELATIONS

America's largest regional news network seeks a creative and highly experienced professional to lead our overall marketing and public relations efforts.

New England Cable News has recorded six years of unparalleled growth, achieving significant penetration of the region's television markets and a singular reputation for programming excellence. Viewership is growing rapidly.

We need a dynamic individual who has tremendous energy and enthusiasm, and who also possesses a sophisticated understanding of today's media environment. You will be responsible for developing and implementing the network's consumer marketing strategies and will work closely with NECN's President and its other senior managers. You must also have superior skills in public relations and community affairs.

This is a once-in-a-lifetime opportunity to play a leading role in moving New England Cable News into the front ranks of media institutions in one of the truly great regions of the country.

If you are ready to dedicate yourself to this challenge, please send a detailed resume to:
Office of the President, New England Cable News 160 Wells Ave., Newton, MA 02159

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21st Century Telecom a new competitive communications company (video, voice, data) in Chicago, has immediate openings for:

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- Excellent admin. and organizational skills
- Understanding of governmental and regulatory processes
- Strong writing skills, report-writing and preparation
- Contract review and writing exp.
- Legal/paralegal or governmental affairs exp. a plus.

ATTN: Marty Burris
FAX (312) 470-2130.
Call (312) 470-2100.

HELP WANTED TECHNICAL

BROADCAST ENGINEER

Global sports entertainment company, head-quartered in Stamford, CT, seeks individual with 3 to 5 years experience with BETACAM (including Digital); 1" VTR maintenance skills...GVG switcher and DVE skills a plus. Please forward your resume to: Human Resources Department/TV-B

HELP WANTED MANAGEMENT

COO wanted for wireless MSO start-up. Minimum 3 years cable system esp. required. Must be prepared to travel. Fax or send resume to SkyNet International, P.O. Box 5792, Montecito, CA 93150, Fax: (805)565-5457. Attn: Adam Sneller.

HELP WANTED NEWS

Line Producer, Channel One News is looking for a Line Producer for a daily newscast seen by more than eight million high school and middle school students. You'll be in charge of taping anchor wrap-arounds and the post-production process. And to make sure there is no burn-out, for two months of the year you will produce news and feature segments all across the country. Ideal candidates will have a minimum of 3 years' experience in broadcast industry; strong news judgement; be organized; work well under pressure and be a team player. We offer a competitive salary and benefits package. No calls, please. Send resume and salary history to Melissa O'Neil, Fax: 213-860-1463. Mail: P.O. Box 74911, Los Angeles, CA 90004. Equal Opportunity Employer, M/F/D/V.

FOR DAILY CLASSIFIED UPDATES...

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www.broadcastingcable.com
The National Digital Television Center, located in Denver, Colorado, originates 88 channels of video and compresses, authorizes and distributes over 500 channels for DBS, Cable and Digital Cable systems. The NDT is operated by TCI. The NDT continues to grow and opportunities are opening for broadcast technicians, uplink engineers, encoder specialists and related fields. TCI is an equal opportunity employer. Desire to learn and a track record successfully dealing with technological challenges in related fields can substitute for direct experience. Drug and background checks are required. For consideration, send your resume and requirements to:

National Digital Television Center
Attn: Amy Volleberg
4100 East Dry Creek Road
Littleton, CO 80122
Fax: 303-267-7150
Email: volleberg.amy.kaetci.com

We regret that we will only be able to respond personally to those applicants in whom we have interest.

Uplink Technician: Successful candidates will have experience and or training in high power microwave, satellite communications, monitoring and control systems, RF hardware maintenance and installation, computer skills, audio and video skills, problem solving and repair and maintenance abilities.

Uplink Site Manager: We are seeking a self motivated, broad based, engineer to oversee the installation and operation of our new North Los Angeles uplink facility.

Encoder Systems Specialist: NDT operates VC1, D1, D2, SA and other video compression, encoding, and encryption. If your interests lie in computer networks, video and compression systems, we are interested in talking to you.

Monitoring and Control Technician: We are adding a second full-time position to increase our commitment to computer control of the NDT transmission system. Networking knowledge and familiarity with Uplink control systems desirable.

Broadcast Technician: Successful candidates will have two plus years experience in component level VTR repair (Beta, Digital Betacam, etc.) and video monitor repair. Tektronix Profile and Alamar automation experience highly desirable. A high level of digital and analog audio and video knowledge and computer skills is essential.

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A&E Television Networks has a unique opportunity in our Corporate Communications and Public Affairs department. Responsibilities include developing and implementing effective public relations strategies/publicity campaigns and planning which results in positive media (print, electronic) placement both on and off the television page for The History Channel and its programming, as well as confronting strategic and competitive issues.

The qualified candidate must possess a college degree preferably in English or Communications, excellent verbal and written communication skills, proofreading, computer (Microsoft Windows) & organizational skills, 3-4 years PR/Communications experience preferably in broadcasting or Public Relations industry. Background in documentary/news (network or cable) PR essential.

For immediate consideration, please forward or fax your resume with salary requirements to:

A&E Television Networks
Attn: Human Resources Dept./PRMGR
235 East 45th Street
New York, NY 10017-0198
FAX: (212) 907-9402
NO PHONE CALLS PLEASE
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Send resume and salary history to Adlink, Human Resources, 11150 Santa Monica Blvd., Suite 900, Los Angeles, CA 90025 or e-mail jobs@adlink.com

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

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debt in possession; ERP—effective radiated power; kHz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mi—miles; mL—milliliter; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts.

