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On The Bubble

Trinity Broadcasting Awaits FCC Judgment Day



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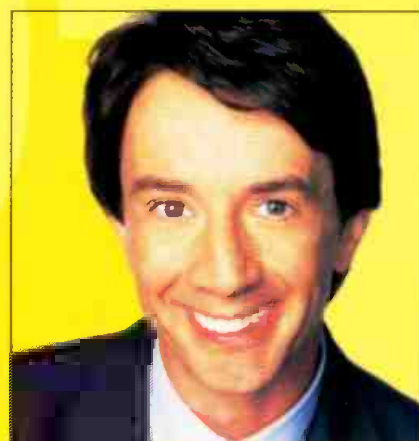
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TOP OF THE WEEK / 4
BROADCASTING / 32
CABLE / 44
TECHNOLOGY / 59
Telmedia
PAGE 63

Short

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Fast Track

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May 18, 1998

TOP OF THE WEEK / 4

Nets, affils square off This year's TV network affiliate meetings are expected to be the most contentious since the wave of affiliate switches triggered by the defection of the New World stations from CBS to Fox four years ago. / 4

'Seinfeld' sets sales record Columbia TriStar Television Distribution broke its own single-market syndication record last week when it licensed *Seinfeld* to KCOP(TV) Los Angeles for more than \$300,000 per week. / 8

'Home Improvement' hits homes Sources say that USA ponied up nearly \$125 million and WGN-TV paid nearly \$100,000 per week for five years of *Home Improvement*. / 8

Sagansky to head Pax Net Bud Paxson names seasoned programmer Jeff Sagansky president of the company. Sagansky will oversee the launch of Pax Net. / 10



NBC was leaning late last week toward moving 'Just Shoot Me' into 'Seinfeld's' Thursday night 9 p.m. slot, but 'Frasier,' 'Friends' and 'Mad About You' remain dark horse candidates, sources say. / 6

COVER STORY

On the bubble: Trinity Broadcasting awaits FCC judgment day

Trinity Broadcasting hopes to dig itself out of regulatory trouble with a \$57 million plan to settle challenges to its licenses. / 24



BROADCASTING / 32

NBC wants to phase out comps Under NBC's just-released affiliate joint-venture proposal, affiliate agreements would be extended to 2010, and affiliate compensation would be phased out at a rate of 10% annually over 10 years. / 32

NBC goes maxi with minis Encouraged by *Merlin's* success, NBC plans to triple last year's miniseries production. It will produce as many as 10 projects for the 1998-1999 season, including a sweeping new generational saga called *USA*. / 33



Playboy TV plans to uncover provocative legal drama. / 34

CABLE / 44

Fox chases the news Brit Hume left ABC News last January to take an integral role in developing the Fox News Channel. He talks with BROADCASTING & CABLE about differences among network news operations and the future of TV news. / 44

Cablevision re-ups in Boston

Cablevision Systems strikes a 10-year deal with the city of Boston that goes beyond the city's own stringent contract guidelines. / 50

Elmo who? The Kermit Channel promises ribbeting programming. / 52



TECHNOLOGY / 59

Chyron snags DirecTV contract Chyron Corp. has netted a \$5 million deal by subsidiary Pro-Bel America to provide DirecTV with a large-scale digital routing system for its new Los Angeles Broadcast Center. / 59

Telemedia / 63

Interactive video piracy charged The Interactive Channel has charged WorldGate Communications with patent infringement of IC's nascent technology. / 63

Changing Hands	39	Datebook	76	Fifth Estater	77
Classified	64	Editorials	82	For the Record	72
Closed Circuit	15	Fates & Fortunes	78	In Brief	80



Top of the Week

Nets, affils square off

Meetings are expected to trigger battles over compensation and program exclusivity

By Steve McClellan

This year's TV network affiliate meetings are expected to be the most contentious since the wave of affiliate switches triggered by the defection of the New World stations from CBS to Fox four years ago.

The big issues: compensation and program exclusivity—and whether the networks should grant less of each in the face of higher programming costs and audience erosion. “I think the gloves are coming off,” says one network executive.

For months now, ABC, NBC and CBS have been spinning a tale of woe, complaining about out-of-control costs and the need for affiliates to begin helping out. What that translates to is a desire to lessen or eliminate the \$600 million or so they shell out in program carriage payments (compensation) to affiliates each year.

But the affiliates aren't buying the network spin—at least not completely—and they have their own spin. Stations, too, are facing huge cost increases, particularly with the construction of digital TV stations. Their message to the networks: Manage your costs, but



NBC's Wright: “The network model is a suspicious model in this day and age.”

not at our expense.

Both sides are expecting robust debate on compensation and exclusivity at the spring affiliate meetings that start next week with NBC in Los Angeles.

Each of the major networks is approaching affiliates differently. NBC, the most profitable broadcast network, has just proposed a complete overhaul of the business relationship with affiliates in the form of a joint venture (see story, page 32). That venture would have an initial term of 10 years. Over that time, network compensation payments would be phased out.

The NBC plan also addresses exclusivity. For sitcoms and dramas, the network has suggested exclusivity of between six and nine months. But for news, exclusivity would lapse immediately after the first network use.

Reaction to the plan last week was mixed. The network got high marks for starting a dialogue, and affiliates applauded network statements that the plan wasn't a take-it-or-leave-it proposition. That's good, because many affiliates contacted last week weren't enthusiastic about the joint venture.

Reaction to the plan last week was mixed. The network got high marks for starting a dialogue, and affiliates applauded network statements that the plan wasn't a take-it-or-leave-it proposition. That's good, because many affiliates contacted last week weren't enthusiastic about the joint venture.

“I don't think it will fly,” said one group owner. “I don't think any station

or group wants to get into a long-term, no-exit venture, in lieu of comp and in which they don't have control.”

But others were intrigued by the idea, without committing to it in its present form. “Stations have got to evolve, and the network/affiliate relationship has got to evolve,” said one station general manager. “Otherwise, you're setting yourself up for disaster.”

The GM said that compensation represents about 5% of his station's revenue. “It's a lot of money, but on a percentage basis it's not that much—and when you have a 50% profit margin, how can you not put that comp money at risk to figure out if there is a better way to work the system,” he asked. “Our share of audience keeps getting smaller—and the other side, meaning cable, is getting bigger. The status quo isn't working.”

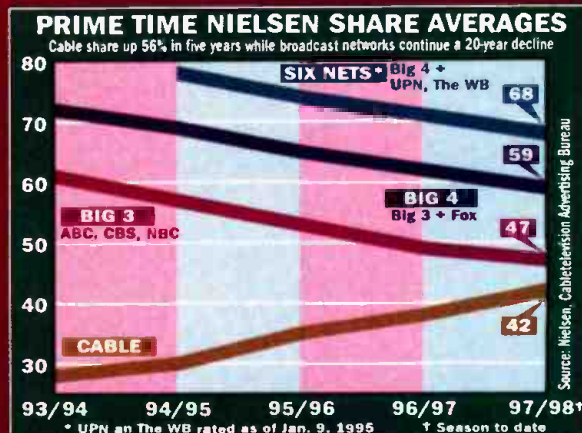
“The network model is a suspicious model in this day and age,” says NBC President Robert Wright. “The idea of the network having to purchase all these shows and trying to maintain a very high national rating and having only advertising to lay it off against—and having most of the profitability appear at the local stations—is just a flawed concept.”

At ABC, the network is trying to sell affiliates the same position—that it can't be expected to pay for expensive programming like the NFL without some contribution from the affiliates.

Like NBC, ABC is pushing to mini-

Ups and downs in prime time

With the close of the prime time season around the corner, network television has more to worry about than affiliate woes. Over the past 20 years, the networks have suffered a continuous decline in prime time viewership. Their only increase—just one share point—occurred in the 1993-94 season. At the time, ABC President Robert Iger predicted that “the three-network share is more likely to be higher in five years than lower.” Just the opposite has happened. This year's season-to-date total for the Big Three is 14 share points below that '93-'94 mark, even more than the six-point drop predicted at the time by the Cabletelevision Advertising Bureau's John Sims. Any way you cut it, even including fourth network power Fox and relative newcomers UPN and The WB, broadcast network prime time viewership has fallen dramatically, while cable TV viewership has risen—up 50% in prime time in just five years. —Sara Brown



Note: Shares do not always add up to 100% due to the two-set phenomenon where different sets in one home may be tuned to different channels.

mize exclusivity of new work product so that some of it can be reused in other windows to generate more revenue.

ABC affiliates have strenuously resisted ABC's arguments. David Barrett, chief operating officer of Hearst-Argyle Television and chairman of the ABC affiliates board, says that when ABC made its bid on the NFL, the board advised the network to base its offer on "the economics of the network business" without factoring in any contribution from the affiliates.

Network executives say that's disingenuous; they believe affiliates would have gone ballistic if the network hadn't done what it took to retain *Monday Night Football*, the struggling network's highest-rated prime time show.

Current talks are focused on affiliates giving back some of their advertising time in network shows as well as on

the so-called sale to local stations of the network time that can be sold at higher rates locally than nationally.

ABC affiliates aren't thrilled about reuse of network material either. Talks have addressed ways in which the network might do so without hurting the affiliates—possibly by giving them a piece of the action.

At CBS, meanwhile, talks about the NFL have become more prolonged than anticipated. Coming out of last January's NATPE meeting in New Orleans, the network thought it had a general commitment from the affiliates to pony up almost 10% of the annual cost of the NFL.

But after the initial euphoria of the deal faded, a number of CBS affiliate owners began to dispute that they had made any such commitment. In March, the network had hoped to distribute

market-by-market assessments of the value of the NFL to CBS stations, along with suggested payments to the network. But those assessments have been delayed, and the network has now gone back to group owners for further talks.

CBS sources also say that the network wants to broaden the discussion beyond football to more fundamental questions. "There is something wrong with a system where affiliates are making a lot of money and the network isn't and we're still paying them the kind of compensation that we are paying them," says a high-ranking CBS executive. "They can't just keep taking. The model has changed."

Most affiliates re-upped with networks under long-term contracts after the New World defection. Many of those deals have four or five more years to run. ■

Microsoft chasing Road Runner

Software giant is looking at a \$500 million investment in high-speed Internet service

By John M. Higgins

Microsoft Corp. is close to making its second major investment in the cable industry, looking to buy a stake in high-speed Internet service Road Runner in a deal that would put a huge valuation on the fledgling company.

Executives familiar with the discussions say that Microsoft is seeking about 25% of Road Runner, which is owned by Time Warner Inc. but is combining with US West Media Group Inc.'s MediaOne Express.

Together, the two MSOs have only about 75,000 Internet subscribers. But the business is brand new, and their cable systems pass 27 million homes, primarily with high-capacity, high-quality plant. That could enable the MSOs ultimately to offer high-speed data service to more than 25% of the country, including metro markets like New York City, Boston, Atlanta, Detroit, Miami and Orlando and Tampa, Fla.

That prospect has Microsoft willing to put a valuation of more than \$2 billion on the company, requiring it to cough up at least \$500 million. That's better than the \$1.5 billion valuation put on the company during Road Runner's talks about merging with similar cable Internet venture @Home Corp. that collapsed in March.

Sources familiar with the discussion say that although Time Warner and UMG executives have had conversations with Microsoft on various issues for years, the software giant's serious bid came in just last month. One executive familiar with the offer calls it "unsolicited" and says it has sidetracked discussions with other potential partners. The executive wouldn't name those other investors, but

news reports have pegged Road Runner as talking with Microsoft rival Oracle Corp. and chip maker Intel Corp in recent weeks.

The deal would be "nonexclusive," says another industry executive, meaning that Road Runner could still bring in other partners. "I think this is basically great," says the CEO of one cable operator. "It keeps Microsoft more committed to the cable industry." Spokespersons for Microsoft, Road Runner, Time Warner and UMG would not comment on the talks.

Microsoft Chairman Bill Gates has a huge hunger for anything that begins to integrate the PC and the TV in consumers' minds and homes. He's back-



Gates triggered doubling of cable stock prices with Comcast investment a year ago.

ing not just cable modem efforts but also high-speed data services, such as the telcos' DSL ventures. He expects faster access to spur the creation of all sorts of new software products and online content that simply are unworkable at slow speeds, such as full-motion video programming.

A year ago Microsoft bought a 10% stake in Comcast Corp., primarily to solidify cable's

push into high-speed data services. That not only catalyzed a 100%-plus increase in stock prices but also triggered a swarm of Silicon Valley players seeking a cable play.

For almost two years, Gates has tried to buy a stake in @Home, which has a much wider potential distribution base because of its partners—including Tele-Communications Inc., Cablevision Systems Corp., Cox Communications Inc. and Comcast. But he's been rebuffed by TCI Chairman John Malone and @Home Chairman (and former Silicon Graphics Corp. executive) Tom Jermoluk, both of whom are wary about Microsoft securing too much control over their lives. ■

Shooting for 'Seinfeld's' slot

'Just Shoot Me' leads best guessers for coveted slot;
CBS may trade 'Maggie' for 'Murphy'

By Michael Stroud

As of last Friday midday, NBC was leaning toward moving *Just Shoot Me* into *Seinfeld*'s Thursday 9 p.m. slot, but *Frasier*, *Friends* and *Mad About You* remain dark horse candidates, sources say.

The logic behind moving Brillstein-Grey's *Just Shoot Me* to Thursday night is simple: It's an up-and-coming show that would benefit from proximity to *Friends* and *ER*. Besides, it is no stranger to the night. The show started the season on Tuesday at 9:30 but has been airing on Thursday at 8:30 for the past several weeks.

While *Friends* is also a possible candidate for *Seinfeld*'s slot, NBC executives are loathe to sacrifice its strong 8 p.m. lead-off position, sources say.

Moving *Frasier* from Tuesday to Thursday would ensure NBC's dominance on Thursday, but it also would threaten the studio's growing strength on Tuesday night, particularly at a time when ABC is seen as sure to move *Home Improvement* to an early time slot to stop the ratings poundings it has taken from *Frasier*.

NBC is likely to move Nathan Lane's new comedy, *Encore! Encore!*, to a spot on Tuesday's schedule either

immediately before or after *Frasier*, sources say.

The best bets to round out the new faces on Thursday night are NBC-owned *Will & Grace* and Christina Applegate's *All My Life*.

NBC was also considering the possibility of picking up both of *ER* producer John Wells's new dramas, *The Adversaries* and *Trinity*; sources say either could show up on Monday night. The network is obligated to pick up at least 13 episodes of one of the two series, but reportedly likes both of them.

With NBC officials unveiling the fall schedule on Monday, speculation about their plans mounted on Friday. Observers warned that the network would likely float bogus schedules over the weekend to throw off the media.

Still, the schedule was largely in place on Friday as NBC executives rushed to print programs for their Monday gala at Radio City Music Hall in New York.

Meanwhile, at CBS, top executives were impressed by *Maggie Winters*, which could be a replacement for *Murphy Brown* in the fall. It stars Faith Ford, who co-stars as Corky on *Murphy Brown*, and is from producers Bob Greenblatt and David Jonallari. *Murphy*'s final episode airs today (May 18).

As the week wound up, CBS execu-



NBC will unveil its fall schedule today (May 18) on www.nbc.com

tives had narrowed their list to four comedy finalists besides *Maggie*, sources say: *The Benben Show* (Warner Bros.), starring Brian Benben; *Payne* (Studios USA), starring John LaRoquette; *King of Queens* (Columbia TriStar), and *Becker* (Paramount), starring Ted Danson.

Among dramas, top candidates were *Buddy Faro*, *L.A. Docs*, *Matthew and To Have and to Hold*, *L.A. Docs*, starring *thirtysomething* star Ken Olin, is a strong candidate for 10 p.m. Wednesday, sources say.

Fox was seen as almost certain to commit to comedy *The Sue Costello Project* from Disney-affiliated Wind Dancer. Other finalists are *Holding the Baby*, *Some Guys*, *Teenage Wasteland* and *Dave Chappell*, sources say.

Among dramas, *Hollyweird* and *Brimstone* were seen as favorites of Fox Entertainment Group President Peter Roth, and drama *Daybreak* was also thought to have an inside track.

Among Disney-affiliated projects, sources say The WB has nailed down *Felicity*, described as *Ally McBeal* goes to college. Two other Disney projects look very strong for ABC: *Sports Night* (Touchstone/Imagine) and *Jon Lovitz* (Touchstone/Carmichael Productions).

With *Ellen* canceled, *Two Guys, a Girl and a Pizza Place* will likely return next season at ABC—despite its ratings fall-off after a strong midseason start—because of ABC Entertainment President Jamie Tarses' personal commitment to the show, sources say.

UPN is expected to recommit to its midseason launch, *Love Boat: The Next Wave*, probably linked to a comedy set in a resort hotel. Its moderate-performing *Star Trek: Voyager* will likely be linked to one of two science fiction dramas: *Martian Law* or *Seven Days*, sources say.

Sweeps win, season win, yadda, yadda, yadda

Seinfeld's send-off captured 40,509,000 TV households last Thursday (41.3 rating/58 share in households, according to Nielsen), the most tuned to an NBC series since the 1993 finale of *Cheers*. *Seinfeld* was just the capper on NBC's march toward sweeps and season victories, paced in May by its Thursday and Tuesday prime time lineups and its *Merlin* miniseries.

Fox had reason to crow as well. According to Nielsen Media Research, three weeks into the sweeps the network led among 18-49s with a 5.1 rating/15 share versus a 4.4/13 for ABC, with Fox getting strong showings from the season finale of *Party of Five*, a special 200th episode of *The Simpsons* and the lead-up to the finale of *Beverly Hills, 90210*.

NBC's lock on the season (ending May 20) was also secure. With a week to go, NBC led in households season to date (through May 10) with a 10.2/17, followed by CBS, with a 9.7/16; ABC, 8.4/14; Fox, 7.1/12; The WB, 3.1/5, and UPN, 2.8/4. In 18-49s, NBC also leads season to date with a 6.6 rating, followed by Fox, with a strong 5.0; ABC, 4.9; CBS, 4.3; The WB, 1.6, and UPN, 1.5. ABC, third in both 18-49s and households, had a disappointing wrap-up for *Ellen*'s five-year run last week, which was third in households and 18-49s.

—Michael Stroud

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'Seinfeld' sets sales record

KCOP Los Angeles snags second-run rights for \$300,000 a week

By Joe Schlosser

Columbia TriStar Television Distribution broke its own single-market syndication record last week when it licensed *Seinfeld* to KCOP(TV) Los Angeles for more than \$300,000 per week.

At the same time, the Chris Craft/United Television stations broke their self-imposed tradition of buying syndicated programs that are non-exclusive to broadcast stations.

The Los Angeles deal for the sitcom's second-cycle run tops CTTD's recent deal in New York with Fox O&O WNYW(TV), which paid close to \$300,000 per week for the show. Fox O&O KTTV(TV) Los Angeles was widely expected to get *Seinfeld* and even made what sources call a "substantial bid." Los Angeles was the final top-three market cleared by CTTD, which

earlier in the month licensed *Seinfeld* on WFLD(TV) Chicago for more than \$150,000 per week.

Tribune's KTLA(TV) Los Angeles, which currently airs *Seinfeld* in syndication, also was in on the bidding, as was a network affiliate, sources say. The second-cycle debuts in syndication in 2001, and CTTD has left open a potential cable window. When Columbia executives have finished selling the second cycle of *Seinfeld*, the show's first two syndication efforts are expected to top the \$1.7 billion mark.

"We still firmly believe that syndicated exclusivity helps over-the-air stations, and this move is not meant to be interpreted as an abandonment of our policy," says Laurey Barnett, executive vice president of Chris Craft's TV division. "We made an exception because *Seinfeld* is an

extremely unique show. We think it will be viable for years to come, and we felt it was very important for the stations to have."

Chris Craft also added its Minneapolis station, KMSP-TV, to the sitcom's roster of stations. It is the only other Chris Craft station to have it. Barnett says Chris Craft is going to take a more aggressive stance on grabbing top off-network syndicated product: "If there are strong shows that we feel are right for our stations, we will absolutely be aggressive bidders. Historically we have been aggressive and in the Los Angeles market we were the one that signed on for *Cosby* the first time."

Chris Craft also stepped up last week to acquire DreamWork's off-network runs of *Spin City* for KCOP and its WWOR-TV New York. Sources say *Spin City* went for close to \$100,000 per week in both markets. ■

'Home Improvement' really hitting homes

USA, superstation WGN-TV sign on for second cycle of syndication

By Joe Schlosser

Buena Vista Television's second-cycle offering of *Home Improvement* found not one, but two, national TV outlets last week.

Buena Vista caught many in the industry off guard when it licensed the Tim Allen sitcom to USA Network and followed that a day later by clearing it on superstation WGN-TV Chicago.

Sources say that USA ponied up nearly \$125 million and WGN-TV paid nearly \$100,000 per week for five years of *Home Improvement*. Executives at Buena Vista, WGN-TV and USA declined to comment.

WGN-TV's signal reaches nearly 50 million cable homes nationally, and USA goes to 73 million basic cable subscribers. Both USA and WGN-TV plan to double-run the sitcom five days a week when the second cycle begins in 2002.

Some members of the station community were not pleased with the two deals.

"I think it's unfortunate, from a broadcaster's standpoint," says Dick Kurlander, vice president and director of pro-

gramming for rep firm Petry. "It certainly decreases its second-cycle value in syndication. I'm sure it still has a market in syndication, but it is a problem, a significant problem."

Sources say Buena Vista closed its deal with WGN-TV prior to closing with USA, and one USA executive did not see any problems with the added competition.

"It doesn't seem like a big deal to anyone; I mean, it's the only thing we are acquiring. It's certainly not like *Walker (Texas Ranger)*, where it was a real major series for us," the USA executive says.

Bob Ramsey, director of programming at WGN-TV, who says he has no problems with the setup, also says that WGN has been in this situation before. TBS and WGN-TV carried the teen program *Saved By The Bell* simultaneously.



Buena Vista has cable covered with 'Improvement.'

"The Buena Vista people were very up front with everybody; it is not like they were hiding anything," Ramsey says. "Everybody knew they were going to have a concurrent cable window, and we are all right with that."

Buena Vista executives now are attempting to sell the sitcom nationally to stations, and sources say the Fox owned-and-operated stations have come back to the table. Buena Vista reportedly offered Fox a multistation deal a month ago, when the syndicator first brought *Home Improvement* to the market; Fox passed because the price was too high, sources say. But the Fox stations, which currently air *Home Improvement* in a number of markets, are again talking with Buena Vista now that the price tag has been lowered considerably, sources say. Fox executives had no comment. ■

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Sagansky to head Pax Net

Filling a big hole in his operation, Paxson Communications Inc. Chairman Bud Paxson last week named seasoned programmer Jeff Sagansky president of the company. Sagansky will oversee the launch of Pax Net.

Former president of CBS Entertainment and more recently co-president of Sony Pictures Entertainment, Sagansky will be responsible for programming and marketing the start-up broadcast network as it prepares for launch next fall. Sagansky says he was intrigued by the idea when Paxson approached him last month, calling Pax Net's plan for family-oriented and "inspirational" programming a "very timely, powerful and unique idea. None of the other networks or cable channels is trying to fill this need even remotely."

At CBS, Sagansky helped to develop some of the programming that Pax Net has bought to rerun in prime



Sagansky finds Pax Net's plan 'very timely.'

time, including *Touched by an Angel* and *Dr. Quinn, Medicine Woman*.

Paxson Communications also named William Simon Jr., respected leveraged-buyout investor and son of the former U.S. treasury secretary, to its board—and disclosed that the Simon family is making a \$10 million investment in the company. That's just a tiny fraction of the company's equity and a small slice of the \$150 million in cash that Paxson needs to raise to launch his new network and complete some pending acquisitions.

However, Paxson Communications executives touted the investment as helping to bring the financial and political connections of the elder William Simon to their operations.

Pax Net has scheduled its advertising upfront presentation for today (May 18) and plans to unveil an all-original Saturday night lineup.

—John M. Higgins

MSOs lay down the law at Court TV

Cable operators say all deals are off if Discovery changes format

By John M. Higgins

With Ted Turner quickly fading as an obstacle to Discovery Communications Inc.'s plans for Court TV, cable operators emerged last week as a bigger hurdle. The operators warned that they might take their subscribers back if the legal network is folded and replaced with Discovery Health.

Time Warner Inc. Vice Chairman Turner began protesting the sale to DCI in part because he was kept out of the loop as other executives with Court TV's three partners—Time Warner, Liberty Media Corp. and NBC—held preliminary discussions with the Bethesda, Md.-based science and education programmer. While reports surfaced that Turner had vetoed the sale, executives familiar with the discussions said that after an initial blast of anger, Turner was being "talked down" by other Time Warner executives and Court TV partners.

Even Time Warner Chairman Gerald Levin minimized Turner's anger at the company's annual meeting in Atlanta last Thursday, dismissing reports that he and Turner were fighting over Court TV as "silly."

Indeed, on Friday afternoon Court TV partners were negotiating with DCI Chairman John Hendricks about firming up his offer.