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<th>OWENSHIP CHANGES</th>
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<tr>
<td>Dismissed</td>
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<tr>
<td>Dismissed</td>
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<tr>
<td>Granted</td>
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<tr>
<td>Jacksonville, Ala. (BTC-980311GF) — Unit ed Broadcasting Network Inc. for wwsr(AM): involuntary TOC from Helen Dorsey to Randall L. Frank, trustee. March 24</td>
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<tr>
<th>NEW STATIONS</th>
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<tr>
<td>Dismissed</td>
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<tr>
<td>Talking Rock, Ga. (BPH-951030MB) — Charles A. McClure for FM at 100.1 mhz, 3.53 kw, ant. 130 m. March 27</td>
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<tr>
<td>Talking Rock, Ga. (BPH-951030MD) — Carmen D. Trevitt for FM at 100.1 mhz, 1.85 kw, ant. 179 m. March 27</td>
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<td>Gladstone, Mich. (BPH-970403MC) — Todd Stuart Noordyk for FM at 105.5 mhz. March 27</td>
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<td>Gallup, N.M. (BPH-941213ME) — Red Rock Broadcasting Co. Inc. for FM at 101.5 mhz. 6 kw, ant. 100 m. March 30</td>
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<tr>
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<tr>
<td>Greenfield, Calif. (BPED-971205MF) — Prunedale Educational Foundation of Central Calif. Inc. for noncommercial FM at 89.9 mhz. March 26</td>
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<tr>
<td>Lodi, Calif. (BPED-971113MD) — Educational Media Foundation for noncommercial FM at 89.7 mhz. March 25</td>
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<tr>
<td>Valparaiso, Ind. (BPED-970721MD) — The Lutheran Association Inc. for noncommercial FM at 91.1 mhz. March 24</td>
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<tr>
<td>Kinder, La. (BPED-970807MB) — Positive Programming Foundation for noncommercial FM at 90.3 mhz. March 24</td>
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<tr>
<td>Raiston, Neb. (BPED-970828ML) — Positive Programming Foundation for noncommercial FM at 88.1 mhz. March 25</td>
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| Filed          |
| Hornbrook, Calif. (980319MN) — Hornbrook Development Center Inc. for noncommercial FM at 90.5 mhz. April 1 |
| Hornbrook, Calif. (980319MM) — Oregon Educational Radio Services Inc. for noncommercial FM at 90.5 mhz. April 1 |
| Durango, Colo. (980319ME) — Public Broadcasting Foundation of Colorado Inc. for noncommercial FM at 88.5 mhz. March 31 |
| Harrington, Del. (980320MD) — Eagle’s Nest Fellowship Church for noncommercial FM at 88.7 mhz. March 27 |
| Harrington, Del. (980320MM) — Mary V. Harris Foundation for noncommercial FM at 88.7 mhz. March 30 |
| Key West, Fla. (980318MF) — Broadcasting for the Challenged Inc. for noncommercial FM at 90.1 mhz. March 30 |
| Key West, Fla. (980317MA) — S.F. Broadcasting Corp. for noncommercial FM at 90.1 mhz. March 26 |
| Key West, Fla. (980316MD) — Southernmost Educational Inc. for noncommercial FM at 89.1 mhz. March 31 |
| Thompson, Ga. (980319MI) — American Family Association for noncommercial FM at 89.9 mhz. March 31 |
| Rathdrum, Idaho (980225MO) — CSN International for noncommercial FM at 90.3 mhz. March 23 |
| Peoria, Ill. (980319MG) — Broadcasting for the Challenged Inc. for noncommercial FM at 90.7 mhz. March 31 |
| Peoria, Ill. (980319MJ) — Sirius Syncope Inc. for noncommercial FM at 90.7 mhz. April 1 |
| Cascade, Iowa (980319MP) — Cascade Community Radio Inc. for noncommercial FM at 88.9 mhz. April 1 |
| Denton, Md. (980320MP) — Positive Alternative Radio Inc. for noncommercial FM at 88.7 mhz. March 31 |
| Massey, Md. (980320MK) — University of Maryland Eastern Shore for noncommercial FM at 88.7 mhz. March 27 |
| Potomac, Md. (980213MD) — The Main Event for developmental broadcast station at 88.1 mhz. March 20 |
| Nantucket, Mass. (980319MH) — Broadcasting for the Challenged Inc. for noncommercial FM at 89.5 mhz. March 31 |
| East Tawas, Mich. (980320MF) — Northern Christian Radio Inc. for noncommercial FM at 90.9 mhz. March 27 |
| Lake City, Mich. (980220MF) — Great Lakes Community Broadcasting Inc. for noncommercial FM at 104.9 mhz. March 27 |
| Lake Orion, Mich. (980317MB) — Lake Orion Community Schools for noncommercial FM at 90.3 mhz. March 26 |
| Farmington, Mo. (980306MG) — Southeast Missouri State University for noncommercial FM at 88.9 mhz. March 23 |
| Great Falls, Mont. (980318ME) — Broadcasting for the Challenged Inc. for noncommercial FM at 91.5 mhz. March 30 |
| Great Falls, Mont. (980320MD) — Family Stations Inc. for noncommercial FM at 91.9 mhz. March 30 |
| Great Falls, Mont. (980320MG) — Pensacola Christian College Inc. for noncommercial FM at 91.5 mhz. March 27 |

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<td><strong>BROADCASTSTATIONS</strong></td>
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<th><strong>CABLE</strong></th>
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<td>Total systems</td>
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<td>Basic subscribers</td>
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<td>Homes passed</td>
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<tr>
<td>Basic penetration*</td>
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*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY: Broadcasting & Cable
For the Record

Ponca, Neb. (980318MD)—St. Gabriel Communications Ltd. for noncommercial FM at 88.1 mhz. March 30

Elizabeth City, N.C. (980319ML)—American Family Association for noncommercial FM at 88.3 mhz. April 1