In a deal that values Court TV at \$320 million, DCI is offering to buy out Time Warner and Liberty, leaving NBC as a minority partner. Liberty would continue to have a play through its 49% ownership of DCI.

NBC Cable President Tom Rogers has partnered with LBO fund Evercore Partners for a competing bid, currently around \$300 million.

Even if DCI's deal goes through, the company will have to persuade cable operators to switch over. As is true for virtually all cable networks, Court TV's affiliation agreements with cable operators limit the channel to a specific format—in this case, legal programming and live trial coverage. But DCI believes that the network is worth more dead than alive; Discovery plans to use its carriage base to launch Discovery Health, a science and medicine channel debuting June 30 that had been aimed at digital tiers.

"Our view is that if they get it and they change it from Court TV, we get our subs back," says Jedd Palmer, senior vice president of programming for US West Media Group. "They don't just get to turn Court TV into Discovery Health or Travel." DCI bought an 80% interest in the struggling Travel Channel last summer and is trying to revive it and boost its slack distribution.

Phil Laxar, senior vice president of

programming for Jones Intercable Inc., concurs: "We would look at this as an open channel." He notes that Discovery Health seems to be programmed too much as a niche service—more suitable for carriage on a digital tier—rather than as a fully distributed basic analog tier.

"We think the digital services will be good for digital over time," Laxar says. "They're designed to be fairly narrow."

One industry executive familiar with the discussions says that DCI's Hendricks wouldn't make any drastic changes for several months after acquiring Court TV.

Networks have occasionally tried to switch programming in the past. NBC drew protests from operators when it transformed the much-criticized chat channel America's Talking into MSNBC, a full-blown news operation. DCI itself tried to boost distribution of start-up Animal Planet by acquiring the transponder that Newhouse Broadcasting used for cable distribution of superstation WWOR-TV New York, which ceased operations at the end of last year.

Meanwhile, Court TV employees are "basically in shock," as one characterizes it. The network has long suffered from the intense bickering among its three owners; it has lacked direction and resources as personality clashes among the board members often overshadowed corporate decisions. ■

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MAD ABOUT YOU	+30%	+27%	+88%
JUST SHOOT ME	+14%	+19%	+23%
3rd ROCK	+8%	+14%	+15%
NEWSRADIO	+40%	+45%	+36%
CAROLINE IN THE CITY	+6%	+5%	+29%
THE NANNY	+15%	+23%	+100%

Source: NTI, 9/16/96 - 5/7/98. Averages, based on share.

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Primestar makes restructuring bid

Wants to give News Corp./MCI voting rights to avoid Justice opposition to merger

By Price Colman and
Paige Albiniak

Primestar Inc. plans to propose to the Justice Department that it give News Corp./MCI full voting rights as part of a plan to reduce cable ownership of the satellite company.

Primestar's objective is to gain control of the sole remaining U.S. high-power DBS slot at 110 degrees west longitude. By offering concessions, Primestar hopes to defuse the Justice Department suit—announced last week—opposing the \$1.1 billion merger of Primestar and News Corp.'s ASkyB. Justice said that the merger would be anticompetitive because it puts excessive control in the hands of Primestar's cable-industry owners.

Giving ASkyB voting control over its shares, which it lacked under the deal considered by Justice, would substantially dilute that control. TCI Satellite Entertainment currently owns 37% of



Primestar President Dan O'Brien vows that the company will go to trial if necessary.

the venture: Time Warner/Newhouse has 30%; Comcast, 10%; MediaOne, 10%; Cox, 9%, and GE American Communications, 4%.

Under the current structure, the 80-20 News Corp./MCI joint venture would receive a 20% non-voting equity stake in Primestar in return for handing over 28 transponder licenses at 110 degrees, two satellites and an uplink facility in Gilbert, Ariz. ASkyB

also would receive a note that can be converted into an additional 11.4% equity stake.

But sources close to the issue say that while giving News Corp./MCI full voting power is a step in the right direction, it may not go far enough.

The sources point out that the votes News Corp./MCI would get are substantially less than majority control.

"Why not create a completely independent board of directors?" asks Jimmy Schaeffler of the Carmel

Group, publisher of the *DBS Investor* newsletter. "If Primestar were to do it right, they would have gotten rid of DOJ criticism that this is something really controlled by cable companies."

Primestar also is exploring the sale of chunks of the cable companies' stakes to institutional investors, sources say.

Primestar President Dan O'Brien declined to comment on what concessions Primestar will offer the government: "We decided we're better off assessing a number of alternatives. Since we realize the primary issue for Justice is cable ownership rather than Primestar's intent to compete, we're willing to go back one more time, and we will do that soon."

In the lawsuit it filed last week to block the deal, the Justice Department argued that the merger "would result in a lessening of competition and an enhancement of monopoly power in local [multichannel video programming distribution] markets in much of the United States."

The timing of the lawsuit stunned Primestar officials. A clearly frustrated O'Brien vowed that the company would

PrimeTime 24 hit with injunction

A federal district judge in Miami last week ordered PrimeTime 24 to turn off the illegally imported network signals of CBS and Fox.

PrimeTime 24 says it is obligated to comply with the order—which requires the company to turn off customers illegally receiving the signals since March 11, 1997, when broadcasters filed their initial complaint. Magistrate Judge Linnea Johnson last summer recommended the preliminary injunction, which Judge Lenore Nesbitt last week affirmed.

PrimeTime 24's main distributors—DirecTV and EchoStar—say they will work with PrimeTime 24 to comply with the order but that they don't feel it applies to them, because they are not selling signals illegally.

Satellite broadcasters are allowed to sell distant network signals to subscribers if the subscribers live in "unserved households" that "cannot receive, through the use of a conventional outdoor rooftop receiving antenna, an over-the-air signal of grade B intensity (as defined by the FCC)," according to federal law.

PrimeTime 24 contends that the law allows it to apply a subjective picture test, in which the subscriber declares whether or not he or she receives a clear picture over the air. But the court found that the subjective picture test standard did not apply.

Broadcasters estimate that as many as 80% of PrimeTime 24's 2.5 million subscribers receive imported signals even though they can receive their local signals over the air. At a retail cost of about \$6 per subscriber per month, cutting off those subscribers would eliminate \$144 million from PrimeTime 24's gross annual revenue. Broadcasters have no estimate of the losses they have sustained as a result of PrimeTime 24 illegally distributing their signals.

"It's difficult to quantify how much advertising revenue we've lost," says Bill Sullivan, vice president of Cordillera Communications and the NAB's lead representative on satellite issues. "But we lose ratings, and we lose a lot of goodwill with the public because it becomes known that the broadcasters are threatening to turn off their television signals."

PrimeTime 24 now can argue against the injunction before Nesbitt in August. It also can appeal the case before a three-judge panel of the 11th Circuit Court of Appeals in Atlanta.

Nesbitt does not seem sympathetic to PrimeTime 24's case, however. "The Magistrate Judge concluded that a company cannot build a business on infringements and then argue that enforcing the law will cripple the business," Nesbitt wrote.

—Paige Albiniak

go to trial if necessary, although he said that Primestar still considers a consent decree possible.

O'Brien acknowledged that Primestar already had proposed reducing the cable companies' stake over time, thus gradually increasing independence on Primestar's board.

Late last week, he said that Primestar's cable owners remain flexible on concessions.

"Whether you have a smaller piece or decide to get out entirely may be options," he said. "There has always been a willingness to adjust that. It may require something greater than what had been anticipated in the past."

While Primestar believes that its legal case is strong, the timing of a court fight could hamper its effort to launch a high-power service by fall 1999.

"At this point, we haven't heard an attorney even want to venture a guess on [a court] date," O'Brien said, adding that even if the case were expedited, "is that a year instead of three [years] or four months instead of 18 months? No one is willing to gauge that."

Moreover, even if Primestar won, it would be difficult to get a launch window by fall 1999. There would be insufficient time to get a satellite in orbit and tested and to begin delivering service.

Delays in resolving the 110 issue have taken a financial toll on Primestar in the year since the deal was announced. Late last week, the company decided to indefinitely delay a planned \$400 million junk bond offering until the picture clears.

Without the 110 slot, Primestar would have to fall back on its medium-power business, which has about 2.08 million customers but faces tough competition from DirecTV/USSB and EchoStar Communications' Dish Network. Absent the 110 slot, Primestar could launch a streamlined high-power service from 119 degrees. But with only 120 channels, it would face an uphill battle.

Another option for Primestar would be to sell the medium-power business and the 11 high-power transponder licenses at 119. But that option is low on the list, O'Brien said.

Sale of ASkyB's assets to a third party remains a possibility, with Loral, various Baby Bells, Hyundai, CitiBank and DirecTV mentioned as potential buyers. But with the 110 slot (for which MCI paid \$682.5 million in January 1996) rapidly declining in value as it sits idle, ASkyB is unlikely to get the price it would get from a deal with Primestar. ■

John M. Higgins contributed to this story

Closed Circuit

Sellers pleased with syndication upfront

The syndication upfront market moved last week, amid estimates that total money in the market grew by 5%, to \$2.05 billion.

Several new shows in the market this year are attracting additional dollars, including *Friends*, *ER* and *The Nanny*, sources say. Shows such as *Home Improvement*, *Seinfeld*, *Mad About You* and *Frasier* were said to command increases of 8% to 10%—at the high end of percentage gains over a year ago, sources say.

For the most part, sellers say they are pleased with this year's market, even though it is not as robust as it was last year. "This year was strong, but last year was a little stronger," says Bob Cesa, executive vice president, advertiser sales, Twentieth Television. The difference, he says, is this year's soft network scatter market, which gives buyers more leverage in negotiating buys.

Still, the syndication market moved earlier than some expected. "When you look at the quality of the shows in syndication, coupled with the higher network prices and the fact that we [syndication] don't have that many units to sell, if buyers wait, they could be beat out," Cesa says. Twentieth's hot-selling shows included *The Simpsons*, *X-Files*, *NYPD Blue* and *Access Hollywood*, according to Cesa.

—Steve McClellan

WASHINGTON

Pulitzer player

Gannett is still in the running for Pulitzer Broadcasting. Sources say Gannett representatives were inspecting stations just last week. Last-chance bids are expected to be in by Wednesday. Leading bidders are thought to be Hicks, Muse, Tate & Furst and Hearst-Argyle Television.

Set-top ramp-up

FCC commissioners plan to adopt a new set of cable set-top box rules at their next public meeting June 11. The action will implement provisions of the 1996 Telecommunications Act that require the commission to adopt rules to ensure commercial availability of cable boxes. Regulators launched an effort to implement the provisions in February 1997 and have come under criticism from lawmakers, including House Commerce Committee Chairman Tom Bliley (R-Va.), for not yet completing the effort.

NEW YORK

Super severance

Chancellor Media has put up a severance package of more than \$65 million for Scott Ginsburg, who resigned last month as chief executive officer of the company. The

package includes a pre-tax payment of about \$40 million, stock options worth more than \$14 million and a five-year consulting agreement for \$12.5 million. "That's basically what it took to get him off the board," says one Wall Street analyst. The package is on top of Ginsburg's existing shares in the company, valued at about \$200 million. Chancellor also agreed to pay Jim de Castro some \$11 million to stay on as chief operating officer and Matt Devine \$5 million to stay on as chief financial officer.

DENVER

Taking care of video business

In the wake of the SBC Communications/Ameritech merger, US West Communications officials say they are far too busy taking care of business to worry about whether SBC might come after them next. One thing on the Denver-based Baby Bell's agenda: coming up with programming to put on planned video launches in Phoenix and Denver. Sources say that it would hardly be surprising if US West joins the Americast consortium, particularly with MediaOne and US West Communications splitting into separate companies with separate boards.

Breaking news from 41 Million



Source: Nielsen Home Video Index, May 1998 Universe Estimate

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When You Really Want To Know

Whopper fine

Commissioners seem to be serious about this operating without a license thing. Last week they fined Media General Cable \$80,000 for operating cable relay stations in northern Virginia without a permit. Cable operators use the stations to transmit programming in areas where running cable lines is impossible or too expensive. In its "notice of apparent liability," the commission said that Media General has been operating two of the stations without a license since Oct. 1, 1993. "Considering the history and severity of Media General's prior noncompliance, its unresponsiveness to commission requests and its resources and ability to pay, we believe it is appropriate to assess Media General a substantial and meaningful forfeiture penalty," the commission said. Media General has a month to appeal the fine at the FCC.

In another action, regulators ordered Bronco Broadcasting Co. of St. Charles, Mo. to pay a \$7,000 fine issued against its KIRL(AM) St. Charles. The FCC fined the station for not complying with technical specifications of its broadcast license. The fine originally was \$14,000, but regulators cut it down in part because Bronco is a small business.

Regulators in action

FCC commissioners this month got to field calls from irate TV viewers, cable subscribers and telephone bill payers as they appeared in succession on C-SPAN's *Washington Journal*. Popular topics among callers included Howard Stern, media concentration, telephone rates and whether the White House can use the new Emergency Alert System to take command of the nation's radio and TV stations. ("I'm not familiar with that," Commissioner Michael Powell said in response to the last question.) Another caller asked Commissioner Gloria Tristani if there is anything the FCC can do to keep those on-screen network IDs off the television. Tristani said she will keep an eye on the situation.

FCC turnover

FCC Common Carrier Bureau Chief Richard Metzger is leaving the FCC next month. Metzger, a four-year FCC veteran, last week said that he has no immediate plans other than a vacation. "I want to take some time off and recharge my batteries," he said. Kathryn Brown of the National Telecommunications and Information Administration will be taking over as bureau chief.

EEOnly sparingly invoked

The Minority Media Telecommunications Council last month was wrapping up a year of research on the FCC's enforcement of equal employment opportunity rules just in time for a court to strike down most of the rules as unconstitutional. The rules required TV and radio stations to maintain programs aimed at recruiting minorities. The council's study, released last week, maintains that regulators were only sparingly applying the rules.

"Since the EEO rule was adopted in 1969, there have been approximately 75,000 broadcast license renewals and at least 3,000,000 hiring decisions—yet there has not yet been one 'reverse discrimination' complaint," the council's study says. The study, which focused on EEO enforcement between 1994 and 1997, also says that significant fines for violations were issued only in the "most extreme cases," particularly during 1995-97. The study says that between 1994 and 1997 the FCC issued a total of \$1.4 million in EEO fines, with the average fine in the \$13,800 range. The FCC is expected to challenge last month's court decision, although at midweek it had not yet committed to doing so.

Anti-regulation report

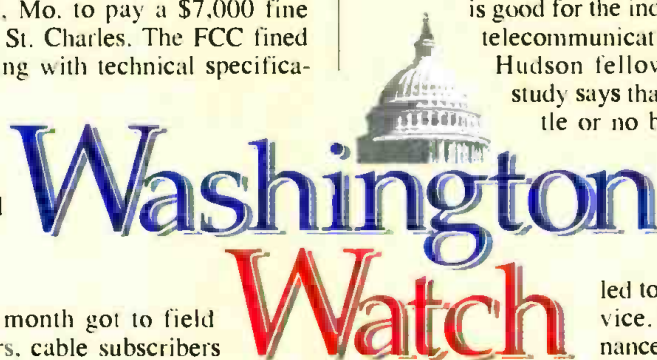
In another policy-related report released last week, the Hudson Institute insists that less cable regulation is good for the industry's customers. Written by telecommunications lawyer Peter Pitsch and Hudson fellow Thomas Duesterberg, the study says that rate regulations provided little or no benefit to consumers "and in fact harmed consumers by inducing lower quality of service." The authors go on to assert that periods of decreased regulation have led to greater choice and better service. Of cable's continued dominance of the multichannel market, the study says DBS and over-the-air TV "provide substantial and growing competition for cable television."

Digital TV hootenanny

The National Association of Broadcasters and the Consumer Electronics Manufacturers Association (CEMA) are holding a joint DTV summit in Dallas July 15-16. Retailers, consumer electronics executives and broadcasters are scheduled to discuss their latest plans and strategies. "The summit represents an opportunity for us to come together—sharing critical information about product and programming plans for DTV for fourth quarter and beyond," says CEMA President Gary Shapiro, who visited FCC Chairman William Kennard last week to discuss DTV and other issues.

Merger mistrust

The Rev. Jesse Jackson wants the Clinton administration to assemble an interagency group to conduct a broad review of corporate mergers. "We face nothing less than the revival of monopoly," the Rainbow/PUSH Coalition president said last week on the heels of the Ameritech/SBC announcement of their planned merger. "When huge mergers are announced, the American people have no seat at the table," Jackson said. He also took aim at an FCC he described as, until recently, bent on protecting incumbents. "Witness, for example, its \$70 billion giveaway of the digital television spectrum to incumbent broadcasters," Jackson said.



Edited by Chris McConnell
and Paige Albinia

Tauzin wants to boost cable choices

House Telecomsubcom to introduce bill next month to expand competition

By Paige Albiniak

Rep. Billy Tauzin (R-La.) is putting his efforts to increase cable competition and lower cable rates into a bill that he plans to unveil in June.

Tauzin, chairman of the House Telecommunications Subcommittee, is keeping the details of his plan vague, but he says that the bill would give more programming choices to consumers in places where cable is the only provider of multichannel video service that offers local signals.

"Our plan for cable is to make sure that where cable is the sole provider of service, consumers still have choices," Tauzin says. "The biggest complaint we hear about cable is literally that [consumers] are forced to buy programming they don't want in order to get programming they do want. And when cable is the only provider, that is simply unacceptable."

Congress is concerned because the FCC will stop regulating the pricing of non-basic programming tiers at the end of next March. Even with regulation, cable rates rose 8.5% in 1996, according to the FCC competition report issued in December. That rate is some four times the rate of inflation for the same period, according to Consumers Union.

Tauzin says one thing his bill won't do is require cable operators to offer networks "à la carte." That concept would allow subscribers to pick and choose the networks they wanted to pay for, but would further jack up cable rates, Tauzin says.

Tauzin last year began holding a series of hearings that explored whether the government needed to intervene further to encourage competition in the video distribution market. He had been expected to introduce bills that would limit the ability of cable programmers to make exclusive deals and that would allow satellite TV services to provide local TV station signals in those local markets.

But those bills seem to be on hold, with Tauzin planning to offer his cable bill as a substitute for both. The congressman says that he may offer a bill allowing satellite TV broadcasters to provide subscribers with local signals in local markets after he gauges reaction to his cable bill.

"The unfortunate fact of the matter is—because the issue is so unsettled and

because there is such opposition to a local-into-local bill right now—that while I support the notion of providing some access to satellite companies to distribute local signals in the market, getting that done before March is very tenuous," Tauzin says.

Without knowing details of Tauzin's bill, the National Cable Television Association says that it is opposed to any bill that would extend cable regulation past

the March 1999 expiration date.

Tauzin plans to testify in June at a hearing convened by Senate Commerce Committee Chairman John McCain (R-Ariz.) on cable's plans to pass through high-definition TV signals to subscribers. He will unveil his cable legislation after that. "[McCain] has asked me to be the lead-off witness and I have graciously accepted," Tauzin says. ■

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Making federal case of personal attack

FCC deadlock will likely prompt court fight

By Chris McConnell

Broadcasters and the FCC appear to be headed back to court to contest the commission's personal attack and political editorializing rules after commissioners again deadlocked over whether to keep the rules.

In arguments last week before the U.S. Court of Appeals in Washington, a lawyer for the Radio-Television News Directors Association said the court should treat the FCC deadlock as a formal rejection of RTNDA's petition to abolish the rules.

The rules require stations airing political editorials or personal attacks on political candidates or other identified people or groups to offer airtime for response.

"We have been shut out of seeking judicial review," RTNDA attorney Dan Troy said, adding that the news directors group has been petitioning the FCC to eliminate the rule since

1987, when the commission scrapped the fairness doctrine but let stand the political editorializing and personal attack corollaries. "The FCC has been evading its responsibilities ... for more than a decade," Troy said.

Troy also said that treating the tie vote as a formal denial will allow the broadcasters to appeal the decision to the courts, something FCC inaction has prevented them from doing.

Troy suggested that the court order the FCC to issue a formal denial of the RTNDA petition within 30 days.

FCC General Counsel Christopher Wright voiced no objections to the plan and insisted that the commission is not looking to avoid going to court over the rules.

With last week's court date approaching, commissioners earlier this month sought to reach a decision on the rules but found themselves in a 2-2 tie, with Chairman William Kennard recusing himself from the vote.

(Kennard was a lawyer at the National Association of Broadcasters in the early 1980s, when the group filed its own petitions to ax the rules.)

The commission's other two Democrats—Gloria Tristani and Susan Ness—favor keeping the rules, while Republicans Michael Powell and Harold Furchtgott-Roth want to eliminate them.

Last summer, the previous set of commissioners attempted to resolve the RTNDA petition but also found themselves in a 2-2 deadlock. ■

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TRINITY *Praying & Paying*

*Embattled religious broadcaster
fights to keep its TV stations*



By Chris McConnell

The Praise-A-Thon pledge card sums up Trinity Broadcasting's FCC troubles.

"Attorneys are drafting the final settlement agreement which will allow YOUR TBN to KEEP the TV licenses of TBN stations that are at stake! ... YOUR support will KEEP this MIGHTY VOICE on the air in AMERICA!"

Both parts of the pledge pitch are true. Trinity, quietly, is a mighty broadcasting force, holding a network of 12 full-power and more than 300 low-power stations that brokers say could be worth as much as \$400 million. The stations transmit programming that is carried on 4,546 cable systems, all three DBS systems and several hundred stations outside the U.S.

And its U.S. TV licenses are very much at stake. The broadcaster has been in hot water with regulators since 1995, when an administrative law judge ruled that the company had misled the FCC to evade TV ownership limits. The decision has not only put Trinity's stations in jeopardy but has kept it out of the station-buying frenzy that has followed the

1996 Telecommunications Act.

Now the company is trying to dig itself out with a \$57 million plan to settle the challenges to its licenses. A thumbs-up from the FCC will let the company keep its stations and join the industry's Paxsons and Sinclairs in bulking up on more licenses, something Trinity says it would like to do.

"Without a doubt the industry is expanding and provides some important opportunities to Trinity to expand," says Trinity attorney Colby May.

But first the company must convince regulators that it is innocent of the FCC's greatest sin: dishonesty.

Although Trinity stands accused of misusing a minority preference that no longer exists to evade a rule that no longer exists, the FCC taboo on misrepresentation still exists and continues to threaten the broadcaster's licenses. In 1980, for instance, regulators forced RKO out of the industry after finding the company an unfit license holder. RKO sold off its stations rather than face a chain of license revocations.

An FCC decision to uphold its administrative law judge's ruling and pull the broadcaster's Miami TV licenses could

create the same scenario for Trinity. But it's action that regulators have not taken in 10 years and one that commissioners have a history of seeking to avoid.

On the other hand, a commission decision to let Trinity off the hook could signal a new standard of leniency for the rest of the industry, leaving the still-new commissioners with a tough choice as they ponder Trinity's efforts to clear its name.

"One of the difficulties is that there is a limited number of sanctions they can impose," says communications lawyer Erwin Krasnow.

"The phenomenon of the FCC finding ways to let broadcasters off the hook is nothing new," adds Media Access Project President Andrew Schwartzman. But others voice concerns about light-handed enforcement.

"You lose control of the industry," says onetime FCC general counsel Henry Geller.

97 hours a week in New Zealand

The April edition of Trinity's *Praise the Lord* newsletter pronounces the broadcaster's enthusiasm for its new

TRINITY BROADCASTING NETWORK

12 Stations

Total coverage: 24.5%/ FCC coverage: 12.3%

Station	Market/DMA	City of license	% Coverage	
			Full	FCC
WTBY(TV)	New York/1	Poughkeepsie, N.Y.	6.898	3.449
KTBW-TV	Los Angeles/2	Santa Ana, Calif.	5.115	2.5575
KDTX-TV	Dallas/8	Dallas	1.939	.9695
WHSG(TV)	Atlanta/10	Monroe, Ga.	1.710	.855
KTBW-TV	Seattle/12	Tacoma, Wash	1.546	.773
WDLI(TV)	Cleveland/13	Canton, Ohio	1.500	.750
WHFT(TV)	Miami/16	Miami	1.415	.7075
KPAZ-TV	Phoenix/17	Phoenix	1.316	.658
KNMT-TV*	Portland, Ore./24	Portland, Ore.	.997	.4985
WCLJ(TV)	Indianapolis/25	Bloomington, Ind.	.977	.4885
KTBO-TV	Oklahoma City/44	Oklahoma City	.606	.303
WKOI(TV)	Dayton, Ohio/53	Richmond, Ind.	.513	.2565

Total coverage is percentage of U.S. TV homes reached. FCC coverage, used for regulatory purposes, is reduced by half to account for limited UHF reach.

*licensed to National Minority TV Inc., a subsidiary



Paul and Jan Crouch have been building TBN's TV network since 1973.

Asian satellite broadcasting service.

"Satellite and cable are able to bypass much of the government restrictions. Nations that would NEVER give us a TV station license will still be covered. They cannot keep the satellite signal out! Praise the Lord!"