Hickory, N.C. (980316MB)—American Family Association for noncommercial FM at 89.1 mhz. March 26

Bismarck, N.D. (980320ME)—Family Stations Inc. for noncommercial FM at 91.9 mhz. March 27

Cleveland, Ohio (BPCDT-980318KE)—WKYK-TV Inc. for wkyk-tv: new digital television facility at c. 2, 7 kw, ant. 296 m., 6600 Broadview Rd., Parma, Ohio. March 25

Coos Bay, Ore. (980320ML)—CSN International for noncommercial FM at 90.5 mhz. March 27

Emigrant Valley, Ore. (980319MD)—Emigrant Valley Christian Church for noncommercial FM at 90.5 mhz. April 1

Florence, Ore. (980320MH)—The State Board of Higher Education for FM at 91.7 mhz. March 27

Portland, Ore. (BPCDT-980317KF)—King Broadcasting Co. for kowv(tv): new digital television facility at ch. 46, 960 kw, ant. 09 m., 299 NW Skyline Dr., near Portland. March 25

Salem, Ore. (980324MA)—Western Baptist College for noncommercial FM at 90.3 mhz. March 31

Dillon, S.C. (980225MP)—CSN International for noncommercial FM at 90.5 mhz. March 23

Dell Rapids, S.D. (950629MA)—Lee O. AxdaI for FM at 95.7 mhz. 10.5 kw, ant. 155 m. March 25

Bell Haven, Va. (980319MD)—Mary V. Harris Foundation for noncommercial FM at 89.1 mhz. March 30

Cape Charles, Va. (980311MD)—American Family Assoc for noncommercial FM at 89.1 mhz. March 26

Cape Charles, Va. (980320MI)—Stockton Christian Life College Inc. for noncommercial FM at 89.1 mhz. March 27

Chase City, Va. (980318MG)—Central Va. Educational Telecommunications Corp. for noncommercial FM at 90.1 mhz. March 30

Eastville, Va. (980320MN)—By the Cape Broadcasting Inc. for noncommercial FM at 89.1 mhz. March 30

Heathsville, Va. (980318MH)—Central Va. Educational Telecommunications Corp. for noncommercial FM at 89.1 mhz. March 31

Richland Center, Wis. (980309MC)—Richland Center Fellowship for noncommercial FM at 89.3 mhz. March 23

Corydon, Ind. (BMPH-951121IC)—Jacon Communications Inc. for wsrh(fm): change ERP, TL, ant. March 26


Georgetown, S.C. (BPH-970117IC)—Root Communications Group LP for wwxm(fm): change TL, ant. March 30

Filed/accepted for filing

Des Arc, Ark. (980319MK)—American Family Association for new FM, change TL, ant., main studio, ERP, April 1

Long Beach, Calif. (980316IC)—LBI Radio License Corp. for kbue(fm): change ERP. March 26

Mohave, Calif. (BMPED-9803181B)—Santa Monica Community College for kcrf(fm): change ERP. TL, class, ant. March 26

Mountain View, Calif. (980313MI)—St. Francis High School of Mountain View for kfsf(fm): change frequency. March 26

Rosamond, Calif. (980316ID)—Oasis Radio Inc. for kvcv(fm): change ERP. March 26

San Francisco (980320IB)—TMS License Cali. Inc. for ksol(fm): change ERP, ant. April 1

Fort Collins, Colo. (980319IC)—Jacker Communications Inc. for kpaw(fm): change ant. April 1

Monroe, Conn. (BPED-9803181B)—Monroe Board of Education for wmn(n): change ERP, DA pattern. March 26

Eatonot, Ga. (980317IE)—Middle Georgia Communications Inc. for wmgz(fm): change TL, ERP, class, ant. March 26

Roswell, Ga. (980309IE)—Dogwood Communications Inc. for wamu(fm): upgrade to 298.3C. March 23

Richmond, Ind. (980317IF)—Brewer Broadcasting Corp. for wolk(fm): change ant. March 26

Dodge City, Kan. (980309IH)—Goodstar Broadcasting of Kansas License LLC for kols(fm): change ant. March 31

Hays, Kan. (980309IC)—Radio Inc. for kals(fm): upgrade to 277.0C. March 23

Hill City, Kan. (980309ID)—Radio Inc. for kcky(fm): change ERP, ant. March 23

Lexington, Ky. (BPH-980317IC)—Citicasters Co. for wwx(fm): change ERP. March 26

Manchester, Ky. (9803111B)—Manchester Communications Inc. for wrbk(fm): upgrade to 289.9C. March 23

Harpswell, Maine (980305MC)—Bible Broadcasting Network Inc. for wvpx(fm): change ERP, ant. March 23

Houston, Miss. (980316MC)—Southern Cultural Foundation for wjse(fm): change TL, main studio, ERP, frequency, ant. March 26

Meridian, Miss. (9803121A)—BROADCASTers & Publishers Inc. for wjpg(fm): change TL, ant. March 23

Natchez, Miss. (9803231A)—American Family Association for wssm(fm): change TL, main studio, ant. April 1

Marshfield, Mo. (9803131D)—KGSP LP for kHz(fm): change TL, ERP, ant. March 26

Omaha, Neb. (BPH-9802271H)—Webster Communications Co. for kefm(fm): change ant. March 31

Las Vegas (BMPCT-980312KE)—KUPN License Inc. for kpun(tv): change TL, ant. March 25

Santa Fe, N.M. (BMPCT-9803111F)—Acme TV Licensees for kxoc(tv): change TL, ant. March 20

Waterloo, N.Y. (9803121C)—Lake Country Broadcasting Inc. for wnyt(fm): change ERP, ant. March 23

Wilmington, N.C. (980319IH)—Cape Fear Radio Company for wmxk(fm): change ant. March 31