The new service from China's Apstar 1 satellite is the latest in Trinity's 25-year effort to accumulate viewers through TV, cable and satellite. The company, which then included Jim and Tammy Bakker as well as founder and still-president Paul Crouch, began broadcasting in 1973 on ch. 46 in Santa Ana, Calif.

Crouch (who did not consent to an interview for this article) is a 1955 graduate of the Central Bible Institute

and at one time contemplated a career in the FBI. Born in 1934 (the same year that Congress established the FCC), Crouch early in his career worked in the film library of the Assemblies of God foreign missions department. Later Crouch was a pastor at various churches before launching the first TBN station.

"He's an earthy guy," says columnist Armstrong Williams, who is in talks with Trinity about producing a weekly show for the network. Williams, however, also describes Crouch as a savvy businessman. "He's not green. He's been tried by fire."

"He's not an autocrat," adds Jim Gammon, who was Crouch's lawyer for 10 years. "He always heard me out." Like Williams, Gammon also says that the Trinity chief is a true believer in the network's mission.

Since delivering the first broadcast in 1973, the company continually has sought to add stations in the U.S. and in other countries. At one point the U.S. network comprised 14 stations, although it has since dropped to 12. The company has no estimates of viewership, although it estimates that with cable carriage its programming is available to some 70 million viewers. DirecTV, EchoStar and

Primestar carry the network as well.

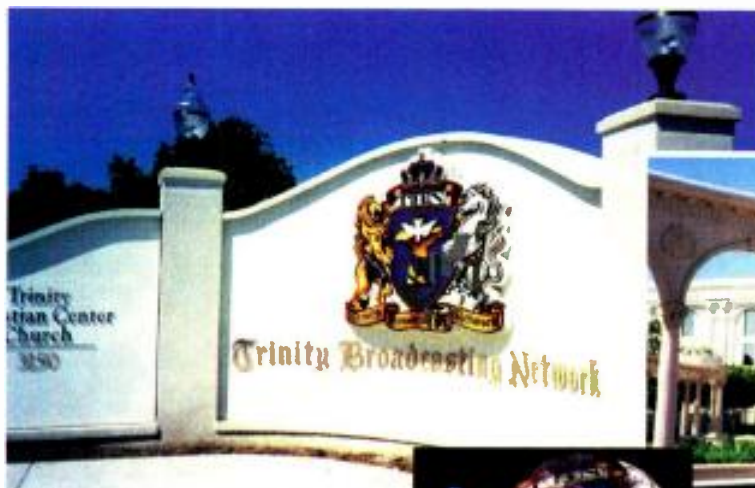
Internationally, the broadcaster claims to broadcast on 371 stations serving 67 countries as well as the U.S. The new TBN Asia service is beaming TBN programming to much of the Philippines, and the company is hoping to translate or subtitle its programming for viewers in Japan and China. The broadcaster also is delivering 97 hours a week to Australia and New Zealand. Crouch's April newsletter recounts a trip to Jordan to discuss the possibility of building a station there.

Among religious broadcasters, Trinity is something of a loner. Since 1991 it has not been a member of the National Religious Broadcasters (NRB), which claims more than 1,000 members, including Billy Graham.

Trinity's split with the group dates back to financial rules that the broadcast group implemented in the wake of the James Bakker scandal. Tax-exempt members now must submit to an audit by an outside firm. Members also must maintain a board on which the majority of directors are not family members or employees of the broadcast company.

The split followed a 1989 investigation of Trinity's business practices by an NRB ethics panel. The investigation focused on Trinity's acquisition of stations but ended with a conclusion that there was insufficient evidence to justify ending Trinity's membership. Trinity quit anyway.

In his memoir about Trinity, Crouch recounts a more lurid 1988 incident in



Trinity reported more than \$67 million to the IRS in 1996 and pegged its total revenue at \$97.8 million.



which NRB board members pondered withholding a planned award to TBN amid rumors that two women were planning a news conference to publicly claim past affairs with Crouch. He angrily denied the charges to the board members, and the group proceeded with the award. The rumored news conference did not take place.

Despite Trinity's departure from the group, NRB President Dr. Brandt Gustavson says that the group is, nonetheless, concerned about the broadcaster's current FCC predicament. He adds that the group always watches when a religious broadcaster finds itself in trouble.

Trinity's programming consists of a mix of evangelists—including Benny Hinn as well as Pat Robertson's *700 Club*. Pat Boone hosts a weekly 30-minute show, which Trinity dropped last year after Boone showed up at the American Music Awards decked out in heavy-metal garb. Boone has since been reinstated on the network.

Trinity's anchor program, *Praise the Lord*, originates from TBN's headquarters in Tustin, Calif. Amid the ornately decorated set, Paul and Jan Crouch deliver the program that appears on TBN about three times a day.

Behind the cameras there is seating for an audience of some 200. (On taping days, anyone can show up at Studio C at 7 p.m. to watch the program live.) And in between two sets of stands sits a bank of operators taking calls from viewers. On one level some 60 operators take prayer requests, while upstairs another set of operators takes pledges.

Sometimes the network even displays a running tally of how many phone lines are busy and how many operators are available to take pledges.

Trinity's viewers have kept the operators from having to worry about idle hands.

In 1996, the most recent year for which documents are available, Trinity reported to the IRS more than \$67 million in direct public support. The broadcaster reported another \$12.9 million in indirect public support and pegged its total revenue at \$97.8 million.

The results are enough to employ some 300 workers at the company's Tustin headquarters. There the company occupies five buildings in an industrial park that also is home to offices for a variety of data and manufacturing firms, including Toshiba and TDK Semiconductor. Crouch in 1996 drew a salary of \$159,500, while his wife was paid \$165,100, according to IRS documents.

Aside from the studio, there are a chapel, a wood-paneled library, a radio broadcasting booth and prayer rooms for employees, many of whom are easily identifiable by purple shirts with the company's logo. (A chair and ashtray are set up in the parking lot for smokers.) Inside the buildings, TV sets are on throughout the day with Trinity programming.

Down the road in nearby Costa Mesa sits another new broadcast facility that Trinity hopes to begin using this month. Outfitted in white marble, Ionic columns and gold paint, the TBN International Headquarters will serve as the new location for *Praise the Lord* and other TBN productions.

Trinity already is offering tours to devotees. Visitors can stroll down a replica of the street on which Jesus walked on his way to the crucifixion, watch a high-definition video about the life of Jesus and buy souvenirs in the Gold, Frankincense and Myrrh Gift and Book Shop.

While the company has managed to

build such facilities—as well as extend its international reach—during the past few years, its network of full-power TV stations has remained frozen while other networks have rapidly taken advantage of the 1996 Telecommunication Act's deregulation of ownership caps.

Since Congress axed the 12-station national cap (the source of Trinity's FCC ordeal), group owners such as Fox Television Stations, Paxson Communications and others have zoomed well past the old limits. Paxson, which is assembling its own "family-oriented" network, now owns 55 stations reaching almost 31% of the U.S. TV audience. (The percentage is adjusted for the discount that regulators give UHF stations in calculating audience reach.) Sinclair has ballooned to a 56-station group, although its audience reach by FCC standards is still only 13%.

The company's attorney now hopes Trinity's push to settle its regulatory troubles will allow the broadcaster to join the buying party. Trinity's full-power stations cover less than 15% of the national audience, well beneath the 35% cap.

Asked whether the company will acquire stations if the FCC allows it to keep its existing licenses, Trinity attorney May says: "Let's hope so."

The FCC giveth...

In his 1993 memoir, "I Had No Father But God," Paul Crouch captures the problem his company now faces:

"The FCC is usually very understanding, and even merciful, as concerns ignorant and unintentional mistakes, but if you EVER lie or misrepresent anything to the FCC—look out,

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you will almost always be disqualified, and your license will be forfeited!"

Trinity's trouble began two days after the FCC proposed—on Sept. 9, 1980—to grant a preference to low-power television applications from minority-controlled applicants. Trinity studied the rule and decided to create a company to apply for the LPTV licenses. The company, Translator TV Inc., was incorporated exactly one week after the FCC proposed the preference. Crouch was president of the entity; one board member was black and another was Hispanic.

Translator TV, which filed 17 LPTV applications during the next four months, later said that it was entitled to the minority preference after the commission adopted the preference in 1983.

Two years later, commissioners adopted another rule aimed at boosting minority participation in the industry. The provision allowed TV group owners to own up to 14 TV licenses, provided two of them were minority-controlled.

With Trinity at the 12-station cap, Translator TV changed its name to National Minority TV Inc. and went after two more full-power licenses, one in Odessa, Tex., and the other in Portland, Ore. Regulators granted both applications.

But when its existing licenses came up for renewal with the FCC, Trinity ran into trouble. Minority groups such as the Spanish American League Against Discrimination charged that the religious broadcaster was abusing a privilege meant to promote minority-controlled broadcast companies. And competing applicants were filing their own bids for the stations.

One contested renewal application—for Trinity's Miami station—went before an FCC administrative law judge. The judge, Joseph Chachkin, has a reputation for rendering caustic opinions and made no exception in delivering his decision that Trinity should lose its license.

"The findings establish that TBN and Crouch established a 'sham' corporation to take advantage of the minority prefer-

ence," Chachkin wrote. "Intentional deceptions of the commission ... are viewed as 'serious breaches of trust.'"

Chachkin's opinion says Trinity financed and controlled National Minority TV, counter to the FCC's intention that entities claiming the minority preference be minority-controlled.

Crouch has maintained that he did not intentionally mislead regulators. May says that the company continues to insist as much.

"At no time ever did we feel like we purposely stepped on the wrong side of the rule," May says. On the Trinity Web site, Crouch is more outspoken about the charge of seeking to evade the ownership limits.

"This is NOT TRUE, and in any case, this is an honorable controversy. ... I WOULD RATHER BE CHARGED BY MEN FOR TRYING TO PROGRAM TOO MANY STATIONS, THAN TO

BE CHARGED BY GOD FOR TRYING TO PROGRAM TOO FEW!"

The company has had a long time to convince regulators of its good intentions; FCC officials have taken no action on Judge Chachkin's ruling in the two and a half years since he issued it. Three of the commissioners serving at the time of Chachkin's decision—including Chairman Reed Hundt—have since left, while a new collection of four commissioners has moved in. William Kennard, the commission's general counsel in 1995, is now chairman.

"It's sheer sloth on the part of the FCC," Media Access Project Executive Director Gigi Sohn says of the commis-

Trinity plans to move production to its new International Headquarters (the lobby and ceiling are shown here) in Costa Mesa, Calif.



sion's slow response to the judge's decision. "This is about whether they can enforce the rules."

FCC officials say only that they are working on the matter and hope to offer commissioners a recommendation in the next several weeks.

One puzzling issue is what to do with the Miami license if officials decide to wrest it from Trinity. Judge Chachkin recommended that it should go to the competing applicant, an entity called Glendale Broadcasting and controlled by George Gardner.

But Gardner, who is president of Carlisle, Pa., cable operator Raystay Co., has his own problems with regulators. Commission staff say he misrepresented facts in his own applications for more time to build LPTV stations.

"Glendale is basically unqualified to

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WCLO-TV
Columbia, SC

WRSP-TV
Springfield/Decatur, IL

WCCU-TV
Champaign/Urbana/Danville, IL

WKFT-TV
Fayetteville/Raleigh, NC

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Colorado Springs, CO

KWLO/KFMW
Waterloo/Cedar Falls, IA

KXEL/KOKZ
Waterloo/Cedar Falls, IA

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WDEF-AM/FM
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Chattanooga, TN

WKSI/WPET
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be a commission licensee," FCC staff said in January 1996. Gardner did not return repeated calls.

The aftermath of Chachkin's ruling also produced a side battle between the FCC and May, who felt the FCC tarnished his reputation as a lawyer as well as Trinity's reputation as a broadcaster. FCC staff, agreeing with the judge's recommendation that Trinity lose its license, said that the company has intentionally deceived the FCC through Crouch and May.

May didn't like that language and at one point hired First Amendment lawyer Timothy Dyk to represent him separately in the FCC proceeding. "It was worthwhile," May says of his countercharges, although now he is focusing on Trinity's new push to end the regulatory dispute.

Rendering unto Caesar

On the Trinity Website and in his monthly newsletter, Paul Crouch keeps viewers updated on the broadcaster's FCC status.

"The battles we have fought these past SEVEN YEARS have been the most trying and difficult in the nearly 25-year history of your TBN. Jan and I, and many of YOU have fasted and prayed, as we've struggled over this for months."

The struggles last month led to Trinity's offer to pay off both competing applicants and the minority groups for \$57 million. Most of that—\$55 million—would go to Gardner and to another TV applicant—James Gates of Rancho Santa Fe, Calif.—who partnered with Gardner in filing competing applications for Trinity stations in three markets.

The other \$2 million would go to minority groups opposing the license renewals in Miami and other markets. The money would go to several nonprofit foundations and scholarships aimed at promoting minority participation in the broadcast industry. With the payoff comes the promise that the minority groups will not file any petitions against Trinity licenses for 10 years.

"If they can make peace in Northern Ireland, we can," says David Honig, the civil rights attorney who represented the minority groups challenging Trinity's license in Miami and other markets. "You don't rub people's noses in it."

Honig adds that he considers the judge's ruling against Trinity sufficient enforcement of the FCC rules against misuse of the now-defunct minority pref-



Near the set of 'Praise the Lord' operators take prayer requests and pledges.

erences. "What we achieved was nearly \$2 million in scholarships," he adds.

That's if the commissioners first decide that Trinity is worthy of holding a TV license and then decide to sign off on the proposed settlement agreements.

The proposed settlements puzzle communications lawyers. Several predict that the deals will be a tough sell at the FCC, but not an impossible one. Lawyers point to the commission's general distaste for revoking licenses as well as the fact that Trinity is a religious broadcaster capable of mobilizing a vast audience of loyal viewers against regulators. Lawyers also cite the commission's recent record in the courts, where Trinity would appeal any FCC decision to pull the Miami license.

Just last month the U.S. Court of Appeals in Washington dealt a crushing blow to commission lawyers with its decision to throw out FCC rules requiring TV and radio stations to maintain programs aimed at recruiting minorities. Issuing the decision, the three-judge panel tossed out a \$25,000 fine that the FCC had issued against KFUO-AM-FM Clayton, Mo., for lack of candor and also chastised commission lawyers for their attempts to settle the case before judges could reach a decision.

May voices hopes that the court ruling bodes well for his client. "It essentially advises the commission that the whole era of race-based decisionmaking is probably ill-advised," he says, adding that the ruling may make it more difficult to use the minority policies as a basis for punishing Trinity.

But other lawyers point to past commission decisions that do not augur as well. In February, commissioners

rejected a settlement proposal offer by two applicants for a new TV station in Blanco, Tex., on the basis that a judge had found the applicants unqualified to hold a construction permit.

"Because [the applicants] had not shown itself qualified to receive the grant of a construction permit, the commission found that [the applicants] had nothing to assign," the FCC said.

There also is the issue of FCC rules barring the type of big-money payoffs contemplated in Trinity's settlement. Late last year regulators waived the rules in an effort to cut down on a backlog of applications.

But the window for filing those settlements closed Jan. 30. Trinity hopes the commission will waive the rule for its settlement anyway and points to an FCC decision last summer to waive the rules in part because the 1996 Telecommunications Act eliminated the ability of companies to file competing applications when a station's license is up for renewal.

May, who hopes for FCC approval within five months, says that Crouch has no plans to visit Washington to push for FCC acceptance of the deal. He says the company is not yet appealing to Congress for help, but says Trinity has lots of friends on Capitol Hill.

The company, meanwhile, is appealing to its viewers to support the deal. Trinity's Praise-a-Thon Pledge Card describes Crouch's struggles to write the last chapter of his book, "THE PARTNERS WILL WRITE THE LAST CHAPTER with their GIVING!" the card says.

That is, unless FCC commissioners write their own last chapter. ■

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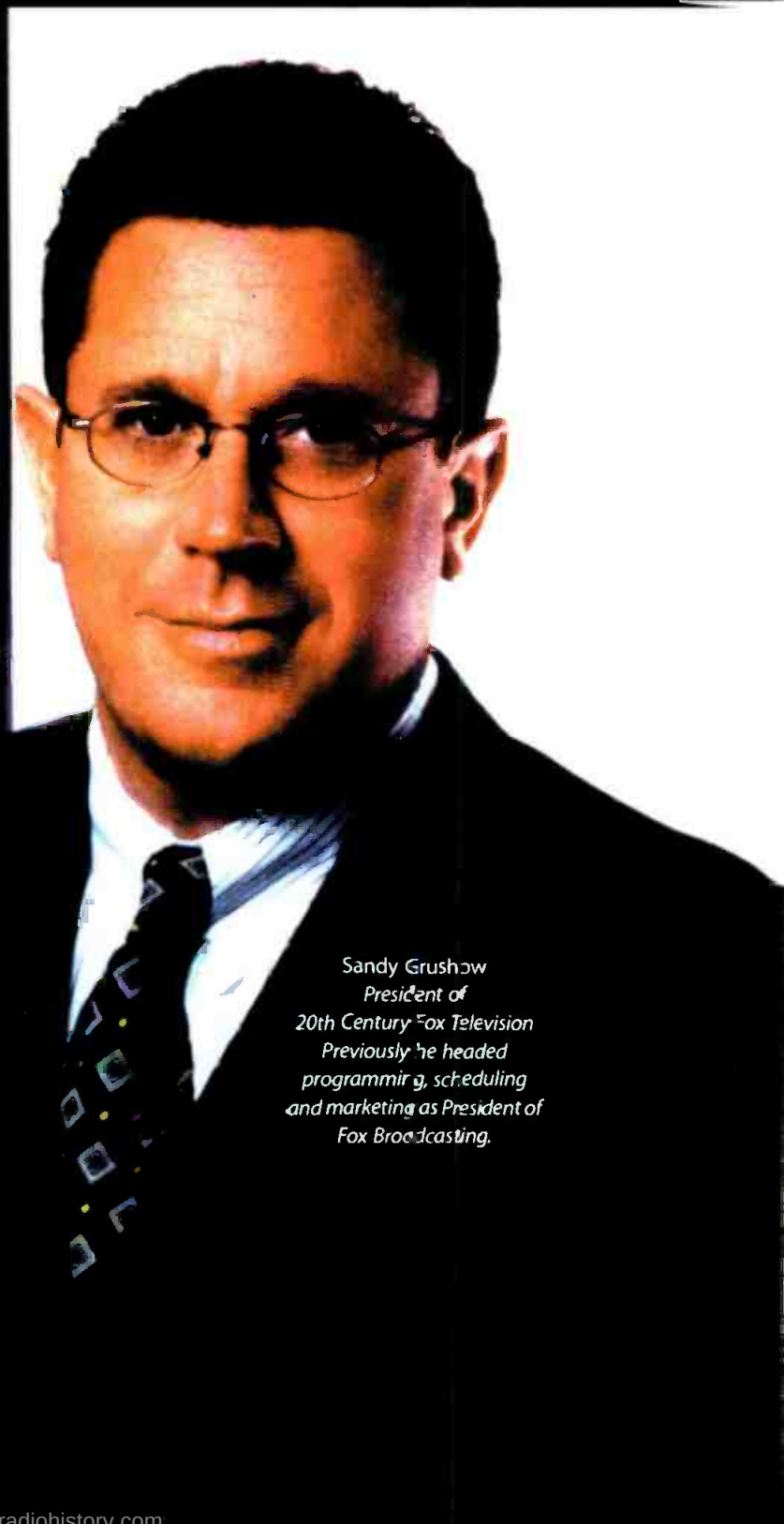
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NBC wants to phase out comp

Network is seeking 10-year affiliation extensions, offers stake in MSNBC

By Steve McClellan

NBC released its affiliate joint-venture proposal last week. Under the plan, affiliate agreements would be extended to 2010 and affiliate compensation would be phased out at a rate of 10% annually over 10 years. Most of the current affiliate deals expire during the next five years.

Affiliate reaction to the proposal was mixed (see "Top of the Week").

The initial term of the venture,

which would extend from 2001 to 2010, would offer investment opportunities in an array of media-related businesses, including up to 10% of MSNBC (but not CNBC). In return, the network wants affiliates to provide local cut-ins to MSNBC, both on cable and via the Internet.

NBC News Channel, the affiliate news feed service, also would become 100%-owned by the venture. As a quid pro quo, NBC proposes that affiliates make all of their news feeds exclusive

to the News Channel. That proposal should stir debate, because many affiliates of all the major networks use CNN Newsource, to which they also provide local footage. NBC has long urged its affiliates to stop supporting CNN's affiliate service, although many use it as a so-called insurance policy.

The plan specifically targets opportunities arising from the switch to digital, such as new tower companies and various digital equipment companies. The venture will also have the opportunity to

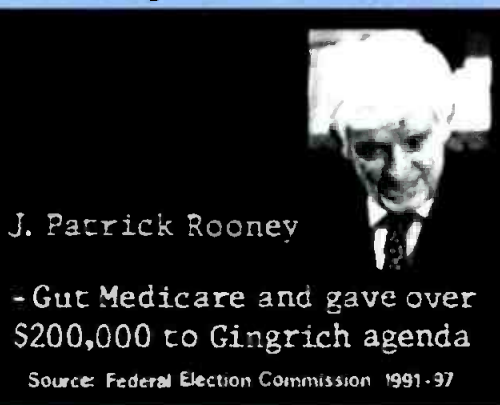
Stations pull 'attack' ads

Several California TV stations have pulled advertising that opposed a controversial ballot initiative to restrict political spending by organized labor rather than face federal "attack ad" rules.

A labor-backed group opposing California's Proposition 226—which would require unions to get members' individual consent before spending dues money politically—had bought time across the state for ads that focused on backers of the proposition.

The ads, from Californians to Protect Employee Rights, highlighted initiative backers Grover Norquist and J. Patrick Rooney. The ads identified Norquist, who is known for heading Washington-based Americans for Taxpayer Reform, as a foreign lobbyist, while Rooney was identified as an "out-of-state insurance tycoon whose company was forced to refund millions for unfair practices." Proponents of the proposition say that both men were associated with the initiative's alleged agenda to "weaken patient protections against HMOs, privatize education and export American jobs."

The ads had run for days on stations in large and small markets across the state before the stations were contacted by a media buyer and an attorney representing Californians for Paycheck Protection, which backs the initiative. "The ads contain language that constitutes personal attack" on Rooney and Norquist, attorney Charles Bell said, raising the issue of a response under



the personal attack rule.

Under FCC rules, when political ads attack someone's "honesty, character, integrity or like personal qualities," the station running the ad must provide time for response within a week. Bell told the stations he had given that information to Rooney and Norquist and said he had offered to assist them in seeking response time. Media buyer Sheri Sadler, who monitored the ad for the pro-226 campaign, says that

most stations pulled it immediately.

Californians to Protect Employee Rights says it was able to replace the ads immediately—in some cases within the hour—and did not lose any ad time. "They [the stations] went for the threat," says Jose Moreno, spokesman for Californians to Protect Employee Rights. "But we had another ad ready to go. Our message got out."

Bill Emerson, head of standards and practices for KNBC(TV) Los Angeles, didn't wait to be told. His station never ran the ad. "I recognized the issue right away," he says. "The [advertising] marketplace is tight. Our inventory is tight; there's not a lot of time available. In a license renewal year with a tight inventory situation, it would be kind of stupid if I had to give away time [to the subjects of political "attacks"]. Advertising is a transient community. The [agencies that produce the ads] are not licensed. We're the licensee. We're not going to take a chance."

—Dan Trigoboff

develop "working relationships" with co-owned companies, including GE Capital and GE Commercial Finance.

The venture also could acquire programming and sports rights, such as rights to expensive programs like *ER* or rights to the NFL (eight years hence).

A five-member "commitment committee" would approve all investment decisions. A board of managers would oversee the venture, which would have its own staff, including a chief executive officer and chief financial officer.

Affiliates would choose three of the five members of the commitment committee; the network would choose the remaining two members. Decisions by the committee on business activities in which to invest would have to be approved by at least a 4-to-1 margin—in effect, giving the network veto power.

Of the eight members of the board of managers, six would be selected by the affiliates and two by the network. All of its decisions would be based on a majority vote—but again with the network having a veto (at least one network vote is required for all board actions).

The plan is open to the owners of all affiliates as well as to NBC and its owned stations. As proposed, the venture would be owned 50% by the NBC Television Network and 50% by the affiliates who agree to participate, including the owned stations. If the proposal goes forward, participation of the O&Os would actually give NBC more than 50% of the equity in the venture. The O&Os would have nonvoting interests, however.

NBC has set a cutoff date of December 1998 for stations to commit to the venture.

Some of the venture's businesses may involve the use of affiliate spectrum space. Under the plan, all participating affiliates would agree to implement approved business applications that use such spectrum. In addition, any affiliate that entered on its own a new business (other than putting out its own signal) that takes up digital spectrum would be obligated to grant the venture a right to participate in that business.

The network also proposes linking exclusivity to the venture, with a minimum commitment of six months for prime time sitcoms and dramas and 30 days for talk shows. If the network provided a shorter exclusivity window than the formal commitment, affiliates could preempt those programs without violating their affiliate contracts.