Harrison, Ohio (980318IC)—Vernon R. Baldwin Inc. for wklv(fm): change TL, ERP, ant. March 31

Lebanon, Ohio (980319ID)—American Radio Systems License Corp. for wylx(fm): change ERP. April 1

Portland, Ore. (BPCCT-980317KE)—King Broadcasting Co. for kswv(fm): change ERP. March 24

Ponc, P.R. (BP-980316AC)—Ponce Broadcasting Corp. for wloa(fm): change TL, March 26

Tazewell, Tenn. (980311AE)—WNTT Inc. for wntf(am): change hours of operation. March 20

Corne, Tex. (980319IE)—South Texas Broadcasting Inc. for kxht(fm): change ant. April 1

Jacksonville, Tex. (980302IE)—Herbert L. Bell, receiver for kjwt(fm): change ERP. March 20

Mercer Island-Seattle, Wash. (BP-980316AB)—Bellevue Radio Inc. for kxix(am): change ant. March 26

Seattle, Wash. (BMP-980312AB)—New Century Seattle License Partnership for kxr(am): change ERP, TL, ant. March 20

CALL-SIGN ACTIONS

Granted

Ponte Vedra Beach, Fla.—Clear Channel MetropoLic License Inc. for wtlk(fm): change to wsga(fm). March 1

Brunswick, Ga.—Marmac Communications LLC for wpoc(am): change to wssn(am). March 6

Nampa, Idaho—Citicasters Co. for kbbk(am): change to kpxl(am). Feb. 27

Decatur, Ill.—Paxson Communications Corp. for wvph(tv): change to wcpp(tv). March 6

Ocean Pine, Md.—Demar. Broadcast-

FACILITIES CHANGES

Dismissed

Clinton, Ind. (BMPED-980313IC)—Word Power Inc. for wprf(fm): change TL, main studio, ERP, ant. March 23

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Remembering Ray Scott

EDITOR: Ray Scott was both a splendid gentleman and a talented broadcaster (see "Fates & Fortunes," page 175). I would like to share just one story that profiles him.

In the fall of 1960 at the Campbell-Mithun advertising agency in Minneapolis, we had just acquired another major sports package for broadcast sponsorship by [one of our clients], Theo. Hamm Brewing Co. It would be Minnesota's first Major League Baseball team, the Twins (near Washington Senators), to begin play in the spring of 1961.

Art Lund, our vice president of broadcasting, and I assumed the responsibility of auditioning several dozen audiotapes from applicants—including many of America's foremost baseball announcers—for the one open play-by-play position. (We had already filled one play-by-play spot with Bob Woolf, who moved with the Senators from Washington, and the color man was to be Halsey Hall, a popular local sports personality.)

Both Art and I felt that Ray Scott should be considered, since Hamm was a one-quarter sponsor of CBS's NFL regional telecasts featuring the Green Bay Packers, and Scott, who called these games for CBS, was immensely popular in the Upper Midwest.

When invited, Ray replied that he would be interested so long as we understood that his repertoire had not yet included baseball. With that he went home to Pittsburgh, recruited an engineer from KDAX and put on tape a simulated Twins radio broadcast that clinched the job for him. To this day, I don’t think Twins owner Calvin Griffith ever knew that "Scottie" had never done baseball before.

By the 1970s, I owned a company that produced exclusive coverage of major sports events for independent radio networking. I called on Ray time and again to describe live beauties such as British Open and U.S. Open golf. Even though Ray could not personally hit a golf ball more than a hundred yards, he was as superb with his succinct, dramatic golf calls as he was in describing football and baseball, which he couldn’t play either.

Goodbye for now, Ray. We love you, guy.—Robert N. Wolf, Laguna Niguel, Calif.

Water-damage help needed

EDITOR: We need help from any engineer who has experience with water-damaged TV and radio hardware. We recently built a new TV and radio studio in Telluride, Colo., that suffered massive water damage from a ruptured sprinkler system in expensive condos above our studios.

Over 160,000 gallons of water collected above us and crashed through carpet and ceiling tiles onto all of the hardware. In addition, the facility was unattended for two hours before we got word of the problem. All the hardware was turned on with the VCR fans sucking heavy steam into the gear. Cold outside air and warm inside temperatures created a massive steam environment that lasted seven days before the four inches of water and carpet could be removed.

We consider everything a loss. Even if some components work, they do not work in harmony as a total unit or suite. St. Paul Insurance has refused to pay our claim or make any settlement offer. They believe we should dry it out and go with it or that we are crooks. Our position is that the gear may fail as parts dry out and crack in the future and that we cannot count on this Beta SP, Chyron suite to be reliable. If anyone has had experience with a similar problem, please call or write me—Bill Varecha, general manager, kcco(tv), 2325 Interstate Avenue, Grand Junction, Colo. 81501; (970) 243-1111, fax (970) 243-1770
Broadcasting & Cable  April 6 1998

Datebook

THIS WEEK


MAY


JUNE


SEPTEMBER


OCTOBER


NOVEMBER


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)
Brought to you by the Fiftieth Estate

Former hippie grounded in history

Born in Los Angeles and raised not too far from the big Hollywood studios in the San Fernando Valley, Meryl Marshall—president of the Academy of Television Arts and Sciences—never thought about getting into show business while she was growing up.

But a few years after she graduated from law school, the self-described former hippie and 1960s activist had her first contact with Hollywood.

After working for two years in the Los Angeles County public defenders office, Marshall went into private practice in the late '70s and wound up in court fighting NBC.

Marshall represented a woman who had been charged with resisting arrest at a demonstration. NBC’s Los Angeles affiliate was the first on the scene; Marshall, trying to prove that her client was innocent, subpoenaed NBC’s video of the incident.