For soap operas, the exclusivity peri-

od is six months, but the network reserves the right to shorten that period "if another major broadcast network" grants a shorter exclusivity window. That's a reference to ABC, which wants to reuse its soaps in a cable soap channel. But ABC's talks with affiliates on that matter are at an impasse.

Exclusivity for made-for-TV movies and miniseries would be 30 days; exclusivity for news magazines would be for program titles only, not content.

The network also proposes amending affiliate agreements to tighten station preemptions of network programs. It wants to reduce by at least half the preemption opportunities currently allotted without penalty. In exchange, the network said that it would agree to a "higher standard floor on the amount of local inventory available to affiliates."

Affiliates would also agree to participate "to the fullest extent practical in all network promotional efforts," including having local anchors do lead-ins to Jay Leno and agreeing to have the NBC peacock as an integral part of local station logos.

Assuming profitability—not guaranteed, NBC stressed—the network and partner stations would receive quarterly payouts from the venture.

The venture would be funded by quarterly capital contributions from NBC and, to the extent necessary, the affiliates. The network contributions

would be automatic. The affiliate contributions would be due in cases in which the venture agreed to an investment in excess of available funds. In such cases, the venture would issue "capital calls" that affiliates would be required to pay; an affiliate that didn't pay would be subject to default on its participation in the venture. Default could result in a station's pro-rata share of the venture being reduced, the forfeit of future profit payouts and possible fines.

Commenting on the proposal, NBC Television Network President Neil Braun said, "The essence of it is this: we're agreeing to extend affiliation agreements out to 2010. But we're saying, let's not argue about how much compensation you're going to get beyond the current term. Let's just agree the money we're putting up now, one or way or another has to get invested in our future. So let's invest it in digital conversion opportunities, program franchising opportunities or brand extension opportunities on a market-by-market basis. Let's put it into things we all need anyway and avoid the bad conversation down the road about who gets to keep how much comp."

The plan will be discussed at the NBC affiliate meeting next week and in regional meetings over the summer. ■

NBC goes maxi with minis

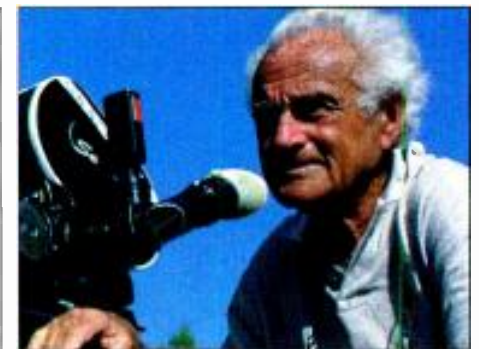
Will triple its miniseries production in search of big ratings for big-ticket events

By Michael Stroud

Encouraged by *Merlin's* soaring ratings, NBC plans to triple last year's miniseries production. It will produce as many as 10 projects for the 1998-1999 season, including a sweeping new generational saga, *USA*, from *Merlin* producer Robert Halmi Sr.

The network is also developing a slate of movies designed to stand out from traditional fare.

The new push in miniseries—which could double the network's budget for the genre over the next year—and the new tack in movies is an attempt to create a new franchise of so-called "must see" television events. Since NBC will



Robert Halmi Sr.'s next project will be the sweeping miniseries 'USA.'

own a large chunk of many of the miniseries, it is thus increasing both its risk and its potential for profit.

It is also a way to generate more big ratings numbers for advertisers at a time when the television audience is increasingly fragmented.

The commitment comes after big NBC bets on Halmi miniseries such as

ABC taps Halmi

Seeking to pump up its prime time performance, ABC is cutting some big movie/mini deals of its own. The network has contracted with Robert Halmi Sr. and Glenn Close to produce a three-hour version of Rodgers and Hammerstein's *South Pacific*, which will air next year, 50 years after the show first opened on Broadway. Close, who has a producing deal at ABC parent Disney, will star in the production. "We're using the same music and the same songs [as the original], but it will be much more real," Halmi says. "You won't have an idealized island community that is smiling through World War II." Halmi will also produce a four-hour miniseries, *Cleopatra*, for the network next season, based on a recent book by Margaret George. In other projects, ABC has signed Disney-affiliated producer Jerry Bruckheimer to produce two films: *Max Q*, about a fictional space shuttle accident, and *Presumed Innocent*. Author Scott Turow is penning a film, *The Grand Jury*, that will be produced by Avnet/Kerner and directed by "Fried Green Tomatoes" director Jon Avnet. Actress Meg Ryan will produce an adaptation of *No Time to Die*, Harper's Bazaar editor-in-chief Liz Tilberis' best-selling account of her battle with cancer, and Oprah Winfrey's Harpo Productions will produce an adaptation of best-seller "Tuesdays with Morrie."

—Michael Stroud

Gulliver's Travels, *The Odyssey* and *Merlin* paid off handsomely with huge audiences.

"NBC is on quite a roll with their miniseries," says media consultant Paul Schulman. "Dramatically increasing their investment makes perfect sense."

USA, which will be produced in the U.S., will look back at the 20th century from the new millennium. Also in the works from Halmi is a six-part miniseries, *The Bible*, which could cost as much as \$150 million and air sometime in 1999. Taking a chapter from that theme, Halmi is also producing a two-parter about Noah's Ark that will star actor John Voight.

Scheduled for the November sweeps (Nov. 1 and Nov. 2) is *The Temptations*, the story of the soul quintet that created much of today's motown sound with songs like "My Girl" and "Cloud Nine." Suzanne dePasse, known for her work on Halmi's *Lonesome Dove*, will produce the miniseries with Allan Arkush and Suzanne Coston.

In February, "Sleepless in Seattle" producer Linda Obst will present *The '60s*, which looks at that turbulent period in the country's history. The network also plans miniseries *Our Lives*, looking at the civil rights movement, and *A Will of Their Own*, starring *Caroline in the City*'s Lea Thompson and produced by Mark Wolper.

Other miniseries in development at NBC Studios include John Davis's *Crime Inc.*, the story of the emergence of organized crime in America and its growth into a multinational power; Craig Anderson's *Getty*, a family history of one of America's most powerful

families, and *Not Between Brothers* from Kevin Costner about two fictional 19th century families.

The new mini-series strategy comes as NBC reaches for a new miniseries and movie formula after discontinuing its Monday night movies last May to focus on comedies. Last year, it ran only three miniseries: *House of Frankenstein*, *Merlin* and *Witness to the Mob*, with the \$30-million-plus *Merlin* attracting one of the largest miniseries audiences in history.

"It became very clear that the traditional made-for-TV movie wasn't working and we had to break out of the clutter," says Lindy DeCoven, who oversees the network's miniseries and motion pictures. "We're going after a totally different strategy. We're going after appointment television."

Actor Richard Dreyfuss will produce and act in *The Life of Albert Einstein*, while producer Bonnie Risk will produce Shakespeare's *The Tempest*.

Seeking to break out of traditional TV movie fare as well, DeCoven plans a series of unusual motion pictures for 1998-1999, some produced by Halmi.

For example, Halmi will produce *The Monster* for airing some time after next January. Starring Danny Glover and based on the short story by Stephen Crane, *The Monster* is about a young black man who is disfigured while saving a doctor's son from a fire and then persecuted for his appearance by a ruthless community.

Halmi is also producing a three-hour, live-action version of *Alice in Wonderland* and a movie of Dostoevsky's *Crime and Punishment*.

"We're trying to produce different types of shows you wouldn't expect from movies-of-the-week," DeCoven says. "We're trying to enlighten as well as entertain."

Ardor in the court

Playboy launches new hour reality show

By Joe Schlosser

What do you get when you cross Jerry Springer with Judge Judy and air it on Playboy TV?

Sex Court, of course.

Starting in August, Playboy TV's pay-per-view service will begin airing the adult-oriented court series. Each hour-long episode will combine comic and erotic elements.

The Gothic-style courtroom will feature bailiffs and bodyguards in leather and a live studio audience. Judge Julie (Strain) will preside over the courtroom wearing "a leather-strap outfit under her regal, if somewhat transparent robe," a release for the show states.

The litigants are actors who stand



There are very few robes in this courtroom.

before the judge and present their sexual grievances. The decisions handed down by Judge Julie are performed/enforced in the courtroom immediately upon judgment. There is also a private eye/announcer who provides video of litigants cheating on one another and performing other dirty deeds.

"Judge Judy has her point of view, and Jerry Springer has his; this is sort of a blend of those various concepts done our way," says Playboy TV President Jim English. "The story lines are very similar, except with our show you can really get into the details of what it was really like sleeping with the two sisters."

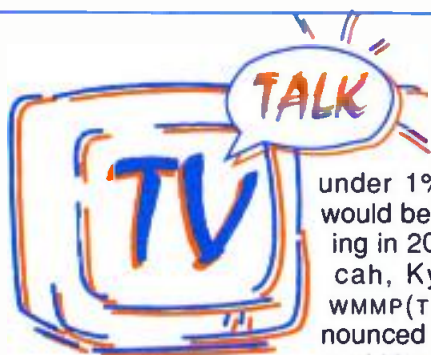
Sex Court is the latest reality-based series that Playboy TV has developed over the past three years. With its domestic cable outlet—The Playboy Channel—no longer running (Playboy is in the process of acquiring The Spice Channel), Playboy now relies heavily on pay-per-view and the home-video industry for its television revenue.

"Playboy is known for the Playmates and that's terrific," English says. "But that's not enough. The Playmates really skew to an older demographic. And people in TV only care about viewers in the 20 to 30 [year-old] category."

So English—who joined Playboy

TV three and half years ago from Viewer's Choice—and fellow executives set out to find the younger-skewing audiences "without alienating" those who currently enjoy Playboy's services. The answer: reality programming. Three years ago Playboy TV launched the bimonthly series *Night Calls*. The call-in series, much like the MTV series *Love Lines*, allowed viewers to explain their sexual situations in graphic detail not allowed on other broadcast outlets. Playboy followed that up with *Naughty Amateur Home Videos*, which airs monthly on Playboy's pay-per-view packages and has become Playboy's top-rated program.

"What we are discovering is that there are lots of different audiences for lots of different shows," English says. "It is not one size fits all. We still have the Playboy fan who loves the Playmates. But we have also developed this other group of people who enjoy the reality stuff."



Sinclair makes move

UPN says it has been formally notified by Sinclair that three of its stations, which together reach just under 1% of the U.S. television audience, would begin affiliating with rival The WB starting in 2000. The stations are WDKA(TV) Paducah, Ky.; WNYS-TV Syracuse, N.Y., and WMMP(TV) Charleston, S.C. Sinclair announced earlier this year that many of stations would be making the switch to The WB.

Chew on this

Big-time advertisers like Sony and Continental Airlines spending millions to advertise on *Seinfeld*'s final episode were joined by a much smaller competitor: Gardenburger Inc. The maker of veggie burgers gambled \$1.3 million—\$2 million that its specialty product is mainstream enough to grab the tens of millions of viewers who tuned in for the finale. The spot is part of an ad campaign that is also showing up on *ER*, *3rd Rock from the Sun* and *Caroline in the City*. NBC may have garnered as much as \$34 million for *Seinfeld*'s final episode as advertisers paid as much as \$1.7 million for 30-second spots. NBC was expected to make 20 spots available for the finale.

Online Seinfeld

As if there wasn't enough *Seinfeld* hoopla, Castle Rock Entertainment and Warner Bros. launched the first official *Seinfeld* Website (www.seinfeld.com) as the series approached its finale. The site is expected to continue running after the show ends to give updates about the stars' careers.

WB gets animated

The WB will air an animated drama series in prime time. *Invasion America* from DreamWorks TV animation will debut on WB on Monday, June 8, and Tuesday, June 9. The science fiction serial will then air for three consecutive weeks paired with teen hit *Buffy the Vampire Slayer*.

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SPECIAL REPORT

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Broadcasting & Cable

ONE MARKETPLACE. ONE MAGAZINE

Television news has unwelcome watchers

Stalking has become a price of celebrity for some anchors

By Dan Trigoboff

For David Lee Duff, WDBJ(TV) morning anchor Melanie Moon was "the Goddess of Dawn" and an "angel from heaven."

"You, Goddess of Dawn, and I are briefly alone each morning you appear in my room," the Lynchburg, Va., man told the Roanoke newswoman he'd never met. Through voice mail, Duff said he was willing to "wear jailhouse orange" to prove his love.

In fact, Duff faced six months in jail for persistent attempts to contact Moon by letter, phone, gifts and in person—although he came face to face with her only in court. He received probation, though, and is required to undergo treatment. Moon only pressed charges

when Duff—who has been diagnosed as suffering erotomania—refused to stop contacting her. He had waited for her once in the station parking lot "as if he was my boyfriend." He was asked to leave, and did.

"I don't think jail time would be as effective as treatment," she says, noting that her stalker was not violent. "He thought he had a relationship with me," she says with more sympathy than anger.

In the past year and a half Moon has been harassed and threatened with death by two other men. One "talked about raping me for hours" and later threatened to drown her in her tub. "For a month I took showers with the bathroom door locked," she says.

A second man signed himself



News anchor Melanie Moon has faced three recent instances of stalking.

"James Dean." "He said he knew he never had a chance with me, and the only way we could be together was murder-suicide." It has been months since she heard from either.

"It all makes you weary," she sighs. And apprehensive. "When a person is making death threats, every man you're looking at, you wonder: Is that him? They don't tell you about that in

SYNDICATION MARKETPLACE

More Sein-ups

Columbia TriStar Television Distribution has sold second-cycle runs of *Seinfeld* to three more Fox owned-and-operated stations. The Fox stations include WTXF(TV) Philadelphia, WFXT(TV) Boston and KDVR(TV) Denver. Other markets added to the ever-growing list of *Seinfeld* renewals include WKOW-TV Madison and WLUK-TV Green Bay, both Wisconsin, and WDRB(TV) Louisville, Ky.

Howie's helpers

Paramount Domestic Television's *The Howie Mandel Show* has named a number of new top executives. Brianne Leary will be the show's announcer and Mandel's sidekick. Leary was previously the host of Animal Planet's *Creature Comforts*. Ivy Alexenburg has been named senior talent executive; Joyce Coleman has been added as a talent executive, and Steve Goldstein is Mandel's music director. Alexenburg was previously a talent executive on late-night talker *Vibe*, and Coleman was



senior talent executive on *Home Team* with Terry Bradshaw. Goldstein has produced music for a number of hit films, including "Primary Colors" and "The Breakfast Club."

BKN adds 'Roswell Conspiracies'

BKN Studios has acquired the worldwide rights to new children's series *Roswell Conspiracies—Aliens, Myths and Legends*. The series will join the BKN Kids Network lineup in fall 1999.

Bergeron gets the square

King World executives confirmed Monday that former *Fox After*

Breakfast host Michael Bergeron will host their upcoming remake of *Hollywood Squares*. Bergeron most recently served as a fill-in anchor on ABC's *Good Morning America*. *Hollywood Squares* is set to debut in syndication Sept. 14.

'Springer' gives it a rest

Jerry Springer's show is so hot that its international distributor has just renewed the controversial talker through the show's lifetime on UK cable channel Living. Universal International Television also licensed its newly acquired talker *The Maury Povich Show* on Living. Springer is averaging 4.9 million viewers per week on the British cable channel, which launched the show in September 1995. In related news, Springer's show shut down production in Chicago for a summer hiatus. Springer will spend the summer filming a movie with *Dumb and Dumber* producer Steven Stabler in Los Angeles. Springer, whose show has been syndicated for the past seven years, usually continues taping through the middle of June. This season, Springer taped six episodes per week.—Joe Schlosser

journalism school."

Moon's experience is hardly unique in TV news. CBS's Dan Rather was the victim of a notorious 1986 mugging by an assailant who later killed an NBC technician. Dr. Park Dietz, a forensic psychiatrist who worked with prosecutors on that case, says that the attacker had delusions that news organizations and the government were conspiring against him. "The motives of people who are stalkers are varied," says Dietz, who teaches at UCLA and consults with corporations through his Threat Assessment Group. He says he sees a couple of dozen cases involving TV news each year.

"Some believe that the news person is talking directly to them and saying nasty things," he says. "Some want credit for the performer's achievements, some think the personality is really their spouse, some believe the newscaster caused the world events reported on the news," or "sent a signal by blinking."

Dietz identifies three key risk factors present in the type of romantic fantasies that plagued Melanie Moon: visibility, perceived approachability and, he says, "the nicer the person seems, the more stalkers one gets."

Over the past few years TV newscasters have reported numerous stalking and harassment incidents in New York, Pennsylvania, Arizona, Minnesota, Michigan, Virginia, Indiana, and Colorado. In the most chilling, Mason City, Iowa news anchor Jodi Huisentrout vanished without a trace in 1995.

"The television industry is quite backwards in handling this," Dietz says. "They do things the way a gas station would, rather than the way a sophisticated business would."

Female newscasters feel especially vulnerable. Several say they have found unwelcome visitors at the TV station who gained entry simply by saying they were relatives or boyfriends. Now they keep keys out, cell phones close, alter their commuting patterns and ask station security to walk them to their cars.

It's part of the downside of being successful, attractive and celebrated, says Robyne Robinson, anchor at KMSP-TV Minneapolis for the past eight years, who recalls being stalked in three different cities by the same man. "Let's be honest," she says, "the job is partly cosmetic. If the stations didn't care about our being attractive, they wouldn't go to the hassle and expense of wardrobe, hair

and makeup consultants."

Plus, she says, echoing Dietz's analysis, successful TV newscasters project a likeable, approachable persona. "You can call us anytime, you can come to the station, you see us in the community," says Robinson, who also produces an entertainment show and makes frequent public appearances. Robinson says she was once warned by police about a man who keeps a wall in his apartment covered with pictures of her and apparently follows her from appearance to appearance.

"Television is a medium where you come into people's homes," Moon says. "There is a familiarity, but most of it is harmless." Several newswomen say that in addition to standard fan mail and requests for photos, they regularly receive very personal correspondence—including marriage proposals, inappropriate gifts and requests for revealing photographs. One network reporter says she checks fan mail postmarks to see if the admirer is in prison or a mental institution where, she says, female TV journalists are quite popular. "I don't want some guy serving time for a sexual offense staring at my picture while he's waiting to get out." ■

Broadcasting & Cable SPECIAL REPORT

THE NEW FALL SCHEDULE

IN A FEW WEEKS, the major broadcast TV networks will announce their fall schedules and thousands of industry executives will scramble to analyze their competitors' lineups.

ON JUNE 1ST *Broadcasting & Cable* will publish its 1998-1999 **Prime Time Preview**, a convenient pull-out guide to the network prime time schedules. Arranged in a colorful hour-by-hour, night-by-night format, **Prime Time Preview** gives you everything you need to know about the fall network television

season. From rundowns of new and existing shows, to in-depth analysis of strategies, it's an essential tool for everyone involved in the television business.

AND, because it's a reference guide, our circulation of more than 37,000 key decisionmakers will refer to *Broadcasting & Cable's Prime Time Preview* again and again. That means increased exposure for your advertising message. Don't miss your opportunity to be a part of this special issue. Contact your sales representative to reserve space today.

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ISSUE DATE:
June 1

AD CLOSE:
May 22

**Broadcasting
& Cable**

ONE MARKETPLACE. ONE MAGAZINE.

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

Week 33	abc	UPN	NBC	FOX	U/PIN	WB
	8.1/13	6.0/10	9.6/16	7.6/12	2.3/4	3.8/6
MONDAY	8:00 70. America's Funniest Home Videos 6.4/11	41. Cosby 7.9/14	53. Suddenly Susan 7.4/13	87. Damon 4.6/8	98. Love Boat: The Next Wave 2.8/5	90. 7th Heaven 4.1/7
	8:30	35. Ev Loves Raymd 8.3/13	36. Suddenly Susan 8.2/13	82. Getting Personal 4.9/8		
	9:00 30. 20/20 8.6/13	76. The Closer 5.6/9	27. Caroline in the City 8.7/13	14. Ally McBeal 10.4/16	108. Extreme World Records 1.8/3	94. 7th Heaven 3.5/5
	9:30	78. Murphy Brown 5.4/8				
	10:00 22. The Practice 9.3/16	88. We Were There: CBS News 4.3/7	6. Dateline NBC 12.4/21			
TUESDAY	8.9/14	9.3/15	9.7/16	7.4/12	2.0/3	4.3/7
	8:00 60. Home Imprvmt 7.1/13	27. JAG 8.7/15	36. Mad About You 8.2/15	39. Magic's Biggest Scrts Revealed 8.1/14	102. Moesha 2.1/4	92. Buffy/Vampire Slayer 3.6/6
	8:30 47. Soul Man 7.7/13		63. For Your Love 6.7/11		105. Clueless 2.0/3	
	9:00 19. Home Imprvmt 9.6/15	19. Mario Puzo's The Last Don II, Part 2 9.6/15	6. Frasier 12.4/19	62. Lie Detector 6.8/10	108. Mal & Eddie 1.8/3	82. Dawson's Creek 4.9/8
	9:30 41. Dharma & Greg 7.9/12		13. Just Shoot Me 10.8/17		105. Good News 2.0/3	
WEDNESDAY	10:00 14. NYPD Blue 10.4/17		18. Dateline NBC 10.1/17			
	10:30					
	9.3/15	8.1/14	7.8/13	7.5/12	3.2/5	2.9/5
	8:00 51. Spin City 7.5/14	53. The Nanny 7.4/13	81. NewsRadio 5.1/9	53. Beverly Hills, 90210 7.4/13	101. The Sentinel 2.5/4	99. Smart Guy 2.6/5
	8:30 40. Spin City 8.0/14	63. Kids Say Darnd 6.7/11	57. Seinfeld 7.3/12			97. Sister, Sister 2.9/5
THURSDAY	9:00 24. Drew Carey 9.1/15	21. CBS: 50 Years of Funny Flubs 9.5/15	49. 3rd Rock fr/Sun 7.6/12	49. Party of Five 7.6/12	91. Star Trek: Voyager 3.8/6	95. Wayans Bros 3.1/5
	9:30 57. Two Guys/Girl 7.3/12		75. Working 6.1/10			95. Steve Harvey 3.1/5
	10:00 8. PrimeTime Live 11.9/20	41. Chicago Hope 7.9/13	16. Law & Order 10.2/17			
	10:30					
	5.2/8	8.5/14	21.4/35	7.0/11		
FRIDAY	8:00 84. Puppies Present: Incrd Animal Tales 4.8/8	41. Promised Land 7.9/13	3. Friends 21.2/35	73. World's Wildest Police Videos 6.2/10		
	8:30	23. Diagnosis Murder 9.2/14	1. Seinfeld 24.8/37	45. World's Scariest Police Chases 7.8/12		
	9:00 79. 1998 Skate TV Champs 5.3/8	30. 48 Hours 8.6/14	4. Veronica's Clist 17.8/27			
	9:30		2. ER 21.9/36			
	10:00					
SATURDAY	10:30					
	8.3/15	8.2/15	7.9/15	4.1/8		
	8:00 70. Sabrina/Witch 6.4/13	51. Kids Say Darnd 7.5/15	67. National Geographic Special 6.6/13	92. The X-Files 3.6/7		
	8:30 61. Boy Meets Wrld 7.0/14		27. Dateline NBC 8.7/16	85. Millennium 4.7/8		
	9:00 53. Sabrina/Witch 7.4/14	34. The Wizard of Oz 8.4/15	33. Homicide: Life on the Street 8.5/15			
SUNDAY	9:30 63. Boy Meets Wrld 6.7/12					
	10:00 11. 20/20 11.2/20					
	10:30					
	5.9/12	7.1/14	6.6/13	5.7/11		
	8:00 80. Saturday Night at the Movies—Babe 5.2/10	73. Dr. Quinn, Medicine Woman 6.2/13	63. The Pretender 6.7/14	85. Cops 4.7/10		
WEEK AVG	8:30	68. Early Edition 6.5/12		76. Cops 5.6/11		
	9:00	30. Walker, Texas Ranger 8.6/16	68. Profiler 6.5/12	72. AMW: America Fights Back 6.3/12		
	9:30					
	10:00 59. Best Commercials You've Nvr Seen 7.2/14					
	10:30					
STD AVG	8.2/14	11.2/20	9.8/17	7.8/14		2.0/3
	7:00 47. Wonderful World of Disney—The Lion King 7.7/15	9. 60 Minutes 11.6/24	(nr) NBA Playoffs—Chicago vs. Charlotte 8.3/20	89. World's Funniest! 4.2/9		110. Parent 'Hood 1.5/3
	7:30	5. Touched by an Angel 12.8/22	36. Dateline NBC 8.2/14	45. The Simpsons 7.8/14		111. Kelly, Kelly 1.4/3
	8:00			25. King of the Hill 8.8/15		107. Sister, Sister 1.9/3
	8:30					102. Jamie Foxx 2.1/4
WEEK AVG	9:00 25. ABC Sunday Night Movie—Broken Arrow 8.8/14	16. CBS Sunday Movie—Only Love, Part 1 10.2/17	10. NBC Sunday Night Movie—Witness to the Mob, Part 1 11.3/18	12. The X-Files 11.0/17		99. Unhap Ev Af 2.6/4
	9:30					102. Alright Alrdy 2.1/3
	9:30					
	10:00					
	10:30					
WEEK AVG	7.7/13	8.5/15	10.4/18	6.8/12	2.5/4	3.1/5
STD AVG	8.4/14	9.7/16	10.2/17	7.1/12	2.8/4	3.1/5

Changing Hands

*The week's tabulation
of station sales*

Proposed station trades

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

THIS WEEK:

TVs **\$15,250,000** **1**
Combos **\$17,130,000** **6**
FMs **\$20,890,000** **8**
AMs **\$2,399,100** **8**
Total **\$55,669,100** **23**

SO FAR IN 1998:

TVs **\$2,792,427,000** **38**
Combos **\$1,035,093,107** **132**
FMs **\$343,206,672** **146**
AMs **\$278,344,798** **91**
Total **\$4,449,071,621** **389**

SAME PERIOD IN 1997:

TVs **\$2,217,418,000** **49**
Combos **\$4,578,785,737** **131**
FMs **\$1,282,821,298** **162**
AMs **\$78,309,414** **88**
Total **\$8,157,734,449** **432**

Source: BROADCASTING & CABLE

TV

WHPX(TV) New London/Hartford, Conn.