“We ended up doing a little battle in court on whether or not her First Amendment rights were being violated,” says Marshall. “And I was arguing that the rights of the defendant were more important than that of the freedom of the press.”

(Marshall’s position proved ironic later when she joined NBC’s legal department.)

During the case against NBC, Marshall and NBC’s then-West Coast counsel, Donald Zachary, became friends. “We both knew that until that case was settled we couldn’t do any kind of business together. After the case was concluded and my client was released, Don started to send me NBC employees who had one problem or another.”

In 1979, Zachary offered Marshall a senior attorney position with NBC in Burbank, Calif. During the next eight years Marshall moved up the NBC ranks.

“As opposed to the law department being a separate entity that everybody was afraid of, we became part of a very proactive approach to solving problems,” Marshall says. “We [convinced] each of the departments that if they got involved early with the law department, we would help craft solutions to problems before they would happen. And in fact they did avoid legal problems and were able to push the envelope further as well.”

In 1980, Marshall became NBC assistant general counsel in New York. Part of the reason she was asked to take the job, she says, was to help handle a libel case brought by Wayne Newton. Newton had sued NBC over a promotional spot for the NBC Nightly News that questioned whether the entertainer’s purchase of the Aladdin Hotel in Las Vegas had Mafia ties.

“They felt my criminal law background and legal background with NBC were a good combination for the position, as well as [for] the Newton case.”

Marshall spent only a year in the Big Apple, returning to Los Angeles as vice president of compliance and practices. “I liked being closer to the product, and there is a lot more entertainment work in Los Angeles. In New York, it was more corporate.”

Shortly after her return to California, Marshall joined the Academy of Television Arts and Sciences. She became involved in such topics as audit and finance, bylaws, future media and violence.

Through Ed Vane, then head of Group W and also a member of the academy, Marshall made her move from NBC’s legal department to more creative territory. She joined Group W Productions in 1987 as vice president of program affairs and helped to bring such syndicated fare as Teenage Mutant Ninja Turtles and Emergency: On Scene to air.

“I wanted to learn the creative side of the business,” Marshall says. “So we kind of struck a deal where I would bring my legal and strategic management skills over to Group W, and Ed would mentor me in the more specific details of development.”

After two years on the domestic side, Marshall went to work in the international market. She spent two years developing and producing products in and around Europe and then left Group W in 1992 to start her own TV production studio, Two Oceans Entertainment Group. One of the Two Oceans projects is HBO’s critically acclaimed children’s series Happily Ever After.

While her career has been taking off, Marshall has continued to take an active role in the academy. After three terms as treasurer and two as governor of the production executives’ peer group, Marshall was elected president last October.

One of the many projects Marshall is spearheading is the Archive of American Television, which captures lengthy interviews with some of the great television pioneers.

“I have a desire to make sure the past is remembered accurately and that we learn from it,” Marshall says. “We have to use it to inspire the future.”

—Joe Schlosser

“I have a desire to make sure the past is remembered accurately and that we learn from it.”

Meryl Marshall

**BROADCAST TV**

**Jerry Harbin**, general sales manager, WNDY-TV Marion, Ind., joins WXIN(TV) Indianapolis in same capacity.


Michael Wach, managing partner/president of stations, BGI Broadcasting Inc./Alpha Broadcasting Inc., joins WNYW(TV) New York as VP/GM.

Pax Net: **Robert Hyland**, West Coast manager, Competitive Media Reporting, Los Angeles, joins as VP, Western region, Los Angeles. **Michael Schweitzer**, executive VP/managing director, Western International Media, joins as VP, Southern region, West Palm Beach, Fla.; **Lewis Freifeld**, VP/GM, WSYT(TV) and WNYJ-TV Syracuse, N.Y., joins as VP, Eastern region, New York.

**Jim Vescera**, head of advertising and promotion department, ABC, joins NBC, Burbank, Calif., as VP, on-air promotions and NBC 2000.

**Shelly Maxwell**, GM, WNN(TV) Nashville, joins America's Voice television network, Washington, as VP, programming.

**Mark Wilcox**, account executive, KATU(TV) Portland, Ore., named national sales manager.

**Maryanne Maguire**, VP/manager, Katz Network Dimensions, Dallas, joins Katz Hispanic Media, Dallas, as VP/regional manager.

Appointments at Katz Continental Television, New York: **Jose Villafine**, sales assistant, named research analyst; **Eric Fleischer**, **Ellen Dolan** and **Scott Halpin**, research analysts, named senior research analysts; **Emily Jacobs**, sales assistant, named research analyst.

Appointments at Katz American Television, New York: **Rosario DiMaggio**, sales assistant, named research analyst; **Mark Gaydos**, research analyst, named research manager; **Kathi Thornton**, sales executive, named team manager, Los Angeles.

**Wach**

**Korschbaumer joins 'Digital Television'**


Peter Calabrese, president of television, Out of the Blue Entertainment, joins KQED(TV) San Francisco as VP/television station manager.

Gary Wordlaw, VP, news, WJLA-TV Washington, joins WTVH(TV) Syracuse, N.Y., as president/GM.

**Calabrese**

**Pullie Tarletos**, GM, WCCB(TV) Charlotte, N.C., adds additional duties of VP, television, Bahakel Communications.

**Ronald Furman**, VP, prime time sales, ABC Television Network, joins The Univision Network, New York, as executive VP, sales and marketing.

**PROGRAMMING**

**Gamba**

**Katherine Carpenter**, U.S. programming consultant, Granada International Television, joins the Corporation for Public Broadcasting, Washington, as VP, programming.

**Kerry Novick**, director, international sales and co-productions, Fox Lorber, joins Children's Television Workshop, New York, as director, marketing and program development, Asia/Latin America.


**Jerry Smallwood**, senior VP, sales, and **Frank Slugański**, VP, sales and marketing, A-Pix Entertainment, New York, named executive VP and senior VP, respectively.

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Broadcasting • Cable • Satellite • Entertainment
Hans Fischmann, production coordinator and designer, interactive game shows, joins LMNO Productions, Los Angeles, as manager, new media.

**JOURNALISM**

Appointments at WPHY-TV West Palm Beach, Fla.: Margaretta Sucietto, executive producer, Morning Show, KSTP-TV St. Paul, joins as producer, 11 p.m. news cast; Emily Thompson, weekend producer, WXIN(TV) Indianapolis, joins as producer, 5 p.m. weekend news cast; Brad Clore, chief videographer, WVBV-TV Charlottesville, Va., joins as videographer/editor.

Steve Brown, investigative reporter, WKBV-TV Buffalo, N.Y., joins Fox News Chicago, as a correspondent.

George Smith, anchor/reporter, WTVH-TV New Haven, Conn., joins WNDY-TV Boston as weekend sports anchor.

Appointments at WTVH(TV) Syracuse, N.Y.: Bill Colley, reporter, WTVH(TV) Syracuse, joins as news director; Steve Craig, anchor/managing editor, WICZ-TV Binghamton, N.Y., joins in same capacity; Lisa Lovell-Ayres, producer, WYOT(TV) Scranton, Pa., joins as executive producer; Brian Montgomery, meteorologist, WRGB-TV Binghamton, joins in same capacity; Jim Ehmk, chief videographer, WICZ-TV, joins in same capacity; Kristen Miranda, reporter, named morning anchor.


Gail Plewacki, investigative reporter, joins KSTP-TV’s investigative unit, St. Paul, in same capacity.

Nick Simonette, news director, WHAS-TV Louisville, Ky., joins KENS-TV San Antonio, Tex., as director, news.

**RADIO**

Gary Blum, local sales manager, WNEW(FM) New York, named general sales manager.

Kate Parnau joins WRJX(AM) Hackettstown, N.J., as account manager.

Rod Zimmerman, VP/GM, KMOX(AM) St. Louis, joins WBBM(AM) Chicago in same capacity.

Vince Welch, sports director, WNDY-TV Marion, Ind., joins WHIC(AM) Indianapolis in same capacity.

Appointments at Jones Radio Network, Englewood, Colo.: Steve Lewis, morning show host, WKSF(FM) Asheville, N.C., joins as host, U.S. Country morning show: Bill Western and Larry Shipley join the on-air staff at Jones’ Classic Hit Country. Western will do mornings (6-11 a.m.) and Shipley will work overnights (1-6 a.m.).

Appointments at United Station Radio Networks Inc., New York: Patrick Kramer, staff producer, Super Country with Ben and Brian, named production director; Jeanine Utaro, associate producer, named production coordinator.


Charles Gerding, sales manager, Sentry Radio, Minneapolis, transfers to Sentry in Atlanta.

Judy Houston, VP/manager, Katz Radio, Minneapolis, transfers to Katz Radio, Chicago; Scott Taylor, senior account executive, Katz Radio, Chicago, named manager, Minneapolis office; Mark Edwards, senior account executive, Katz Radio, Boston, named sales manager.

Mark Masepohl, director, sales.

**CABLE**

Ray Giacopelli, director, research, Sci-Fi Channel, New York, named VP, audience analysis, USA Networks.

Appointments at ESPN, Bristol, Conn.: Dick Glover, senior VP, ESPN Enterprises, ex., named executive VP, programming; Judy Fearing, senior VP, marketing, assumes the additional responsibilities of brand management and business development.

Appointments at Bresnan Communications, White Plains, N.Y.: Edward Bennett, lawyer, Sanford C. Bernstein & Co., joins as associate general counsel; Benedict Caiola joins as international account manager.

Appointments at MTV, New York: Ken Benson, program director.

KTRH(AM) and KBME(AM) Houston, named director, sales, Houston, Chancellor Media Corp. (owner).

Patty Steele, evening news anchor, WBBM(AM) New York, joins WHIX-FM New York as co-host, Danny Bonaduce in the Morning show.

Carol Pierson, director, Federation services, National Federation of Community Broadcasters, San Francisco, named president/CEO.

Monte Maupin Gerard, VP/GM, WFMS(FM) Indianapolis, named VP/marketing manager, Indianapolis radio stations, for the Susquehanna Radio Co.

Eddie Webb, on-air host, KUPD-FM Tempe, Ariz., joins WRWV(FM) Chicago as afternoon drive host.
Networks, named VP.

**Tony Dolce**, outdoor communications manager, Cabela’s, joins The Nashville Network. Nashville, as manager, communications, TNN Sports Information.

**Terry Chili**, director, marketing and affiliate sales, Home Team Sports, Bethesda, Md., named VP, marketing, programming and affiliate sales.


**ADVERTISING/MARKETING PUBLIC RELATIONS**


**Gordon Robertson**, associate creative director, D’Arcy Masius Benton & Bowles, St. Louis, named VP/creative director.


Appointments at Worldlink, Los Angeles: **Mehmaz Issari**, director, sales, named VP; **Sue Abruzzese-Thorman**, VP, program sales, Fox Sports Net, joins as director, business development. Worldlink East;


Appointments at The Advertising Council, New York: **Ken Ulmer**, manager, public relations; **Diana Sciacchetti**, project manager, Commitment 2000, and **Carol Riddle**, manager, media analysis, all named directors.


**ALLIED FIELDS**

**Selburn Narby** and **Anthony Gianni**, editor, Modern Telecommunications Inc., New York, join National Video, New York, as online editors.