Price: \$15.25 million

Buyer: D.P. Media, Palm Beach, Fla. (Roslyck and Devon Paxson, owners); owns/is buying eight TVs

Seller: Roberts Broadcasting of Hartford LLC, St. Louis (Michael Roberts, CEO); owns three TVs

Facilities: Ch. 26, 2,792 kw visual, 279 kw aural, ant. 1,251 ft.

Affiliation: InTV, switching to Pax Net on Aug. 31

COMBOS

KRWQ(FM), KMED(AM), KZZE(FM) and KKJJ(FM) Medford, Ore.

Price: \$12.5 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 130 FMs and 68 AM.

Sellers: KRWQ: Hill Radio Inc., Gold Hill, Ore. (Duane E. Hill, president); KMED: Crater Broadcasting Co., Medford (Duane Hill, president); KZZE: Pro Promotions Inc., Eagle Point (Sherry Hill, president); KKJJ: Ashland Broadcasting LLC, Ashland (Sherry Hill, managing partner); no other broadcast interests

Facilities: KRWQ: 100.2 mhz, 30 kw, ant. 970 ft.; KMED: 1440 khz, 5 kw

day, 1 kw night; KZZE: 106.3 mhz, 900 w, ant. 1,591 ft.; KKJJ: 107.5 mhz, 5.3 kw, ant. 1,420 ft.

Formats: KRWQ: contemporary country; KMED: MOR; KZZE: rock, AOR; KKJJ: bright AC

KLWN(AM)-KLZR(FM) Lawrence, Kan.

Price: \$3 million

Buyer: Zimmer Radio of Mid-Missouri Inc., Cape Girardeau, Mo. (Jerome R. Zimmer, president/25% owner); owns KTGR(AM)-KCMQ(FM) Columbia, KGIR(AM) and KZIM(AM) Cape Girardeau, KSIM(AM) Sikeston, KCLR-FM Boonville, KCGO(FM) Gordonville, KLSC-FM Fayette, KWOC(AM)-KKLR-FM and KJEZ(FM) Poplar Bluff and KWOS(AM)-KJMO(FM) Jefferson City, all Mo., and has TBA with KLIK(AM)-KTXV(FM) Jefferson City, Mo.; through ownership interests in various other entities, Zimmer family owns WCIL-AM-FM Carbondale, WJPF(AM)-WOOZ-FM Herrin and WXLN(FM) Carterville, all Ill., and KJMK-FM and KXDG-FM Webb City, KIXQ-FM and KSYN-FM Joplin, and KEZS-FM Cape Girardeau, all Mo., and is buying WUEZ(FM) Christopher, Ill. and KFAL (AM)-KKCA(FM) Fulton, Mo.

Seller: Lawrence Broadcasters Inc., Lawrence, Kan. (Henry Booth, CEO); no other broadcast interests

Facilities: AM: 1320 khz, 500 w day, 250 w night; FM: 105.9 mhz, 100 kw, ant. 771 ft.

Formats: AM: AC, news, talk; FM: alternative

Broker: Media Services Group Inc.

WOYL(AM)-WRJS(FM) Oil City, Pa.

Price: \$855,000

Buyer: Thomas J. Sauber, Titusville, Pa.; owns WAQM(FM) Cambridge Springs, Pa.

Seller: Fidelity Communications Inc., Weston, Mass. (Kenneth C. Spitzer, president); no other broadcast interests

Facilities: AM: 1340 khz, 1 kw; FM: 98.5 mhz, 20 kw, ant. 299 ft.

Formats: AM: AC, talk; FM

Broker: Ray H. Rosenblum

WGZS(AM) Dothan and WIZB(FM) Abbeville, Ala.

Price: \$540,000

Buyer: Celebration Communications Co. Inc., Headland, Ala. (Joseph R. Copeland, chairman); no other broadcast interests

Seller: Genesis Radio Co. Inc., Midland, Ga. (Buford L. Hunt, president); no other broadcast interests

Facilities: AM: 700 khz, 1.6 kw; FM: 94.3 mhz, 3 kw, ant. 285 ft.

Formats: Both: religion

KTLS-AM-FM Holdenville/Ada, Okla.

Price: \$225,000

Buyer: Richard E. Witkovski, Dallas; owns/is buying KACO-FM Ardmore, KGOK-FM Pauls Valley and KICM-FM Healdton, all Okla., and KDSX(FM) Ferris, Tex.

Seller: Tyler Broadcasting Corp., Ada (Ty. A. Pyler, president); owns KKNG(FM) Ada

Facilities: AM: 1370 khz, 1 kw day, 360 w night; FM: 106.5 mhz, 4.5 kw, ant. 203 ft.

Formats: AM: oldies; FM: AC

The results are in

Sunrise Television Corp. closed a good first quarter with revenue of \$11.3 million, 34% higher than in the same period in 1997. Broadcast cash flow was up 37%, to \$3.9 million. Sunrise is a Hicks Muse company.

Paxson Communications Corp.'s revenue was up 67% in the first quarter, to \$31.7 million, with operating cash flow up a whopping 97%, to \$10.6 million.

Jacor Communications Inc. posted record revenue of \$142 million in the first quarter, up from \$88.8 million in the same period last year. Broadcast cash flow for the radio giant increased 61%, to \$34.7 million. Jacor is reportedly considering selling or merging its assets with another company, possibly Chancellor Media. With multiples at their peak, the company could go for about \$520 million.

Heftel Broadcasting Corp. also broke its own record in the first quarter, with net revenue up 36.1% from the same period last year, to \$31.3 million, and broadcast cash flow up 70.2%, to \$11.2 million. It was during first quarter 1997 that Heftel merged with Tichenor Media System. Using pro forma data (including Tichenor revenue to Jan. 1, 1997) net revenue still is up 13% from \$27.7 million in the first quarter of last year.

Metro Networks' first-quarter revenue was up 17%, to \$34.4 million, compared with first quarter 1997. Net income was \$1.5 million, the same as last year. Earnings per share stayed flat as well, at 9 cents.—Sara Brown

Brokers: Dave Garland Media Brokerage and George Moore & Associates

KVEL(AM)-KLCY(FM) Vernal, Utah

Price: \$10,000 for stock

Buyers: Steven L. and Sueann Evans, Vernal, Utah; no other broadcast interests

Sellers: James C. and Debra B. Davis, Vernal; no other broadcast interests

Facilities: AM: 920 khz, 4.5 kw day, 1 kw night; FM: 105.9 mhz, 3 kw, ant. 430 ft.

Formats: AM: sports, news, talk; FM: modern country

RADIO: FM

KSJL(FM) San Antonio, Tex.

Price: \$15 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president); owns/is buying 136 FMs, 80 AMs and 11 TVs

Seller: Inner City Broadcasting, New York (Pierre M. Sutton, chairman); owns WILB(AM)-WBLS(FM) New York and KVTO(AM)-KBLX(FM) and KVVN(AM) San Francisco

Facilities: 96.1 mhz, 99 kw, ant. 597 ft.

Format: Urban

Broker: Frank Boyle & Co.

CP for KXME(FM) Kaneohe, Hawaii

Price: \$1.8 million

Buyer: NPR Hawaii II LP, Kailua, Hawaii (Scott Fey, president); owns/is buying four FMs and one AM

Seller: Ho Nua Hou Inc., Kailua, Hawaii (Austin Vali, principal)

Facilities: 104.3 mhz, 73.5 kw, ant. 2,116 ft.

Formats: Dark

KKHR(FM) Anson, Tex.

Price: \$1.075 million

Buyer: Equicom, Inc., Austin (Dail L. Schult, president); owns/is buying 16 FMs and seven AMs

Seller: Powell Meredith Communications Co., Anson, Tex. (Scott Powell, principal); no other broadcast interests

Facilities: 98.1 mhz, 50 kw, ant. 292 ft.

Format: Spanish

WMVY(FM) Tisbury, Mass.

Price: \$1 million

Buyer: Aritaur Communications Inc., Pittsfield, Mass. (Joseph V. Gallagher, president/50% owner); owns/is buying WBEC-AM-FM Pittsfield, Mass. and WNGN(FM) Hoosick Falls, N.Y.

Seller: Broadcast Properties Inc., Vineyard Haven, Mass. (Jane K. Mauer, principal); no other broadcast interests

Facilities: 92.7 mhz, 3 kw, ant. 300 ft.

Format: Adult album alternative

KSFQ(FM) White Rock, N.M.

Price: \$985,000

Buyer: Vista Broadcasting LLC, Santa Fe, N.M. (Sal A. Jaramillo, president/owner); no other broadcast interests

Seller: Torjaq Radio Inc., Los Alamos, N.M. (Dean K. Burns, president); Burns owns KRSN(AM) Los Alamos, N.M.

Facilities: 101.1 mhz, 3 kw, ant. 53 ft.

Format: Hits of the 70s

KRIG-FM Nowata/Bartlesville, Okla.

Price: \$775,000

Buyer: KCD Enterprises Inc., Bartlesville (Kevin Potter, president); owns KWON(AM)-WYFM(FM) Bartlesville

Seller: KRIG Inc., Bartlesville (Bruce Campbell, president); no other broadcast interests

Facilities: 104.9 mhz, 3.5 kw, ant. 429 ft.

Format: 104.9 mhz, 15 kw, ant. 419 ft.

Broker: Whitley Media

KCDL(FM) Cordell, Okla.

Price: \$205,000

Buyer: Dove Media Inc., Bartlesville, Okla. (Homer H. Hillis Jr., president/51% owner); principals own KOMH(AM) Pawhuska and KRIG(FM) Nowata, Okla.

Seller: George Chambers, Tulsa, Okla.; has applied to build a new FM in Winters, Tex., and owns 50% of KHJM(FM) Taft and KBIX(AM) Muskogee, Okla., and KFBM(FM) Randsburg, Calif. **Facilities:** 99.3 mhz, 25 kw, ant. 210 ft. **Format:** Country

KTBJ(FM) Festus, Mo.

Price: \$100,000

Buyer: CSN International, Santa Ana, Calif. (Charles W. Smith, president); owns KTRX(FM) Tarkio, Mo.; WFGL(AM) Fitchburg, Mass.; WJCX(FM) Pittsfield, Maine; KRSS(FM) Chubbuck, Idaho, and KBLD(FM) Kennewick, Wash.

Seller: Golden Sound Broadcasting Inc., Festus, Mo. (David L. Steinhart, president); no other broadcast interests

Facilities: 89.3 mhz, 550 kw, ant. 121 ft.

Format: Dark

RADIO: AM

WASA(AM) and WWLG(AM) Baltimore

Price: \$1.1 million

Buyer: M-10 Broadcasting Inc., Lutherville, Md. (Nicholas B. Mangione Sr., president/51% owner); Mangione owns WCBM(AM) Baltimore

Seller: Legends Broadcasting LLC, Baltimore (Anthony S. Brandon, president). In various forms, the Brandon family owns/is buying nine FMs and five AMs.

Facilities: WASA: 1330 khz, 5 kw day, 500 w night; WWLG: 1360 khz, 5 kw

United Communications Corporation

Howard J. Brown, President

has agreed to sell the common stock of

Golden Empire Television Corporation

licensee of KHSL-TV serving Chico, California

to

Catamount Broadcast Group, LLC

Raymond J. Johns, President

The undersigned initiated this transaction and represented the seller.



Media Brokerage & Investment Banking

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

day, 1.7 kw night
Formats: WASA: big band; WWLG: MOR, big band, nostalgia

WADN(AM) Concord, Mass.

Price: \$550,000

Buyer: Money Matters Radio Inc., Medfield, Mass. (Susan Armstrong, president); no other broadcast interests

Seller: Assabet Communications Corp., Concord, Mass. (David L. Fishman, principal); no other broadcast interests

Facilities: 1120 khz, 5 kw day, 1 kw night

Format: Business

Broker: Bergner & Co.

KRWC(AM) Buffalo, Minn.

Price: \$300,000

Buyers: Joseph William and Vanessa H. Carlson, Buffalo, Minn.; no other broadcast interests

Sellers: Kurt and Jayne Weiche, Buffalo, Minn.; no other broadcast interests

Facilities: 1360 khz, 500 w

Format: Country

KITZ(AM) Silverdale, Wash.

Price: \$132,500

Buyer: Jamison White Productions Inc., Vancouver, Wash. (Jamison Q. White, president/owner); no other broadcast interests

Seller: Kitsap Broadcast Group Inc., Silverdale, Wash. (Donald R. Atkinson, principal); no other broadcast interests

Facilities: 1400 khz, 1 kw day, 890 w night

Format: Dark

KGAK(AM) Gallup, N.M.

Price: \$102,600

Buyer: KRJ Broadcasting Co., Farmington, N.M. (Jimmie D., Ruth M. and Kerwin D. Gober, owners); Jimmie D. Gober owns 33% of KNDN(AM) Farmington and KWK(FM) Aztec, N.M.; KRJ has applied to build a new FM in Durango, Colo.

Seller: Gallup Broadcasting Co., Gallup, N.M. (Jack B. Chapman, president); no other broadcast interests

Facilities: 1330 khz, 5 kw day, 1 kw night

Format: Country, Indian, news, talk

WKEX(AM) Blacksburg, Va.

Price: \$60,000

Buyer: Base Communications Inc., Blacksburg, Va. (Edward A. Baker, president/45% owner); in various forms the Baker family owns/is buying 17 FMs and 19 FMs and has applied to build seven new noncommercial FMs

Seller: Robert R. Smith Jr., Blacksburg, Va.; no other broadcast interests

Facilities: 1430 khz, 1 kw day, 62 w night

Format: Country, bluegrass, southern gospel

58.34% of KOHO(AM) Honolulu

Price: \$100,000

Buyer: DA KINE Broadcasting Corp., Carson City, Nev. (Ira Littman, president); no other broadcast interests

Sellers: The Hawaii Times Ltd. and Harumi Oshita, Honolulu; no other broadcast interests

Facilities: 1170 khz, 5 kw

Format: All dance music

WQMA(AM) Marks and WROX(AM) Clarksdale, both Miss.

Price: \$54,000

Buyer: Delta Radio Inc., Cleveland, Miss. (Larry G. Fuss, president/61% owner); owns WDSK(AM)-WDTL-FM Cleveland and WOHT(FM) Drew, Miss. and KZYQ(FM) Lake Willage, Ark.

Seller: CK Broadcasting Inc., Clarksdale, Miss. (Charles R. Kendall, president)

Facilities: WQMA: 1520 khz, 250 w;

WROX: 1450 khz, 1 kw

Formats: WQMA: Southern gospel;

WROX: news, talk, AC

—Compiled by Sara Brown

How much?

Communications lawyers and broadcast buyers and sellers can't wait for a pending rulemaking at the FCC that may eliminate the requirement to file station transfer and assignment contracts, including prices. In fact, several current applications don't include the price in their filings—most significantly the much anticipated Raycom/Malrite deal.

In the past, lawyers say, applications filed without a price either would have to be amended later or would have to be granted a waiver of the price disclosure requirement. Lawyers with applications without prices currently before the commission hope not to have to do either. At the very least, they hope to gain some time (until the rulemaking is complete) before having to divulge prices. With station prices peaking and clients concerned about privacy, lawyers expect to see more price-less applications on file in the coming year. —Sara Brown

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As personal income grows, so does listening

New Interep study shows affluent listeners on the rise

Radio

By John Merli, B&C correspondent

The number of Americans earning \$100,000 or more is reaching the 17 million level—or about 9% of the adult population of the U.S. Fortunately for radio, a higher percentage of affluent Americans than of the overall population listen. And there's more good news for radio advertisers seeking to reach this high-income group: The number of affluent listeners is growing, fueled by a booming economy and a "yet undaunted stock market," concludes a new study from Interep.

In the really affluent sector, the number of millionaire households more than doubled from 1992 to 1996, to nearly 5 million. Also helping the number of affluent consumers to grow is the fact that most so-called baby boomers (ages 34-52) now are into their peak earning years, and their "increased financial power has had economic repercussions on the entire nation," the study says.

But while 8.8% of wage earners live in households bringing in

\$100,000 or more, the percentage drops sharply at the \$150,000-plus level—to only 2%. The study's author, Interep's Michele Skettino, finds that as the scope of this affluent market grows, "marketing initiatives also must expand. Today's rich are a diverse new breed of consumer, and advertisers are scrambling to maximize their impact on this lucrative market segment," Skettino says that this type of change within a market "always creates a breeding ground for new business opportunities."

An estimated 88% of so-called affluents listen to radio in an average week—about 6% above the norm for all adults. On a daily basis, says Interep, 82% of affluents tune in, with the highest reach coming during AM drive (77%). Conversely, affluent consumers are not heavy users of television, with an average daily reach of only 73%, and a mere 41% during prime time. Radio formats that boast some of the highest concentrations of affluents include the nearly extinct classical, all-news, all-sports, news-talk and smooth jazz. After AM drive, the highest dayparts for advertisers seeking the affluent demo are afternoon drive (60%), weekends (55%)

and 10 a.m.-3 p.m. weekdays (42%), according to fall 1997 data from Simmons.

Affluent consumers are twice as likely to hold professional, managerial or top management jobs and have a college degree and three times as likely to hold a graduate degree. Seven of every 10 affluents are married, 75% own their own homes and 45% have children under 18. Affluents are heavily invested, and they spend more on luxury items than less affluent consumers. ■

RAB, sales trainer end relationship

In the end, it all came down to money.

The Radio Advertising Bureau has ended its four-year relationship with the Lytle Organization, the official administrator of RAB's radio sales training courses. RAB says that the nonprofit bureau and the private company had failed to reach satisfactory agreement on the "business aspects of the relationship, most significantly the issue of pricing."

RAB President Gary Fries says that increases in enrollment prices for the Lytle programs "were becoming a major concern." Fries adds that approving any agreement that did not give RAB a voice in pricing for RAB-sanctioned training programs was "simply not in the best interests of our members." At the heart of the pricing controversy was the Certified Radio Marketing Master (CRMM) program, which combined key elements of an existing RAB program and a Lytle course. RAB says that the CRMM program will be discontinued when this month's training is completed. In a few weeks, RAB will unveil its newest certification course, to be known as CRMC-2000.

—John Merli

Chancellor enters radio marketing

To better serve the needs of its major advertisers, Chancellor Media has created a new division to increase revenue from sales promotion activities among its 108 stations. The creation of the Chancellor Marketing Group comes as Chancellor announces the acquisition of Global Sales Development Inc., a consulting firm based in Richmond, Va., that will lead Chancellor's new marketing venture. Global's president and founder, Alison Glander, will head the new marketing group and become a senior vice president of Chancellor Media Corp.

"Promotion revenue represents a reservoir of untapped growth," says Chancellor Media COO James de Castro. "Chancellor Marketing Group will design and execute integrated marketing campaigns for these national [client] marketers, which will add incremental revenues to Chancellor's sales base." Chancellor and Global Sales already have marketed together in half a dozen major markets, generating about \$12 million in new revenue last year, the companies say.

Apart from its station group, earlier this year Chancellor launched a wholly owned syndication subsidiary, AMFM Radio Networks, which it says reaches some 60 million listeners weekly.

—John Merli

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The screenshot shows the homepage of the Broadcasting & Cable Online website. At the top, the logo "Broadcasting ONLINE & Cable" is displayed. Below the logo, there is a search bar and a sidebar with links to "Subscribers log in here", "TODAY'S UPDATE", "Online Daily", "Today's Job Bank", "Station Sales", "People", "Policy Briefing", "Industry Calendar", and "SUBSCRIBE". The main content area features "TODAY'S TOP STORIES" with a headline "Powell: Spectrum not scarce" and a summary of FCC Commissioner Michael Powell's statement. To the right, there is a "BREAKING NEWS" section with a headline "TOP OF THE NEWS" and a summary of Comedy Central's "South Park" winning a personal best 8.2 rating. Below this is a "TODAY'S JOB BANK" section with a "Select a Job" dropdown and a "Submit" button. At the bottom right, there is a "Stock Watch" section with the text "Get the latest stock information".

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May 18, 1998



Dennis Brack / Black Star

Fox chases the

Brit Hume knows that his move from ABC News to Fox News Channel last January may make it tougher to get good tables at better restaurants. But even though he's "not as visible" at Fox, he relishes the more-prominent role there. He's got his own daily show, *Special Report*, that aims to cover national politics like a newspaper covers sports. And he's part of what he believes is the future of TV news—24-hour-a-day cable networks dedicated to news and commentary. The broadcast network news operations, he says in this interview with BROADCASTING & CABLE's John Higgins and Donna Petrozzello, are "gradually dying as purveyors of hard news."

How does Fox News Channel intend to compete with the other TV news organizations?

The broadcast network news divisions are gradually dying as purveyors of hard news, and they are headed toward the day when they will no longer have enough audience to support their operations. Their evening newscasts, which were so widely circulated for so many years, are gradually ending, and they are facing the question of how they can keep those news operations alive.

When you think about those broadcast news operations and the way they're set up, they're very odd. The ratio of work done to work used is very low. Most of the work of the worldwide, far-flung news organization is not going to make the air that night or on any given night. So most people may be working toward something that someday may make air, but most days they're not. It's not like working for a daily newspaper, where you've got a great big news hole, or a wire service, where everything is used.

For the journalists, it's a formula for frustration. And what makes it most frustrating is that the quality of the work at all three of the broadcast news operations is really pretty high. So you have this very high-quality operation producing very little in the way of product. And it's not all that much fun.

The news audience is migrating to cable, and the cable audience for news is growing. There'll be plenty of room, in my view, for three cable news outlets,

and maybe even more. This is where the action is increasingly going to be.

The competition is going to be fierce. CNN had to absorb a lot of losses for a long time before it turned black. Fox will have to absorb losses for a time, although I don't think it will be anything like on the scale of what CNN endured. But the future of cable news is very bright.

How has Fox News Channel been doing?

We've been doing increasingly better. This is a news organization and 24-hour cable channel that was created from a standing start. Unlike NBC, which has the worldwide

resources of NBC News and a particularly strong domestic news operation to build on, Fox had essentially nothing to build on, and it was created in eight months' time. It was generally regarded as remarkable when it hit the air. And it has become steadily better.

We believe we are eligible to pick up the audience of the disaffected—those who are looking for news but whose sensibilities are continually assaulted when they watch the other news outlets.

But with affiliation fees, you guys have committed close to \$300 million right now.

Yes we have, but given the broad scale of things, that's not massive. There are several ways to look at this. You could look at the annual operating losses and say, "Oh my God, it's a hemorrhage." Or you can ask if you are building asset value. And I think the answer to that, unquestionably, is yes. When looked at in that respect, which is very much how Rupert Murdoch looks at things, we're doing fine.

Fox News Channel is here. It has 30 million viewers; it started with 17 million some 15 months ago. It has contracts that will take it to 40 million over the next year. You'll need to go some to find how long it took some of these other operations to get to 40 million households. Once you get to 40 million households, you begin to get serious revenue from advertising, and your operating losses begin to shrink to the point where they become pretty sustainable. And you balance it against the growth of the asset that you're creating—the news organization, its infrastructure, its equipment, studio, program lineup—and you realize you're at a point where it becomes a very good business proposition.

When people say news isn't balanced, don't they mean it's liberal?

That is the perception.

Have you struck a balance between conservative and liberal? Or are you just leaning to the right?

I don't think we're leaning that way. People will argue that, but I don't accept that. Let me give you an example: I started doing, as of mid-January, an hour show here every night at 6 p.m. called *Special Report*. It is the only show ever done in television, at this length, about Washington news and politics every day. Now, a lot of the show has been about the Clinton scandals, because that's been the news here. But one of the things that I have been very keen about since I started the show was that when this President had a success, you'd hear about it on this broadcast.

We're trying very hard to be fair. At the end of each show now we have a panel—and the main cast of that is Fred Barnes, a conservative; Mort Kondracke, centrist to liberal, and Moira Eliason, who I would argue is basically centrist. It's pretty balanced. And my role is to lead it and be kind of a neutral player.

I would argue that two centrists and a conservative isn't necessarily balanced.

Look at Mort Kondracke. He's sort of a centrist, but I think he's a liberal. And he's one of Newt Gingrich's harshest critics. Look at his position about what would happen if an impeachment inquiry were undertaken. He thinks all the dangers are for the Republicans. There's balance there.

The other thing is that they're not the only players. Other



news

players who frequently get worked in are Juan Williams, who is a certifiable liberal, and Ruth Coniff, who is the Washington editor of *The Progressive*.

I assume you're a conservative.

I certainly am, but I'm also a newsman.

What have MSNBC and CNN done in competitive response to you?

MSNBC has clearly put more graphical information on the screen, which is something that we started from day one and have done ever since. I think MSNBC got off to a disastrous start when it really wasn't covering news. It was a bunch of people sitting around a studio talking about who knows what. They've done a lot better, and they have become very

Our ratings soared, they quadrupled, while that was on the air. And that was the night of the President's State of the Union address. Now, what that tells you is that people are sitting at home, with remotes in their hands, scanning the channels for something new and interesting all the time.

We're in an atmosphere where the competition to be first is now more meaningfully intense than ever, because an audience will notice. They're looking. And if you get something nobody else has or get on the air with it first, you're going to grab the audience and hold them. There is going to be some of the purest head-to-head competition we've ever seen in news.

In putting together SPECIAL REPORT, what was your strategy?

We're counterprogramming 6 p.m. newscasts. Those news-



"We're in an atmosphere where the competition to be first is now more meaningfully intense than ever, because an audience will notice. They're looking. And if you get something nobody else has or get on the air with it first, you're going to grab the audience and hold them."

aggressive in their coverage of hard news.

The difference is that CNN, which has had the franchise of 24-hour news to itself for so many years, is unaccustomed to minute-to-minute competition. CNN's habits and institutions, which I know Rick Kaplan [President, CNN U.S.] is trying to change, are not terribly competitive.

There are things CNN can do because they have reach in some areas and more affiliates in a given community. And they sometimes can outmuscle you. But they're slow, surprisingly slow.

How so?

They get on the air late with stories. They're getting better about it, but they've been easy to beat on all kinds of stories. I can't go back through the list. They've been slow. They're strong, but they're slow.

Isn't that an inside game, like the old AP versus UPI competition? I mean, who cares?

When we're first on something, we're on the air first. On the night that schoolteacher in Oregon who'd had the affair with Monica Lewinsky came waltzing out of his house and held that news conference, we got it up on the satellite ahead of anyone else and had it on the air before anyone else.

casts, by and large, are local news. We're looking for people who are interested in the continuing struggle in Washington. When you break that audience down, in mass terms, there are not very many. In cable-audience terms, there are a hell of a lot.

Our belief was that if we could get that cable audience to watch us and think that if it's happening in Washington, it'll be happening on this broadcast, we'd be able to build a solid audience. That audience will not only sustain my show, it will deliver audience to the next hour's show and will also give Fox News Channel the reputation for being first in politics. We're not trying to do a political show for people who don't like politics. We're trying to do a political show for people who basically do like politics, but want it to be interesting.

What is your assessment of TV journalism right now?

It isn't what it was, and it isn't what it will be. We are in a time of major change and adjustment. The audience is splintered in a way that it was not years ago. For most of television news's existence, its audience would tend to grow. More and more people were buying TV sets every year, and programming choices were relatively few. So if you wanted to watch national news, you had basically three choices.

For a long time the networks didn't care about making

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*BIA Subscriber Study (H'97): mid-sized and emerging cable TV stores.
**Total Research Corp's Equi Trend Surveys, Jan./Feb. 1998.

money off news because they were making so much money from entertainment. News was kind of a fig leaf for them to use when they went before the Federal Communications Commission to get their owned-and-operated stations relicensed. That went on for a long time. As a result, those network news operations ran on an unbusinesslike basis, because it was okay if they were loss leaders to some extent. They still had large audiences, and they still brought in a lot of revenue, but they spent a hell of a lot of money. Those places were really wastefully run.

The beginning of the change came about 1980-81, when the networks changed hands and tough new businessmen came in to run them. After they restructured the newsroom, it turned out that network news could make money. And it does. It's going to be harder to make money in the future, and everybody knows this.

How did that change what's on the screen?

The competition is very fierce, and everybody's trying to figure out what works. MSNBC's philosophy is to ride the sexiest story of the day until the audience finally just gives up. They did that with Diana, Princess of Wales. That may end up being the way to go, but I hope not. They also do things that are really novel. One day last week they blew out everything to cover the taping of the last episode of *Seinfeld*. I mean, to me it was amazing, but that's what they did.

We are a more mainstream kind of product. People are increasingly looking for new places to get news, and they're finding them. There are times that we get hurt by the fact that our affiliate lineup is not as strong in news coverage as CNN's or even NBC's. But as we develop in our ability to just get the news covered, we'll have real assets in that department.

For example, on the night that Diana, Princess of Wales, died, we put [News Corp.'s] Sky News coverage on the air, and we got an hour's scoop on her actual death. So, being part of News Corp. at times is a real strength. And, of course, being part of News Corp. means we also have the opportunity to have our product circulated in other parts of the world where News Corp. has satellite properties. So that's what we're about. We're about being balanced and fair in a way that an audience can detect. We're about getting the news covered right, and we're about being interesting.

A criticism of SPECIAL REPORT is that there is less news footage than on other news shows, and more talking heads. Do you agree?

I would dispute that. Political broadcasts are typically low on tape.

That criticism also has been applied to the entire network?

Maybe, but in terms of cable networks, it compares pretty favorably. And how can you compare it with ABC and CBS? ABC and CBS are on all day long with soap operas and *Oprah*. I mean, by that standard, we're kicking the shit

out of them on reporting news and doing tape. They're really not in the game. The truth of the matter is that they have gold-plated worldwide news organizations and no air time for news.

How are you adapting to the smaller audience? Bigger job, smaller reach?

In all my years in broadcasting, I asked myself this question: Did I ever really experience the audience? And the answer is no. What you experience is what you do every day: You go out and you cover the news; you prepare it for broadcast; you put it on the air, and you watch it by yourself to see whether you are satisfied with it.

Meanwhile, this product may have been consumed by millions of people, but we can't feel that. If it's consumed by millions of people or by eight people, you don't know the difference. Now, it may be that over time it will be more difficult for me to get a table in a crowded restaurant, because I'm not as visible as I was, but that is not what you call a big deal.

What really does matter to you, ultimately, is the quality of the work itself. In other words: Is it fun? Is it news? Are you having to squeeze things down to packages way too small to really tell the story, and does it leave you frustrated for that reason? I want more people to watch *Special Report* and think it's good. But at the end of the day, what you experience every day is the work itself, and your own judgment of it and that of the people you care about. And that's true everywhere, no matter how big the audience is.

What else can we expect later this year?

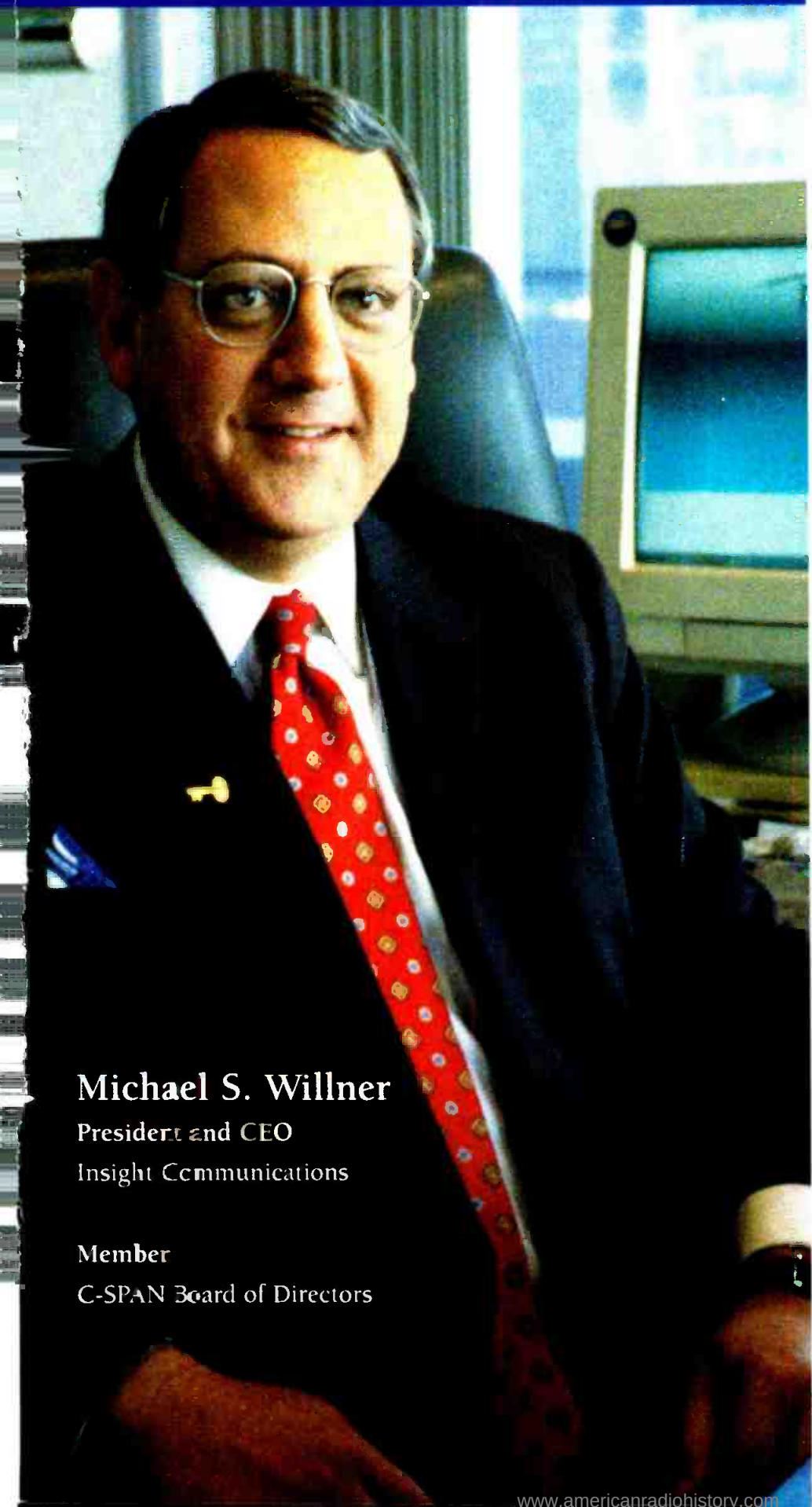
Obviously, as we get more deeply into the political season we'll be tracking the progress of the struggle for control of Congress more closely—day by day—and there'll be an awful lot of coverage of individual races and issues. And it will be, in my view, the place to turn to find out who had a good day in the never-ending struggle. And we will invent the coverage as we go.

The people who watch our program, by the way, have a rooting interest in politics. And I've never forgotten—in thinking about politics—something Red Smith, the famous sportswriter, said about sports and sportswriting. He said: People go to sports events to have fun, and they read about them in the paper to have fun again. If you root really strongly for a particular team, it's fun to watch the team win, and it's fun to read the papers the next day—to find out what everybody said about it, and to hear your favorite sportswriter's take on how they won the game. It's just fun. Now, politics is a sport of a kind. It's a serious sport, it's an important sport, and people's interest in it springs from far less frivolous roots than does your interest in sports. But there's some real similarity there. And I think we want to cater to the people with the rooting interest. We want to give them—not in any frivolous sense—a basis for watching us to find out what happened that day. ■

"The broadcast network news divisions are gradually dying as purveyors of hard news, and they are headed toward the day when they will no longer have enough audience to support their operations."



"In business, nothing is more important than your word."



Michael S. Willner
President and CEO
Insight Communications

Member
C-SPAN Board of Directors

"I decided I wanted to go into the cable business in 1973. My professors looked at me like I was from Mars. 'Why don't you go into real television?' they said. Vision Cable was a start-up in Fort Lee, New Jersey. We began to create local programming in an era that had no such thing. The studio was in the basement of a high-rise apartment building and every time someone flushed a toilet, you'd hear the 'psssh' going through the pipes."

"My partner, Sid Knafel, was Vision chairman at the time. More importantly, he became my mentor. His word is as good as his handshake is as good as his signature. In business, nothing is more important than your word. I think people in the industry know we may negotiate tough but straight, and once a deal is done, it's a done deal."

"I always had an interest in politics. As a kid, I rooted for whomever my parents were for. Now I know better and my mother has threatened to disown me for my voting record. I probably still have, in an attic somewhere, buttons from the Kennedy-Nixon campaign."

"Somewhere in *The Boston Globe* morgue there's a picture of me and a friend hanging out of a dorm window, holding a sheet painted with the demand, 'SDS off BU Campus.' They had organized a protest march to silence the ROTC program. It was my first of many arguments about the First Amendment."

"Cable has so much to be proud of. I often think of how powerful it was to beam some channels behind the Iron Curtain—channels which took a Communist system that was breaking and broke it down completely, not with guns but with ideas."

"C-SPAN is the most important conduit of ideas from Washington we have—ideas that are not filtered through the media. That is such an important access to our government. I love being a part of that."

"Beyond programming, this business is answering phones quickly, showing up for appointments on time, creating new services. It's marketing, selling advertising, creating local content. All those things together make me so excited about going to work every day."

C-SPAN

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Cablevision re-ups in Boston

Strikes 10-year deal in face of potential competition from RCN

By Price Colman

Cablevision Systems set a new benchmark for cable franchise agreements last week, striking a 10-year deal with the city of Boston that goes beyond the city's own stringent contract guidelines.

Cablevision will spend \$160 million over three years to replace a dual 450 megahertz network with a 750 megahertz hybrid fiber/coax system that Cablevision may boost to 860 megahertz. Initially, the new system will offer 108 channels, the same as the current system, but Cablevision will use the additional capacity on the HFC network to provide high-speed Internet access, digital cable and cable telephony.

In addition, Cablevision will provide free high-speed Internet access to every public school and every Boston Public Library branch in the city; contribute \$1 million to create a fund that will provide support, training, technology and services to connect schools, libraries, city buildings and community organizations to its network; provide \$1 million to the city for public, educational



Boston Mayor Thomas Menino (r) presses the flesh with Cablevision Systems Chairman Charles Dolan after the two signed a 10-year franchise agreement.

and governmental access support; provide free cable service to all Boston public schools and municipal buildings, and maintain a work force composed of at least 60% Boston residents, 30% minorities and 30% women.

In return, Cablevision received assurances from the city that any competitors granted a cable franchise in the city will have to abide by the city's stringent buildout and customer service standards. The contract may also give Cablevision a leg up in competing for other business that the city bids out.

City officials and educators hail the agreement. "This contract ensures that all of Boston will be wired for the future," says Mayor Thomas M. Menino. "This is a great moment for the people of Boston—when a company not only agrees to give us great service and new products but wants to go further and become a partner in building a bright future for our young people."

The increasingly competitive environment in Boston was a pivotal aspect of the franchise negotiations, says Sheila Mahony, Cablevision's senior vice president of communications and public affairs. RCN Corp., which already operates in Boston under an Open Video System license, is expected to apply for a cable franchise in the city.

"This city is the first major city in a situation where it's anticipated there will be two providers," says Mahony. "I think the city had to think through the role it was going to play. It didn't want to be in a position of arbitrating disputes. The city said this is the license we expect any competitor to sign. The standards are pretty high." ■

SBC deal cheers operators

If past is prologue, Ameritech's ambitious video plans could be scaled back

By John M. Higgins

Ed Whitacre could be up for sainthood in the cable industry if he keeps taking over telcos that are competing with MSOs.

The SBC Corp. chairman agreed last week to a \$56 billion deal to acquire Ameritech Corp., the telco with the most expansive video plans that has built systems in 50 Midwestern suburbs to go head-to-head with such players as Tele-Communications Inc., Cablevision Systems Corp., Comcast Corp. and US West Media Group. The deal has some cable operators privately cheering because of Whitacre's open distaste for telcos pushing into the video business.

Last year he scrapped SBC's own



video plays and most of those launched by Pacific Telesis when SBC took over that Baby Bell.

"Yeah, we're pretty happy here today," said an executive with one MSO facing competition from Ameritech.

When SBC acquired Pacific Telesis last year he took a \$500 million write-off on PacTel's video operations, shutting down huge builds in San Diego

and San Jose and putting its Los Angeles system up for sale at a likely loss.

Whitacre also shut down his own in-region video operation in Richardson, Tex., and sold off SBC's suburban Washington cable systems to Prime Cable, as well as PacTel's option on a Chicago system—also at what investment bankers believe was a loss.

He cut a deal in February to take over Southern New England Telephone Inc., which had been planning to wire its home state of Connecticut for cable. The future of that effort isn't clear because SBC hasn't completed the deal, but an executive with one MSO operating in Connecticut says that his company's executives haven't seen much new construction since the deal was announced.

Whitacre is vague about the future

Launching
June 29, 1998

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of Ameritech's cable systems if SBC succeeds. "It's a little early to draw a conclusion," Whitacre told securities analysts, explaining that the structure of building a cable system separate from Ameritech's telephone network is a different approach. "We're taking a close look at that."

Ameritech says it has secured 100,000

cable customers but has not disclosed penetration rates or its costs in any detail. Although chairman Richard Notebaret has claimed he's capturing up to 25% of all homes marketed, operators in Ameritech markets estimate that the actual penetration rate is 7%-10%.

At those levels, Ameritech has probably spent \$350 million-\$550 million

building the systems.

"We tend to be very focused on the present," says a spokesman for US West Media Group Inc., which faces Ameritech cable systems in Michigan and Ohio. "They currently have a very strong commitment to those markets. We cannot afford to take our eye off the ball."

Froggy goes a-courtin' cable

Henson, Hallmark Family channel co-venture will launch in Asia and Latin America

By Joe Schlosser

Kermit the Frog is getting his own cable network.

The Jim Henson Co. and Hallmark Entertainment are launching a 24-hour family-entertainment channel with the lovable Muppet character at its helm.

The Kermit Channel will debut in September as a pay-TV service in Asia and Latin America, and executives for the new channel are planning on leaping onto other continents soon. The programming will be a mixture of library and original Henson animated and live-action product alongside Hallmark films. The Kermit Channel will not be heading to the U.S. anytime



The Kermit Channel will debut outside the U.S. in September.

soon, because executives at The Jim Henson Co. are preparing for a domestic cable channel of their own.

But the announcement of the international pay-TV service is the first sign from Henson that it is getting ready to become a serious international and domestic TV distributor/producer.

Two months ago, when former Fox Kids Network head Margaret Loesch became president of Jim Henson TV Group Worldwide, the company hinted that it was going to become a major industry player.

"Our company is beginning a massive growth period right now," says Charles Rivkin, president and COO of the Jim Henson Group. "Clearly the hiring of Margaret Loesch should have

ZDTV logs on

Ziff Davis Inc. launched its computer-oriented cable network, ZDTV, and companion Website www.zdtv.com, with live, original programming May 11 from studios in San Francisco. At launch, ZDTV claimed less than a million subscribers, including a carriage deal with Harrow Communications.

ZDTV President Larry Wangberg is optimistic that the channel will "sign carriage agreements with operators reaching 25 million subscribers," and will be seen in "more than 6 million homes" by the end of second quarter 1998.

ZDTV announced a carriage agreement with TeleCommunications Inc. on an individual-system basis the day after its launch, and it has an agreement with TCI's Headend In the Sky (HITS) system for digital distribution.

Wangberg is pitching the channel to operators for either analog or digital distribution. "We think we can be most flexible and serve operators best that way," he says.

Wangberg and Ziff Davis are trying to sell the channel as a true interactive service that integrates cable programming with a real-time online component.

"We'll usher in a new era of TV and Internet convergence," says Ziff Davis Inc. Chairman and Eric Hippeau. ZDTV's initial advertisers include Barnes & Noble, Charles Schwab, Microsoft, Sprint and Web

Street Securities, among others.

Unlike networks that can stockpile original material, ZDTV faces the challenge of developing timely, original programming daily to fill a 24-hour slot. The channel launched on May 11 with six hours of original material that it looped to fill the full daypart.

Wangberg says TCI "has not made an equity investment in ZDTV" and that ZDTV has not made any "upfront payments for carriage" to operators. The channel is selling the typical two minutes per hour of local ad time and to date has sold spots on the cable network in tandem with the Website, although advertisers can buy either one separately, Wangberg says.

"The idea of paying operators up front for carriage really hasn't come up," says Wangberg. "Operators are more interested in having a long-term relationship with networks and in understanding what networks can do to help them build their core business and new businesses," such as helping operators sell links to their high-speed cable modems, he added.

"It is incumbent on us to do the best job possible at system level to help grow their businesses," Wangberg says. "I think because of the many benefits that we offer, we'll get more than our share of analog and digital rollouts."

—Donna Petrozzello

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been a signal of that. The international channels are an aspect of that—and, yes, we are actively pursuing opportunities for a domestic channel.”

Rivkin says the domestic channel is completely separate from the Kermit Channel and is not going to be a partnership with Hallmark.

As for the Kermit Channel, Loesch and Hallmark Entertainment Network President George Stein will oversee the channel. Loesch says she will handle the programming and promotional aspects of it, while Stein will handle the operations side from Kermit's Denver headquarters.

“George and I bring different skills to the table, but we will be working as a team,” Loesch says. “We do plan on hiring a GM to actually provide the day-to-day oversight so that George and I can be in a more senior advisory position.”

Loesch will likely assume a similar role at the soon-to-be launched domestic cable channel when it is officially unveiled.

Hallmark and Henson have teamed on numerous projects, including Hallmark's recent miniseries on NBC, *Merlin*. Rivkin says the plans for Kermit have been in the works for over a year now and that Henson executives were turned on to the idea after seeing the progress Hallmark has made with its all-movie international channel, Hallmark Entertainment Network. HEN is currently reaching about 6 million homes via 10 different feeds in 14 different languages. HEN's main concentration is in Asia and Latin America.

“HEN has done unbelievable work in those areas,” Rivkin says. “So we are hoping to leverage off of their fantastic infrastructure. It will be a very separate feed and separate channel, though. We are just looking to duplicate their success and hopefully take advantage of what [HEN] has done.”

In Asia, the Kermit Channel will launch in Thailand, Indonesia, Taiwan, Singapore, India and Hong Kong. In Latin America, the channel will be seen in Mexico, Brazil, Argentina and a number of other nations. Central Europe will likely be one of the next stops, sources say. Hallmark and Henson executives said only that they were in carriage negotiations in other parts of the world.

As for the programming side, Loesch says both sides are currently working on original programming properties for the channel. Kermit will launch with mainly library program-

ming, including such Muppet properties as *Muppet Babies*.

“We're still trying to hammer out the schedule,” Loesch says. “The channel is being positioned as a family channel,

not a kids channel. And we are cognizant that some of our product is committed in other territories, and we will only add those products as they become available.” ■

TCI cash flow flattens

Revenue up only slightly

By John M. Higgins

Tele-Communications Inc.'s recovery took at least a pause in the first quarter as cash flow went flat and revenues grew only modestly. The results underscore how much the company's prospects hinge on the success of its ambitious digital cable plans.

Cash flow in TCI's cable systems dipped slightly, to \$633 million, accounting for system acquisitions and sales. At the same time, revenue rose a modest 5%, to \$1.5 billion.

Some other operators are posting double-digit percentage increases—even MSOs that aren't coming off financial crises like the one TCI experienced during the first quarter last year. This is TCI's second consecutive quarter of weak revenue growth.

However, TCI President Leo Hindery, who took over a year ago to turn the stumbling company's operations around, says that cash flow will grow again for the rest of the year.

Part of the cash flow problem is marketing costs.

Last year, TCI slashed marketing spending in the wake of a disastrous slowdown in cash flow that alarmed investors. Pay-TV revenues particularly suffered. Now that the company is aggressively rolling out digital cable packages, marketing spending is climbing back up. That figure is now \$39 million, almost triple last year's spending. Programming cost increases also kicked in during January, but matching rate increases hit in June.

On the revenue side, having been burned by 13% rate hikes two years ago, TCI raised prices only moderately last summer—about 5%. That caution is being repeated next month. That's well below the industry-average 9.2% rate hike that other MSOs—particularly US

West Media Group Inc.—are implementing.

That's a problem. TCI put up great numbers last year because of cost reductions—marketing cuts, layoffs, shuttering of expensive side projects—but ultimately needs to crank up revenue to generate sustainable earnings growth.



Hindery says the cash should start flowing for the rest of the year.

Basic subscriber growth of a strong 115,000 subscribers during the quarter isn't enough to really push revenues or earnings.

Hindery said that he could easily get revenue growth by sharply boosting rates, but he refuses. “My agenda is not to raise revenues but to raise cash flow,” he said. Revenues will come later in the year from digital cable and cable modems. “I prefer to do that on [product] volume rather than rate,” Hindery concluded.