**Michael Taylor**, executive producer, Encore Santa Monica, Santa Monica, Calif., named senior VP/managing director.

**Beth West**, director, promotion, on-air promotion, Lifetime, joins T-Pot International, New York, as director, business development.

**C. Bradley Hunt**, VP, technology, all Post Inc., Burbank, Calif., joins Cintel Inc., Valencia, Calif., as president/CEO.

**ASSOCIATIONS/LAW FIRMS**


**INTERNET**

Appointments at Discovery Channel Online, Bethesda, Md.: **Randy Rieland**, history and technology editor. named executive editor; **Andrew Cary**, senior producer, New Jersey Online, joins as managing editor.

**SATELLITE/WIRELESS**

**Robert Behar**, founding partner/president/CEO, Hero Productions, Miami, joins GlobeCast North America, New York, as president/CEO.

**Gary Thorne**, president/CEO, Audio King, Minneapolis, joins U.S. Satellite Broadcasting, St. Paul, as VP, business development.

**Perry Wilder**, director, off-line services, Music Express, Louisville, Ky., named senior director of services, Valencia, Calif., office.

**DEATHS**

**Ray Scott**, 78, sports broadcaster, died March 23 at Fairview-University Medical Center in Minneapolis after a long illness. During the past seven years Scott underwent heart surgery and a kidney transplant. He also suffered from prostate cancer. Scott’s broadcasting career began in 1937 in Johnstown, Pa. The voice of virtually every type of sports event, he was most well known as the voice of the Green Bay Packers for 18 years during the 1950s and ’60s. Scott retired in 1997 as host of a nationally syndicated radio program. He is survived by his wife, Bonnie; and seven children.

**Keith N. Cripps**, 60, cable television executive, died March 28 of cardiac arrest in Sebring, Fla. He retired five years ago from Amzak Corp., an international cable operator. In 1979 Cripps moved to the U.S. from Ontario, Canada, to work with Amzak. There he was responsible for the construction and development of cable systems in Philadelphia, St. Louis, Minneapolis, Corpus Christi, Tex., and the Caribbean. He is survived by his wife, Mary, and two daughters.

—Compiled by Denise Smith
e-mail: d.smith@cahners.com
Seinfeld averaged a 8.2 household rating/13 share in access, down 6% in rating from February 1997, according to a Petry Television analysis of the February Nielsen local-market ratings. Demos were off slightly too. In fact, all top five sitcoms in access were down, with second-ranked Home Improvement dropping the most—20%—from a household 8.6/16 in February 1997 to 6.9/13 in February 1998. According to Petry's Dick Kurlander, the Olympics may have been a factor, but a minor one, because the games did not air in access: "Some viewers could have shifted their viewing to prime time." In late night, Seinfeld was first in households, with a 6.8/15, flat from the previous February. Frasier was second, with a 6.0/10, up 13% in rating, and The Simpsons was third with a 3.9/8, up 22% in rating.

NBC concluded first quarter 1998 with a 29% advantage over its closest prime time competitor in the adults 18-49 demo, up from 15% during first quarter 1997, according to Nielsen Media Research. The network scored a 6.7 Nielsen rating/18 share, compared with a 6.8/18 in 1997. NBC said its first-quarter advantage is the largest posted by any network in at least 18 years.

KOMO-TV Seattle officially began broadcasting high-power digital SDTV on ch. 38 last week.

After a faltering attempt to broadcast Rosie at 3:43 p.m., the transmission was up and running again at 4:35 p.m. "We’re still working out the bugs, and it’s on and off," says Donald Wilkinson, VP/engineering director for the station’s parent company, Fisher Broadcasting. "We’re learning a lot about UHF transmitters, I assure you." The ABC affiliate is simulcasting its NTSC programming using a DiviCom encoder. It began testing DTV in January 1997.

ABC has scheduled a demonstration of 720-line progressive DTV transmission for the NAB ’98 convention this week. Local ABC affiliate KTNV will broadcast a 720 P HDTV signal with both film transfers and HDTV video, which was pre-encoded using the Grand Alliance encoder at WHD-TV, the model HDTV station in Washington. The 720 P bitstream was captured at WHD-TV on a Sen- core server, which has been sent to KTNV to feed a Harris 8-VSB DTV transmitter. In other ABC digital news, O & O KABC-TV Los Angeles and affiliate WCBS-TV Boston have placed orders for 720 P encoders from Harris/Lucent Technologies.

Paxcom Communications and DIC Entertainment have reached an exclusive deal for the Walt Disney subsidiary to provide weekend children's programming to PaxNet. Paxson's forthcoming broadcast network will air three hours of DIC children's programming on Saturdays and two more on Sundays. Paxson executives stress that all the programs will be FCC-friendly and family-oriented. PaxNet launches Aug. 31 and has affiliates in 42 of the top 50 markets.

News Corp.'s Fox Group has acquired the Los Angeles Dodgers, and now it's looking to get a piece of the Los Angeles Lakers. Fox executives acknowledged that the company has had discussions, but would not elaborate further. A published report said Fox wants to buy 10% of the NBA franchise and possibly 40% of a proposed arena in downtown Los Angeles.

ABC will lay off about 50 staffers (about 1% of the network's total workforce) in an effort to cut costs. "Like every other organization, we're constantly searching for ways to operate our businesses more efficiently and productively," said ABC Television Network president Preston Padden through a spokesperson. "We’re not on the verge of major lay-offs." The cuts are part of the annual budget review process, which will be completed later this spring.

CBS has tapped The Associated Press to provide it with its next-generation Electronic News Production System for all of its television and radio news operations. ENPS will replace several different newsroom computer systems currently running on some 400 workstations used by CBS News.