Initial digital cable numbers look strong. Since rolling out digital packages of new channels last December, TCI has signed up 275,000 customers, with 125,000 coming on in April. Hindery said that he expects to readily reach 800,000–1 million digital customers by year's end.

Digital cable is generating tremendous revenue and cash flow. Each new subscriber is contributing about \$23 in new revenue and \$14 in cash flow monthly. The cash-flow margin is around 60%. That's a huge addition to the \$37 in revenue and \$15 in cash flow that basic customers are currently generating—at a margin of just 40%. It's not clear, however, that those fat digital financial gains will hold up as the product gets past the earliest, most video-hungry adopters.

Cable modems are going more slowly. Hindery told analysts that sales of the @Home high-speed Internet service aren't as brisk as the company had anticipated. He said that TCI might have just 80,000 @Home customers by the end of the year, 10%-20% short of some analysts' expectations. ■

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MediaOne goes CableSoft in Florida

MSO will launch information-on-demand service; third deal in two weeks

By Price Colman

CableSoft Corp. plans to announce today (May 18) that MediaOne will launch CableSoft's local on-demand information service in its 250,000-subscriber Jacksonville, Fla., system in June.

News of the CableSoft/MediaOne deal comes two weeks after CableSoft announced that TCI's Atlantic division will launch CableSoft's 12-channel service in its Hartford, Conn., and Pittsburgh systems. Together those systems encompass about 270,000 subscribers. That launch will likely happen in the third quarter, a TCI spokesperson said.

CableSoft's deals with two of the U.S.'s largest MSOs isn't likely to raise eyebrows, particularly considering the content: local weather and traffic; local sports; local entertainment guides; local personals, classifieds and business listings; local school and community information.

Indeed, CableSoft's focus on delivering highly local content seems retro

"People are hungrier and hungrier for information. We're going to find different ways to get that to them."

**Sonia Khademi,
CableSoft president**

in the context of the dawning digital cable era. But CableSoft President Sonia Khademi is more focused on what works than what sounds cool.

"People are hungrier and hungrier for information," she says. "We're going to find different ways to get that to them. What we have found is most relevant is local information. ... People still interact with the TV in certain ways. The winning solution is for me to enhance what you're already doing. Then I have a better chance to drag you into the future instead of forcing the paradigm shift" from analog to digital.

Still, at a time when WebTV, WorldGate, Wink and other enhanced TV-type services—as well as high-speed data services like @Home and Road Runner—are garnering all the attention, CableSoft faces a tough sell to operators. That translates into an even tougher time making CableSoft's business model work.

But, Khademi says, CableSoft isn't really competing with those other services, and it brings something to the party for MSOs that the others don't: all the eyeballs in a given cable market.

"What I bring today is the scale," she says. "With one launch in Jacksonville, I have more subscribers connected to our services than @Home or Road Runner has."

CableSoft may lack the depth and breadth of the Internet and World Wide Web, but it has certain advantages, particularly for MSOs. Because it's delivered on the vertical blanking interval, it doesn't require precious bandwidth. For navigation, it uses an existing remote control, not a keyboard. And while the information CableSoft delivers can't match the variety of the 'Net, the local "news you can use" information featured on the 12-channel lineup may be a plus for local advertisers interested in highly targeted marketing.

TCI Atlantic is going to offer CableSoft on its digital tiers in Hartford and Pittsburgh. The advantage? "More local information, and we really believe that's what cable is all about, being local," says TCI spokesman David Capo. "We don't see this as being a magnet to pull more people into the [digital] product. We just see it as a further enhancement to the product."

CableSoft's software, which can be custom-tailored to meet specific cable system needs, is part of the package, but revenue from advertising and service directories is the primary source of CableSoft's revenue, which it shares with the MSO.

In the MediaOne/Jacksonville case, it's an even split, though that's likely to vary by deal. Once CableSoft has an agreement with a local system—minimum size 20,000 subscribers, says Khademi—its staff aggregates local information through deals with local newspapers, for classifieds, and

Fighting fire with Food

Renowned chef Emeril Lagasse will star in Food Network's two-part summer promotion designed to support firefighters around the country and encourage fire safety in home kitchens. Starting June 15, Lagasse kicks off the "Emeril Five-Alarm Firehouse Cook-Off," which asks men and women firefighters to submit their best recipes to Food Network. Lagasse will choose his four favorite entries and prepare the dishes on his top-rated prime time show,



Hot stuff from the Food Network

Emeril Live, in early September. Viewers will vote for the best of four via a toll-free call to the show. Lagasse will visit the firehouse that submits the winning recipe and prepare one of his favorite meals for the whole department.

In the second part of the promotion, Food will establish "Emeril's Family Safety Fund," which will support local firehouses through donations to the International Association of Fire Chiefs (IAFC). Food Network seeded the fund with a \$10,000 donation to the IAFC during the NCTA convention in Atlanta last week. Food Network President Erica Gruen says that the promotion provides "the right opportunity to reach out to Emeril's broad-based, passionate and loyal audience and a charitable platform for Emeril, a man who just loves to give back to his community."

—Donna Petrozzello

Yellow Pages providers, for directories. Local weather information comes from The Weather Channel and local sports from ESPN and other providers, services for which CableSoft pays the programmers. CableSoft staff also sells electronic billboard and banner advertising.

Time-sensitive information—weather, traffic and sports scores, for instance—is frequently updated and transferred via Internet from CableSoft's Burlington, Mass., headquarters

to the cable system headend.

Privately held CableSoft, founded in 1995, is backed primarily by Massachusetts venture capitalists and General Instrument, which owns less than a 10% stake. Although CableSoft uses GI, Scientific-Atlanta and Pioneer advanced analog set-tops to deliver its programming, it also can be delivered on digital set-tops using PersonalJava, HTML, Windows CE and Wink ICAP software platforms.

"If we go at it like gangbusters and try

to secure more markets ... we'll have to do a lot of hiring," says Khademi. "Then the break-even gets fuzzy. As we are today, we need seven systems the size of Jacksonville to break even."

CableSoft's contracts with TCI Atlantic and MediaOne/Jacksonville are for two years each with an option for a one-year extension. Khademi says CableSoft's plan is to focus on marketing the service to top-10 MSOs in hopes of reaching break-even as soon as possible. ■

HEADLINES

Nick claims Saturday supremacy

With only a week left in the season, Nickelodeon is claiming a victory on Saturday mornings against the broadcast networks, the first such win in its 19-year history. According to Nielsen Media Research data and Nickelodeon, Nick earned an average 4.1 rating/18 share for Sept. 22, 1997 through May 10, 1998, with kids ages 2-11. For the same period, Fox Kids ranked second with a 3.5 rating/16 share; ABC recorded a 3.4/16; The WB earned a 2.1/9; NBC earned a 1.1/5; CBS earned a 0.5/2, and UPN earned a 0.4/3. Nickelodeon also ranked first in total day Monday through Sunday ratings among basic cable networks for first quarter 1998 with a 1.5/4.6.

Films in black and white

Turner Classic Movies launches a tribute to independent African-American filmmakers in its special-event series *A Separate Cinema*, running Wednesday nights throughout July. Tom Karsch, TCM senior vice president and general manager, describes the series as "the most extensive and in-depth presentation in television history of early independent films made for African-American audiences." *A Separate Cinema* includes 29 films that range from the earliest surviving black film, "Within Our Gates," by filmmaker Oscar Micheaux, to "The Jackie Robinson Story," starring Jackie



Robinson, to films starring dancer Josephine Baker and baritone Paul Robeson. On July 22, the festival features crime and mystery films and on July 29, sports and musicals. "A Separate Cinema sheds light on an industry that was extraordinarily influential but today is largely forgotten," says Karsch. "The pioneers of the race film genre changed the course of the motion picture industry for African Americans and paved the way for their successors in independent film."

A full garden

Home & Garden Television is preparing to launch 800 hours of original new programming for the upcoming 1998-99 season beginning this October. HGTV's plans include 10 new series, seven slated for prime time, and 30 new hour specials, also tailored for prime time. The majority of new shows focus on home decorating, home improvement and showplace homes. HGTV senior VP of programming, Burton Jablin, says the network will also devote more hours to tours of celebrities' homes. *At Home with Kenny Loggins* and *Halloween Home* featuring a look inside Elvira's closets are two celebrity specials planned. Adding new programming in prime time may push some existing original prime time fare either into daytime slots or out of the rotation.

Shows of a Lifetime

Lifetime Television says it will spend \$200 million to produce three new original series and new episodes of its existing programs *New Attitudes* and *Intimate Portrait* for the 1998-99 season. Lifetime introduced three series, a slate of upcoming Lifetime original movies and announced the acquisition of off-net strips *Ellen*, *Chicago Hope* and *Party of Five* at the network's

May 12 upfront presentation. Lifetime is sinking \$160 million of its overall budget into the new series, *Any Day Now* starring Annie Potts and Lorraine Toussaint, *Maggie Day* and *Oh Baby*, which will debut this August. The off-net strips debut this summer. Lifetime President Doug McCormick also announced plans to debut a live, week-day morning show and to bring the home lifestyle show *Next Door with Katie Brown* to a midday, weekday time slot from its Saturday perch. McCormick also says Lifetime will premiere an original *Intimate Portrait* episode on Saturday night starting in third quarter and that the network has ordered 65 new episodes of its late-night *New Attitudes* series.

USA boosts production

USA Network will ramp up its production slate of original movies and has ordered 22 new episodes of its two Sunday night original series, *Pacific Blue* and *Silk Stalkings* for its 1998-99 season. USA Network Entertainment president Rod Perth announced the new slate of programs at USA's upfront presentation in New York on May 12. USA also will debut several original movies, including "The Jacqueline Susann Story," in which actress Michele Lee stars in a profile of the author. The movie will air in fourth quarter 1998. The network also will air "What Makes a Family," from a production team led by Barbra Streisand, a package of original movies based on novels by Mary Higgins Clark and a mini-series based on the life of the spy Mata Hari from Hallmark Entertainment. USA also plans to debut theatricals including "Casino," "The Usual Suspects" and "Sudden Death" this summer, says Perth.

—Donna Petrozello

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Healthy changes for AHN

By Donna Petrozzello

In its first programming overhaul in almost two years, America's Health Network is replacing some of its call-in advice shows with daily lifestyle programming and talk shows set to launch this month.

The magazine-format *High on Health* replaces two AHN call-in shows, one to a sports doctor and one to a dietitian. AHN will invite a live studio audience to participate for the first time, in *Women and Children First*, which replaces AHN's *Ask the OB/GYN* series.

AHN will add programming from The Health Channel, a service developed by the Baylor College of Medicine. AHN is also shifting its *Products for Healthier Living* on-air segment to its Website.

AHN chairman Webster Golinkin says the new programming reflects

demands from viewers to tailor shows about "how to lead a healthy lifestyle" and for more on women's health.

AHN also has unveiled a programming initiative with the American Cancer Society. Each month through April 1999, AHN will air two hours of original programming about cancer to be co-produced by the society. In return, ACS will lobby local cable MSOs to add AHN. AHN will donate 10 cents to ACS for each new subscriber the network gains within the year. Golinkin says AHN is prepared to donate \$1 million to ACS.

Meanwhile, Golinkin downplays a competitive threat from Discovery Networks. Discovery is looking to launch Discovery Health, a channel targeted for digital distribution, in place of Court TV if Discovery Communications goes ahead with a bid to purchase the ailing courtroom network.

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of May 4-10, ranked by cable rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Rnk	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Share
1	WWF War Zone	USA	Mon	10:00p	60	5.5	4.2	4,080	8.8
1	WWF Monday Night Raw	USA	Mon	8:57p	63	5.5	4.1	4,026	7.9
3	South Park	COM	Wed	10:00p	30	5.3	2.7	2,628	8.0
4	NBA: Charlotte vs. Chicago	TNT	Wed	7:58p	152	5.1	3.8	3,759	8.4
5	NBA: Chicago vs. Charlotte	TNT	Fri	7:58p	163	4.7	3.5	3,438	8.6
6	WCW Monday Nitro	TNT	Mon	8:00p	58	4.4	3.3	3,260	7.7
7	NBA: L.A. Lakers vs. Seattle	TNT	Mon	8:58p	158	4.2	3.1	3,067	6.6
8	NBA: N.Y. Knicks vs. Indiana	TNT	Tue	7:58p	154	4.1	3.1	2,992	6.6
9	NBA: L.A. Lakers vs. Seattle	TNT	Wed	10:30p	155	4.0	3.0	2,927	8.6
10	NBA: San Antonio vs. Utah	TNT	Tue	10:32p	150	3.9	2.9	2,868	8.3
10	NBA: San Antonio vs. Utah	TNT	Thu	10:43p	160	3.9	2.9	2,831	8.7
10	NBA: Seattle vs. L.A. Lakers	TNT	Fri	10:41p	146	3.9	2.9	2,824	8.4
13	NBA: N.Y. Knicks vs. Indiana	TNT	Thu	7:58p	165	3.8	2.9	2,817	6.1
14	Rugrats Mothers' Day	NICK	Sat	10:30a	30	3.6	2.6	2,594	12.2
15	Rugrats Mothers' Day	NICK	Wed	8:00p	30	3.5	2.6	2,576	6.1
16	Rugrats	NICK	Mon	7:30p	30	3.4	2.5	2,470	6.1
17	Rugrats	NICK	Thu	7:30p	30	3.2	2.4	2,338	6.0
17	Rugrats	NICK	Sun	10:00a	30	3.2	2.4	2,327	10.0
19	Rugrats	NICK	Wed	7:30p	30	3.1	2.3	2,279	5.8
19	Rugrats	NICK	Tue	7:30p	30	3.1	2.3	2,279	5.9
19	Rugrats	NICK	Sat	10:00a	30	3.1	2.3	2,274	10.9
22	Rugrats	NICK	Fri	7:30p	30	3.0	2.2	2,191	6.2
23	Angry Beavers	NICK	Sun	10:30a	30	2.9	2.2	2,146	9.2
23	NBA: Utah vs. San Antonio	TNT	Sun	8:58p	150	2.9	2.2	2,142	4.8
23	Angry Beavers	NICK	Sat	11:00a	30	2.9	2.1	2,079	9.8

Sources: Nielsen Media Research, Turner Research

Chyron snags DirecTV contract

Will install \$5 million in routers at new broadcast center

By Glen Dickson

Chyron Corp. has netted its biggest contract ever, a \$5 million deal by subsidiary Pro-Bel America to provide DirecTV with a large-scale digital routing system for its new Los Angeles Broadcast Center.

Under the deal, Pro-Bel will supply DirecTV with a serial digital routing matrix consisting of seven routers, the largest being a 448 x 448 unit that is expandable to 1,058 x 1,058. Pro-Bel will begin shipping routers to DirecTV at the end of June and plans to complete the project by early January.

Chyron President Ed Grebow says Pro-Bel snagged the DirecTV contract by teaming with UK automation supplier Drake Automation and systems integrator National Teleconsultants: "We've been working on it for over six months. For a long time, it looked like they were going to choose someone to provide the whole solution. But we convinced them that we make the best router and that we could use other companies to integrate it."

The mysterious "someone" Grebow is referring to is Sony, which was the major systems integrator and equipment supplier for DirecTV's existing facility in Castle Rock, Colo. While Dave Baylor, DirecTV executive vice president, says that DirecTV hasn't signed a contract with Drake and actually initiated its own contract with National Teleconsultants, he does confirm that Pro-Bel beat out Sony's bid.

Baylor says that Sony bid on the routing job and offered to "duplicate

what they did for us at Castle Rock." But he says that DirecTV's situation is very different today than five years ago, when he was the only employee with any significant broadcasting experience and was looking for a turnkey provider.

"We've built a pretty respectable broadcast engineering team that's capable of doing a real good assessment of the technologies that are out there and making a choice of mixing and matching the best available technology to meet our needs," Baylor says. "Sony has been, and will continue to be, good partners for us, and on their bid they were flexible about using other manufacturers' equipment. But of course they prefer to use a large amount of Sony equipment, and we didn't want to be constrained by that."

Baylor says that Sony is "still in contention" to provide individual pieces of the LABC, a server-based origination

facility scheduled to go on air in 1999.

DirecTV's evaluation of video routers was a lengthy process and included a round of testing in Los Angeles, where vendors brought in equipment and wired up sample broadcast systems. That allowed Baylor and his team to test manufacturers' claims about the functionality of interfaces.

Pro-Bel's router architecture was more compact than that of its competitors, says Baylor, and its routers had a lower power consumption. Another selling point was Pro-Bel's multiple audio channel capability, "which is important to us as we look forward to doing ATSC [video] and Dolby Digital audio."

While Baylor reiterates that he hasn't made a deal with Drake, he says he likes their automation software's ability to interface to a proprietary traffic system that DirecTV is creating. ■

WPIX making news with SX

Is the first New York station to adopt Sony format

By Glen Dickson

WPIX(TV), the Tribune Broadcasting station and WB affiliate in New York, has moved to Sony's Betacam SX digital tape format for its news acquisition and production.

The station, which began testing the MPEG-2, 4:2:2 format in 1997 in its digital satellite truck (B&C, Sept. 30, 1996), has spent some \$500,000 on Betacam SX gear. WPIX's Betacam SX purchase includes one DNW-7 camcorder, five DNW-9WS widescreen (4:3/16:9-switchable) camcorders, 10 hybrid recorders, four DNE-50 portable nonlinear editors and six DNE-700 nonlinear editors. Tribune is continuing to test Betacam SX at WGN-TV Chicago and



WPIX is using Sony 4:3/16:9-switchable Betacam SX camcorders to shoot news in the field.

WGNX(TV) Atlanta (B&C, Nov. 3, 1997).

WPIX is already on the air with the Betacam SX gear, shooting in the field with the SX camcorders and using the

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Technology

SX hybrid recorders and nonlinear editors to cut material and master it to analog Betacam SP tape, which remains its playback format.

"The cameras are fabulous," says Frank Geraty, WPIX's director of broadcast operations and engineering. "That's probably the greatest selling point. The video quality is exceptional, and we've had the ability to take their setup cards and match our field cameras to our studio cameras [Sony 500 and 550 series cameras] to create a consistent look to our show."

The one exception in the field is in WPIX's SNG truck, where the station is still using Betacam SP gear to shoot and edit material for microwave feeds until truck personnel have completed their SX training. WPIX also is waiting for Sony to deliver the second generation of its Digital Satellite Link, which is designed to transmit MPEG-2 feeds back to the station at faster than real time. The truck crew will continue to send back analog satellite feeds to record on Betacam until the

digital satellite unit is ready (the truck also has a Tiernan MPEG-2 4:2:0 satellite system, which it also currently uses).

Back at the station, WPIX is using the SX recorders and editors to perform its daily news edits. Each of WPIX's edit suites is equipped with a hybrid recorder. The hybrid recorders will continue to serve as a front end to WPIX's existing Betacam SP tape, which still is used to record incoming satellite feeds and edited packages and play them to air. "They can do nonlinear editing or conventional A/B or cuts-only editing using those machines as a loop back to our analog Betacam stuff," Geraty says.

In the future, the station plans to replace its Betacam SP decks with an MPEG-2 server, allowing it to maintain the same digital compression scheme from news acquisition to playout. "There are some things out there that are pretty exciting—but there's nothing that we're going to drop in as a solution in this capital year," Geraty says. ■

SGI revs up Magic Bus

Digital graphics provider embarks on DTV roadshow

By Glen Dickson

Silicon Graphics Inc. has hit the highway to show the latest digital graphics and server technology to broadcasters across the country.

SGI has rolled out two semi trucks, each called Magic Bus, and has outfitted them with digital equipment operating in working production environments. The trucks are being used to cover a seven-city tour that started in New York last week and will wrap up in Philadelphia on June 2.

The Magic Bus parked in front of CBS's broadcast center last Monday and then stopped at ABC headquarters on Tuesday. The next stop is the NBC Tower in Chicago today (Monday, May 18), followed by KGO-TV San Francisco on May 19; Fox and CBS in Los Angeles on May 21 and 22; WFAA-TV Dallas on May 26; CNN and Georgia Public Television in Atlanta on May 28 and 29, and WCAU(TV) Philadelphia on June 2.

"Our intention is that customers can come on and see technology at a much

more local level than at a trade show and see a real, live presentation of a solution that's important to them," says Andy Sheldon, SGI's manager of entertainment markets.

Sheldon says the tour gives SGI a chance to reinforce its NAB message before stations finish their budgets in early July. He adds that the Magic Buses also reach a wider audience than NAB, including lower-level graphic artists and finance personnel who don't make the trip to the Las Vegas convention.

The Magic Bus tour demonstrates an array of digital television solutions composed of SGI computer systems and third-party software and hardware. Solutions include weather graphics from AccuWeather; template graphics from Discreet Logic; 2-D paint and animation from Chyron; a video design suite from Jaleo; automated logging and browsing from Virage; news clip distribution from MCI, and a scalable networked server configuration that encompasses both the Tektronix Profile and SGI's Origin 2000 server. ■

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Cutting Edge

By Glen Dickson

San Francisco editing studio Philo Television has purchased a **Quantel** Editbox nonlinear online editing system as part of a \$1 million renovation of its plant. The facility, which already owns four Avid Media Composer nonlinear systems, will use the Quantel unit to post long-

format television shows, commercials, shorts and documentaries. "We love the flexibility of the Editbox," says Philo principal editor Evan Stewart. "Every new edit can be viewed as it's made, immediately. It saves us significant search and rendering time and offers unmatched creative and archiving capabilities."

Communications Specialties Inc. has introduced the Fibervision Serial Digital (SDI) video transmission system, a fiber-optic product that can transport ser-



Prince Charles and Snell & Wilcox Chairman David Youlton, along with the Alchemist Ph.C development team, on the occasion of Snell & Wilcox being presented with a 1998 Queen's Award for Technology.

ial digital signals at distances up to 2 km with no degradation. The Fibervision system, which is designed for broadcasting and video production applications, equalizes the SDI input and provides two re-clocked SDI outputs at the receiver with speeds up to 360 Mb/s. The system consists of a transmitter and receiver, each priced at \$995, and is designed for use with multimode optical fiber.

Snell & Wilcox has won Britain's Queen's Award for Technology for its production of the Alchemist Ph.C (Phase Correlation) Motion Compensated Standards Converter. The award was presented by Prince Charles of Wales on behalf of Queen Elizabeth in a ceremony at Snell & Wilcox headquarters in Hampshire, England. This is the company's sixth Queen's Award.



Philo Television has bought a new Quantel Editbox.

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THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Interactive video piracy charged

Interactive Channel takes WorldGate to court charging infringement

By Richard Tedesco

In an evolving legal battle between two interactive TV wannabes, the Interactive Channel and parent Source Media have charged WorldGate Communications with patent infringement of IC's nascent technology.

In an emerging market where companies have footholds, but little market share, the enabling technology is perhaps the most valuable asset in interactive TV. Interactive Channel claims in its federal suit filed in Delaware that some essential software patents relating to audio and video distribution via cable were violated by WorldGate.

Both companies seek to build subscription services that offer specialized, limited Internet access, and both emphasize TV-centric experiences for inexpensive access to online content via cable systems.

Tom Oliver, Interactive Channel president, is concerned that imminent MSO deals could be derailed unless IC demonstrates its intention—and capacity—to protect its patents. “We are now entering into contractual arrangements with affiliates, and they want some assurance that this intellectual property is protected,” Oliver says. “If you don’t prevent infringement, you lose the rights to your intellectual property.”

IC executives have been touting the launch of their service nationally in discussions with major MSOs for some time. To date, Marcus Communications and Cablevision Systems Corp. are the only MSOs in the IC camp.

Oliver claims that Source Media notified WorldGate of the perceived infringements by registered letter last fall after speaking to executives of the company months earlier. WorldGate did not respond to that letter, according to Oliver. WorldGate's recent commercial launch with Charter Communications

prompted the legal action, Oliver says.

WorldGate head Hal Krisbergh, who says that he learned about Source Media's infringement claims only last week, dismissed them as Interactive Channel using WorldGate's name to generate publicity.

Krisbergh claims that the patents under question date back to 1985 and deal primarily with frame-grabbing technology that WorldGate doesn't even use. Although Krisbergh says he hasn't actually examined the patents, he claims that they

not really relevant to WorldGate's low-cost Internet access service. “To argue somehow that this has something to do with what WorldGate's doing now is surprising,” Krisbergh says.

For its part, Interactive Channel vows to “vigorously defend” its Virtual Modem software in General Instrument and Scientific-Atlanta analog and digital set-top boxes. In addition to alleging WorldGate's direct infringement on its patents, IC claims that WorldGate induced others to violate the patents as well.

RelevantKnowledge Website Ratings

The following are the leading news and entertainment Websites as categorized by BROADCASTING & CABLE from the Relevant Knowledge April 1998 survey of Internet usage.

RelevantKnowledge currently maintains a PC user sample base of 11,000. April numbers were based on Internet usage data from 4,000 users with software downloaded to PCs in households, workplaces and schools. RelevantKnowledge estimates 57 million Web users in the U.S.