The news director at

DiviCom, JVC team to build HDTV encoder

JVC and compression supplier DiviCom have agreed to develop a high-definition encoder that will support the 1080 I and 720 P HDTV formats and the 480 P standard-definition format.

The product, MediaView MV40-HD, will be based on DiviCom's latest standard-definition encoder, the MediaView MV40. As such, it will use the DVexpert compression chip from DiviCom parent company C-Cube Microsystems. JVC will write the core software, or microcode, that will drive the HDTV system.

At press time last week, Takeo Shuzui, president of JVC parent Victor Co. of Japan Ltd., was scheduled to travel to this week's NAB convention to talk about the MV40-HD and the rest of JVC's HDTV plans.

According to Robin Wilson, DiviCom director of marketing, the DiviCom/JVC encoder will be marketed to the U.S., Japan and Europe through dealers for both companies. It will support both the ATSC and the DVB transmission standards. It also will be able to switch between 4:2:0 and 4:2:2 MPEG-2 encoding to serve both local station broadcasts and networks.

The MV40-HD won't be demonstrated until this fall, according to Wilson, and no target price for the encoder has been disclosed. However, Wilson says that the prices should be competitive with those of other HDTV encoders that have been introduced recently. Wilson says that adding 480 I encoding capability drives up the price of an HDTV encoder and that customers are better off buying a separate 480I encoder if they need one. "A 480 I encoder costs around $50,000, while just the option to do 480I in an HD encoder adds $70,000 to the cost," says Wilson. "It's a software issue."—Glen Dickson
Industry excellence was recognized last week with both Peabody and Robert F. Kennedy awards.

The Peabodys are given by the University of Georgia’s Henry W. Grady College of Journalism and Mass Communication for achievement in radio, TV and cable programming. Broadcasting & Cable introduced in 1989 Broadcasting & Cable introduced in 1993 Broadcasting & Cable is a registered trademark of Reed Publishing (Northland) B.V. used under license. Telezone Video is a registered trademark of Reed Elsevier Inc. "Reg U.S. Patent Office.

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Viva Las Vegas

Broadcasters are gathering in the gambling capital of the nation this week. Never before has the Las Vegas venue seemed so appropriate.

The stakes could scarcely be higher for the industry as it pays its money and takes its chances on a variety of possible HDTV/DTV combinations. Of course, the broadcaster equivalent of those big plastic cups is not filled with quarters but with millions of dollars, and the payoff is no less than broadcasting’s future.

Lacking a card counter or a crystal ball, we’re not going to attempt to predict how the cards will fall. Judging from the digital format announcements made last week or planned for the show, the big game is finally about to begin. Its exciting just to be near the table.

While we’re on the subject of money, broadcasters this week are unveiling their study putting a value on the industry’s annual public service commitment. If accurate, that figure—$6.8 billion—is impressive by itself (particularly considering that radio and TV stations’ combined total cash flow last year was $9.4 billion)—but it does not tell the whole story. Anticipating the critics, NAB took the conservative approach and did not include hours volunteered by station staffers; the cost of off-air campaigns such as hotlines and health fairs, or the loss of ad inventory because of news coverage of local emergencies or crises. Add the value of those to the pot and the figure would be much higher.

Not surprisingly, broadcasting’s most vocal critics were not satisfied with the $6.8 billion figure. But fortunately for the public, whose service is being evaluated, neither was the NAB. “We think this is the very baseline from which to work,” says NAB President Eddie Fritts. “Will we do more next year? Yes.”

Paper chase

“Most broadcasters want to do the right thing. They’re completely honest when they file their applications. I’m willing to take their word for it.” More Eddie Fritts? No. FCC Chairman Bill Kennard, explaining last week why he wants to streamline the FCC filing procedures and cut down on the paperwork. “I spent a lot of years trying to get minor modifications through for clients. They wanted to move their transmitting sites—quarters of a mile.... You’d have to file your application, get the FAA approvals, and it would sit. Sometimes you’d have to go up to Capitol Hill and get a letter from a congressman just to move a transmitter—unopposed.” Sounds like the voice of experience.

Kennard is hardly the first to try to reform the process, but we applaud each attempt to save a few more trees and spare broadcasters (and their lawyers) from some aggravation.

Won’t you come home, Bill Paley

When Howard Stern was asked about the seeming incongruity of his planned new late-night show—complete with strippers, drunken dwarfs and nudity—airing on stations of the Tiffany network, his response was: “Tiffany is a stripper’s name.” And Tiffany doesn’t seem to mind either. As Mel Karmazin put it: “It will make more profits for the CBS stations in that time period than they have ever made.”

We were planning to defend: (1) Howard Stern’s right to be tasteless; (2) Eyemark/CBS’s right to make its own editorial decisions about the programming it produces; and (3) the right of stations to choose what they put on the air. We still defend those things—but on this week’s page, we seem to have run out of room.
InnovaCom's new family of TransPEG™ digital MPEG-2 compressed video and audio products provides the road map and the systems for broadcasters, cable and satellite operators to record, playback, encode, decode, analyze, route and distribute digital broadcast audio and video. The TransPEG system will take composite, component, SDI, SDTI and Y/C video and all other formats, convert them to MPEG-2, then send them through a virtual digital routing system to any destination where they are decoded from MPEG-2 data into any form of standard video. The need for standard video routing equipment, including distribution amplifiers, is eliminated while frame accurate switching capability is maintained. TransPEG products were designed by the best video engineering minds in Silicon Valley. They're a DTV formula for success. And they're at NAB.
Millions of families love psychologist and award-winning author Dr. James Dobson. So put him to work for your station with *Focus on the Family Commentary*. This one-of-a-kind 90-second TV news insert provides the positive take-away your viewers want.

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