The survey's leading sites, AOL.com and MSN.com, are primarily content aggregation sites.

Rank	Site	Unique visitors
1.	AOL.com	19,324,000
2.	MSN.com	10,301,000
3.	ZDNet.com	5,994,000
4.	CNN.com	4,651,000
5.	Pathfinder.com	4,215,000
6.	MSNBC.com	3,972,000
7.	ESPN SportsZone	3,789,000
8.	Weather.com	3,688,000
9.	USAToday	2,989,000

10.	Disney.com	2,449,000
11.	Sony.com	2,399,000
12.	AudioNet.com	2,173,000
13.	ABCNews.com	2,052,000
14.	CNet.com	1,924,000
15.	CBS Sportsline	1,832,000
16.	WashingtonPost	1,814,000
17.	NYTimes.com	1,766,000
18.	CNN.com	1,753,000
19.	CNN.com	1,482,000
20.	ABC.com	1,419,000
21.	Pointcast.com	1,393,000
22.	CBS.com	1,386,000
23.	EOnline.com	1,332,000
24.	MTV.com	1,131,000
25.	TVGEN.com	1,107,000
26.	PBS.org	1,059,000
27.	News.com	1,031,000
28.	NASCAR.com	1,012,000
29.	NBC.com	1,012,000
30.	ComedyCentral	965,000

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED PRODUCTION

RADIO PRODUCER NEW YORK-BASED SESAME STREET SOUTH AFRICA PROJECT



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ing workshops; and provide the co-producer and CTW with critical evaluations and status reports.

You must have at least 5 years of radio experience and excellent diplomatic and management skills. Sensitivity to multiculturalism is very important, and fluency in indigenous South African languages and dialects is a plus. Some travel is necessary.

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Sesame Street Muppets © Henson

TELEVISION

HELP WANTED OPERATION

Operations Assistant: Independent Sports Production Company is seeking a highly motivated individual who is interested in learning and working in the Operations department of our company located in NJ. Ideal candidate is a college grad with some TV experience, either through internship or employment. We are willing to train the right person. This is a very entry level freelance position with the possibility for advancement. Person must have computer experience, Mac a plus. Send resume via fax to 201-871-1656 attn: Operations Manager.

HELP WANTED MANAGEMENT

VICE PRESIDENT Planning & Development

Growing broadcast group headquartered in southeast is seeking a hands-on, strategic thinker to research and implement company expansion into digital, electronic commerce and other communications-related business.

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General Manager - Television. The opportunity for a leader who values relationships and is technology literate to work at a station that has stable ownership and is debt free. FOX KJTV34 and KUPT UPN22 in Lubbock, Texas, is looking for someone with a strong sales background: experienced as a FOX station GM or FOX station GSM a plus. Looking for a person to make a commitment for the long run and enjoy living in a friendly university town. Our facilities rival major market stations and our compensation is excellent. Send resume ASAP to: RAMAR Communications, Inc., PO Box 53583, Lubbock, Texas 79453 or Fax to 806-799-1190. EOE.

Dynamic growth oriented organization seeks a hands on General Manager to take us into the new millennium. Three to five years previous management experience needed. Working knowledge of computers, spreadsheet, accounting and WP. Excellent verbal and written skills needed. To apply send resume, cover letter to GMBC Search Committee, Denver Community Television, 2900 Welton St., Suite 300, Denver, CO. 80205. Application must be postmarked by 5/31/98. No phone calls. DCTV is an EEO employer.

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BA/BS degree & previous TV exp. preferred. Must possess excellent phone manners, interpersonal & communication skills, be extremely organized, pay strict attention to detail, & have the ability to work well under pressure & tight deadlines. Knowledge of MS Word, Excel, Powerpoint, Ad Value Network, & AS400/Enterprise system is required. Must type 45 wpm (typing tests will be given to finalists). Candidate must be a self-directed, highly organized & detail oriented individual who can function well in a confidential, fast-paced environment.

As Southern California's #1 station, NBC4 offers a competitive compensation package & an exciting, culturally diverse work environment. Please mail resume to: NBC4, Attn: Workforce Diversity, Dept. SAC/BCC, 3000 W. Alameda Avenue, Burbank, CA 91523.



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The Military Channel. Traffic Manager. Join our network and help establish our traffic department. Must have at least 3-5 years experience in traffic and proven supervisory skills. Billing experience a plus. Send resume and salary requirements. The Military Channel, 300 Distillery Commons, Louisville, KY, 40206

Sales Manager. WWAZ-TV needs person experienced in television sales management. UPN/WB affiliate. Great opportunity with rapid growth probable. Degree in marketing or sales and advertising preferred. All replies confidential. Send resume to Conrad Cagle, WWAZ-TV, Box 3848, Evansville, IN 47736. EOE.

National Sales Manager: Paramount Stations Group is looking for a NSM to join UPN43, it's latest acquisition in Oklahoma City. Responsible for working closely with the office of the national rep firm to maximize sales efforts. Looking for experience as a national rep or as an NSM. Knowledgeable in inventory and pricing management. Assist in the forecasting and budget process, set sales goals, positioning rate structure. Resumes to UPN43, NSM, 11901 N. Eastern Avenue, Oklahoma City, OK 73131. No phone calls, please. PSG is an Equal Opportunity Employer.

Local Account Executive, UPN affiliate, KUTP-TV, Phoenix, AZ. Minimum of 2 years television advertising sales experience. Strong knowledge and use of both quantitative and qualitative research (Scarborough). Must be creative and an excellent presenter. Sports presentation/sales experience is very helpful. Please send resume, cover letter and references to Mitch Nye, LSM, KUTP-TV, 4630 S. 33rd St., Phoenix, AZ 85040. No phone calls.

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

General Sales Manager. WMC-TV, an NBC affiliate in Memphis, TN and the Mid-South's pre-eminent television station is looking for an experienced, dynamic leader for its Sales Department. We need someone who is energized, motivated and creative. Must have wide experience in creative marketing, new business development and local sales promotion. General sales management experience is preferred, but will consider large market LSM with proven track record. We are an Equal Opportunity Employer and qualified minorities and females are encouraged to apply. Mail your resume to General Manager, WMC-TV, 1960 Union Avenue, Memphis, TN 38104, or fax it to 901-726-0720. No phone calls please. We are a Raycom Media Station.

General Sales Manager. KTVD-TV UPN20, Denver, is seeking aggressive, experienced broadcast sales leader for the position of General Sales Manager. Candidate must be a good communicator and leader with proven ability to manage dynamic sales and marketing resources. Proficient in inventory control and pricing. Minimum 5 years television sales management experience necessary. Excellent benefits. Send resume to: Personnel, 11203 E. Peakview Avenue, PO Box 6522, Englewood, CO 80115-6522, or fax resume to 303-790-4633. No phone calls. EOE M/F.

HELP WANTED MARKETING

Market Development Consultant. TV station sales dept. seeking creative individual with strong marketing skills to develop new revenue streams. Must have experience in promotion, marketing & sales in related field. Broadcast sales experience and internet experience preferred. Send resume to Director of Market Development, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. KMSP is an Equal Opportunity Employer.

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For immediate consideration, please reply to Box #01377. EOE.

TV Transmitter Supervisor/Maintenance Tech. WBAL-TV Baltimore MD (Hearst-Argyle TV Inc.) is looking for a sharp, experienced technician with extensive RF experience to join our staff. An ideal candidate has at least 5 years maintenance/construction experience with high-power VHF/UHF transmitter/antenna systems plus some studio maintenance experience. A solid knowledge of RF, analog, digital and AC power is a must. Additionally, you should be well versed in FCC Technical Rules and possess good organizational skills. Digital TV is a year away, so you should be familiar with DTV/RF and transmission technology as well. For consideration, send your resume to: Hank Volpe, Director of Engineering, WBAL Division, Hearst-Argyle TV Inc., 3800 Hooper Avenue, Baltimore, MD 21211. No phone calls please. EOE.

Chief Engineer. Successful candidate must be well versed with News operation and support, capital budgets and all broadcast engineering practices. Hands-on experience with studio operations and UHF transmitters required. Should be a "quick thinker," "quick mover," who has the ability to get things done on time and within budget. If you are a trainer and a mentor, send cover letter, resume and salary history to Hugh Breslin, NBC 25, Dept. W, 13 East Washington Street, Hagerstown, MD 21740. Comprehensive benefit package, including 401(k) and section 125 plans. Drug screen required. EOE.

Bahakel Communications has immediate openings in several markets for a Chief Engineer. Successful candidates will have 3-5 years solid experience as a Chief or Assistant Chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulations, and computers. Ability to manage personnel and budget effectively a must. Send resumes and salary requirements to Brent Stephenson, Director of Engineering, Bahakel Communications, PO Box 32488, Charlotte, NC 28232. EOE.

HELP WANTED NEWS

Writers. Join the number one Spanish news team in large market. Applicant must possess superior writing skills in Spanish. Creative writer yet to the point. Fluent in Spanish and English. 4-8 years news experience. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. *Please no phone calls.* We are an Equal Opportunity Employer.

Weekend sports anchor/reporter. If you love scores and highlights, please move onto the next ad. I need a creative storyteller who anchors, shoots, and runs the live truck. You'll work harder than the competition but have twice the fun. Send a non-returnable VHS tape, resume and cover letter (yeah, you're gonna have to write something) to: Al Setka, News Director, WHO-TV, 1801 Grand Avenue, Des Moines, IA 50309. EOE.

Wanted: Writer/Producer. Philly's #1 station, WPVI-TV, an ABC owned station, has a spot for a promotion writer/producer who can generate new ideas and create compelling copy. If you've got the talent to get ahead, this position is for you. Early afternoon/evening shift. Experience writing news promotion a must; experience using an AVID and/or digital on-line edit suite a plus. Send letter, resume and non-returnable VHS or broadcast beta tape (no calls or faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131.

Videographer. WRDW-TV, Augusta's #1 news station, has opening for Videographer to shoot and edit video tape, as well as set up and shoot live remotes, for newscasts. Previous TV news experience a must. Resumes and tapes to: Judith M. Tredore, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. EOE.

Tape Librarian. Join the number one Spanish news team in large market. Applicant must be a self-starter and very organized. 2-4 years news experience. Fluent in Spanish and English. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. *Please no phone calls.* We are an Equal Opportunity Employer.

TV Assistant News Director/Assignment Manager: Need seasoned, competitive newsroom leader with strong writing and management skills to guide aggressive weekday coverage from story selection through final product oversight. Substantial broadcast news experience required. No beginners. No phone calls, faxes or e-mail. Send letter, resume and non-returnable videotape to: News Director, WVIR-TV, 503 East Market Street, Charlottesville, VA 22902. EOE.

Sports and News Photographer/Producer. WTVF, Nashville, TN. CBS affiliate. If you know sports and love news coverage, you may be the person for this position in a city where sports is "booming." Two years experience required along with a strong desire and the necessary skills to gather information, shoot, edit, and tell the story! Also responsible for producing a weekend half-hour sports show. Send a non-returnable tape and resume to Hope Hines, Sports Director, NewsChannel 5, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

Sports Reporter/Anchor. Young, aggressive network affiliate needs creative and self-motivated sport videojournalist/weekend sports anchor. Cover not only local college and high school sports, but also what regular folks are doing recreationally. Need to shoot, edit, write, report, and produce as well as anchor weekend 6 and 11 pm sports shows. Great chance for big market sports producer/videographer looking to break into reporting/anchoring or small market top dog looking to move up. Reply to Box 01378 EOE.

Sports Reporter - Part Time. WSOC-TV is looking for a Sports Reporter/Producer/Photographer. We are looking for that hungry sports enthusiast who wants to do it all in a big sports town. This is a part-time gig and a great way to get your foot in the door. If you're interested send tape and resume to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 Tryon Street, Charlotte, NC 28206. EOE M/F.

Sports Anchor/Reporter. Weekend Anchor and three days sports reporting for number one Spanish news team in large market. Successful candidate will have 2-4 years sports reporting and anchoring experience a plus. Applicant must also be fluent in Spanish and English, self-starter, strong writer/story teller and great live reports. Candidate must know all areas of all sports especially soccer. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

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Promotions Writer/Producer. Join the number one Spanish news team in large market. Looking for an aggressive writer/producer who can rock and roll. Here's your chance to produce compelling news, series, image and topical promotions. Hot copy-writing skills and an eye for creative visuals a must. Fluent in Spanish and English. 2-4 years news experience. AVID experience a plus. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

Producer. WRDW-TV, Augusta's #1 news station, has opening for Producer with solid news judgement and excellent writing skills. Applicant must be fast, flexible and always looking for good live shots; must work well with others and under pressure. Journalism degree preferred. Cover letter, resume and news philosophy to: Judith M. Tredore, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. EOE.

Producer. Join the number one Spanish news team in large market. Candidate must do more than stack a show. Someone who's organized, keeps cool under pressure, and works well with people in the news room. You'll also need good news judgement and possess superior writing skills. Fluent in Spanish and English. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

Producer. ABC25 WJXX in Jacksonville, Florida is in search of an experienced line producer to prepare format/run-down for assigned newscasts. Assign and review all news scripts for assigned newscasts. Produce or assist in the production of special projects outside of regularly assigned newscasts (e.g. election returns). Ensure that all additional production details are completed, including graphics, chyrons, etc. Provide Control Room supervision with regard to timing and content, and coordination and execution of live shots. Utilize Associate Producer personnel in efficient fashion to complete newscast material. Contribute daily, weekly, and long-range story ideas; communicate frequently with Assignment Desk. Prefer college degree in Journalism, Communications, or related field, and 1 year of experience producing television news, or an equivalent combination of education and broadcast experience. To apply, send tape, resume and cover letter to: Human Resources Director, ABC25 WJXX, 7025 A.C. Skinner Pkwy., Jacksonville, FL 32256. No phone calls. EOE/F/M.

Photographer. Talented, skilled, NPPA-style team player needed for an immediate opening. We have AVID, SX Sony, Beta, SNG. You need at least one year of experience. A college degree is preferred. Resume/tapes to: Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609.

News Anchor: For one of the hottest new TV stations in the country. Team leader and strong reporting credentials required. State-of-the-art equipment, solid journalists and great lifestyle in this Top-70 market. Send letter, resume, references and VHS tape to Box 01374 EOE.

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

News Promotion Director. Immediate opening for self-starter who will be responsible for on-air promotion of aggressive news department. Strong writing and production skills a must for our daily POP's, news topicals, series and image campaigns. Send resume and VHS tape to: Kevin Lynch, KXXV-TV, PO Box 2522, Waco, TX 76702-2522. EOE.

News Promotion Coordinator. Journal Broadcast Group ABC affiliate in Las Vegas seeking a News topical producer ready for their next challenge. We're moving to meters in October and need a strategic thinker who can target demographics, channel News department resources, and write and edit compelling spots to carry viewers through the day. You'll write and produce spots for an Emmy award-winning News team. You'll share in our future growth and success. You'll do it all in the fastest-growing city in America. If you're looking for a new promotion challenge, rush reel and resume to: Director of Creative Services, KTNV, 3355 S. Valley View Blvd., Las Vegas, NV 89102. EOE.

News Director. A small-market NBC news leader is seeking an experienced, hands-on News Director with on-air skills who can make appropriate, effective decisions. Must be able to hire, train, and manage people. We're looking for a community involved achiever who will take our news into the next millennium. Excellent fringe benefits package. Please send cover letter, including news philosophy and salary history, to Box 01376 EOE.

News Director: Dominant ABC affiliate seeks a creative, motivated leader to guide our news staff. Applicant should have at least one year's experience in newsroom management as news director, assistant news director, executive producer or assignment manager. We just converted to BETA, renovated our graphic look and are working to create a new set. If you're interested in leading a news department with newscasts consistently rated among the nation's top ten and to show your leadership and journalistic skills, send a tape and resume to: Jerry Condra, General Manager, KQTV, PO Box 8369, St. Joseph, MO 64508.

Meteorologist. WSOC-TV is in the market for that weather storyteller who understands technology and how to make it mean something to the viewer. If you love it when weather is the lead story, are a strong communicator who can do local local local, we want to hear from you. You must have an AMS seal and at least 3 years on-air experience. No beginners and no phone calls please. Send resume and tape to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Meteorologist. Join the number one Spanish news team in large market, where "Mother Nature" rules. Candidate must have a meteorologist degree and at least 2 years experience. NWA and AMS seals are a plus. Fluent in Spanish and English. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

Managing Editor - WTVF, Nashville, TN. Are you a highly motivated person who can develop reporters into a hard-charging, fire breathing news team? Supervise reporters and assignment editors. Three years experience as an aggressive news reporter, plus a college degree required. If you have great story ideas, love writing, and hate to lose, this is your job! Send a non-returnable tape and resume/news philosophy to News Director, NewsChannel 5, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

KATV, Channel 7, the top-rated Allbritton Communications Company ABC affiliate in Little Rock, Arkansas is seeking a field reporter. We are looking for an experienced broadcast journalist to join one of America's highest rated news operations. Must be a good writer, comfortable with live shots, professional appearance, and ability to handle deadline pressure. No beginners. Degree in journalism or related field. Send non-returnable tape and resume to Bob Steel, News Director, 401 Main Street or PO Box 77, Little Rock, Arkansas 72203. No phone calls. EOE-M/F.

Host/Field Producer. Thirteen/WNET has an exciting opportunity for a well-rounded person to write, host and producer field pieces relating to the NY arts scene. The right candidate will have field production and interviewing skills. Intimate knowledge of the NY metro area and interest in the arts required. Send resume and tape to: Joan Hershey, Thirteen/WNET, 356 W. 58th Street, New York, NY 10019. Visit our website: www.wnet.org EOE M/F/D/V. No agencies. No calls.

FOX News in the Naples/Fort Myers market seeks a Troubleshooter/Consumer Reporter. Must be FOXIFIED with two years experience. College degree preferred. Send non-returnable tape and resume to FOX WFTX-TV, Mark Pierce, Station Manager, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

Bureau Reporter/Photographer. WSOC-TV is looking for a multi-talented storyteller to run our Gastonia Bureau. This person is responsible for making contacts and generating story ideas from this area of our market. This person should be able to shoot and edit as well as deliver on-camera. If you can do the job please contact: Robin Whitmeyer, Executive Editor, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Assignment Editor. Join the number one Spanish news team in large market, working for a News Director who believes this position is the core of the department. We're looking for someone who's organized, keeps cool under pressure, hears what the scanner's saying and work well with people in the news room. You'll also need good news judgement and be a contributor of story ideas. Fluent in Spanish and English. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. *Please no phone calls.* We are an Equal Opportunity Employer.

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

Anchor/Reporter: WETM-TV, NBC affiliate for Elmira, NY has an opening for an Anchor/Reporter. Candidate will be responsible for co-anchoring and producing the Morning or Noon newscast, field reporting, and fill in other newscasts as needed. Requirements include college degree, 6 months newsroom experience, and prior newscast anchoring/producing experience. Send resume to: News Director, WETM-TV, PO Box 1207, Elmira, NY 14902. Smith TV of NY is an Equal Opportunity Employer.

HELP WANTED PROMOTION

Top WB affiliate WB38 WNOL-TV in New Orleans is looking for a Promotion Writer/Producer. Do you have a serious creative edge? We need a dynamo to write, produce and live the good life in New Orleans. Must possess a knack for teamwork, the eyes and ears to motivate viewers, and a "Mad Dog" winning attitude. Film and AVID experience a plus. Send resume, salary history and demo reel to A. Oliva, WNOL-TV, 1661 Canal Street, New Orleans, LA 70112. *No phone calls.* Interviewing at PROMAX with scheduled appointment. Deadline: June 26, 1998. EOE.

The Military Channel, Promotion Writer/Producer. Once in a career opportunity to help launch a national cable network. You'll bring the heroes, history and hardware of the military home to the viewers. You must handle multiple projects with tight deadlines and get a kick out of defining a national network's image as it grows. Submit reel and resume. The Military Channel, 300 Distillery Commons, Louisville, KY 40206

Promotion Writer/Producer - If you can handle rapid-fire deadlines, translate research into compelling promotional copy and take pride in production values, we want to see your reel!! We need an experienced pro who thrives on the pulse of a newsroom and is ready for a CBS O&O in the fourth largest market. Rush your resume and non-returnable reel to Lorraine Snebold, Creative Services Director, KYW-TV, 101 S. Independence Mall East, Phila, Pa. 19106 (no phone calls, please). EOE M/F ADA

Promotion Producer. WAAY-TV, Huntsville, Alabama. If you're an experienced producer who can juggle 10 projects at once and still keep your cool, we've got a great opportunity for you. Over the past year we've purchased 2 full-blown AVID's, a new graphics package, a new News Set, a decked-out Storm Chaser Van, and new PC's throughout the building. We're currently negotiating to buy all new Sony digital betacam and decks. Now all we need is a dynamic promotion producer to make all these new toys hum. Plus we have MAGID research that'll show you exactly how to write the copy to grab our half-million viewers. Please send resume and reel to WAAY-TV, Personnel Department, Attn: Rob Boenau, PO Box 2555, Huntsville, Alabama 35804. EOE.

ENTERTAIN A NEW CHALLENGE

The Game Show Network, a Sony Pictures Entertainment Company, has something for everyone, with 24-hour programming from the world's most popular game shows. We currently have this excellent opportunity for a motivated professional.

DIRECTOR OF ON-AIR PROMOTION

Our expanding national cable network is seeking a creative, hands-on individual to assist us in taking our on-air look and promotion to the next level. This is an excellent opportunity to promote groundbreaking programming and grow with us. The ideal candidate will be responsible for coordinating promos and graphic materials from our outside ad agency with our in-house team. Ability to write and produce compelling promos in addition to experience with Avid and on-line editing systems is essential. Knowledge of new media and interactive technologies is a plus.

An excellent salary and benefits package accompanies the opportunity to join an innovative entertainment leader. For immediate consideration, please send your resume, salary history and non-returnable tape to: **Sony Pictures Entertainment, Game Show Network, Attn: Bonnie Stone, 10202 W. Washington Blvd., Culver City, CA 90232.** An Equal Opportunity Employer. M/F/D/V



Promotion Producer. OK. May book almost over...time to get a great new job. NBC O&O looking for News Promotion Producer to continue building on our #1 rated late news. If you can write, produce and edit (linear and/or non-linear) with the best, I want to see your stuff! 1-2 years news promotion and editing experience preferred. Join an award winning creative staff, grow as a producer and have a ton of fun doing it! Rush resume and non-returnable reel to Rick Green, Creative Director, NBC4, PO Box 4, Columbus, Ohio 43216. No phone calls. Drug screening. EOE.

HELP WANTED RESEARCH

Research Director. WAVY-TV Sales Department looking for a *team player* and self-motivated individual. Requires undergraduate degree and knowledge in both quantitative and qualitative research. Experience with Nielsen preferred. Business development utilizing resources preferred. Station/agency experience a plus. Send resume to Dave Rogers, General Sales Manager, WAVY Broadcasting Inc., 300 Wavy Street, Portsmouth, VA 23704. *No phone calls.* Equal Opportunity Employer.

HELP WANTED CREATIVE SERVICES

Art Director and Paintbox/Graphic Designer. Two people will soon make their marks on the fastest growing television market in America. Journal Broadcast Group ABC affiliate in Las Vegas seeks an Art Director with the vision to push our look to its next level, and a graphic designer to help implement the vision. You'll work with great toys (Quantel paint and animation, IN-FINiT Max!, and digital editing) and with an amazing amount of creative freedom. AD candidates need 2 years of experience in television art and design, a proficiency in paintbox and desk-top publishing, and the proven ability to bring your creations to life. Graphic designer candidates should bring energy, innovation, and a willingness to learn. Rush reel and resume to: Director of Creative Services, KTNV, 3355 S. Valley View Blvd., Las Vegas, NV 89102. EOE.

ART DIRECTOR

KGO-TV is seeking a creative, dynamic, hands-on graphic design director to oversee all on-air, print, outdoor and interactive art direction. Will be responsible for managing five artists within the Creative Services Department. Applicants must have 3-5 years experience in a major market commercial broadcast station and must have extensive experience with Quantel and Mac-based design equipment. A design background along with the ability to create and maintain a clean, straightforward station image is a must. Advertising/promotion experience is a plus. Application deadline is May 29, 1998. Please send resume, cover letter, and videotape to:

KGO-TV/Personnel
900 Front Street
San Francisco, CA 94111
EOE

Flame Artist or Design Team- Exceptional Business Opportunity. Well-known NYC facility seeks exclusive association with broadcast designer(s). We have Flame, edit svc., office space & sales staff. You have talent, reputation & own clients. Exact nature of association is negotiable. This is a chance to DO IT YOUR WAY. Fax reply in strictest confidence to Company President 718-768-2668.

Art Director. Art Director to supervise our talented graphic design and electronic graphics staff in coordination of station design projects. Responsible for on-air station graphics with emphasis on news graphics and station image. Requires 3-5 years television graphic design experience and strong communication skills. Strongly prefer supervisory experience and knowledge of Macintosh and Quantel paint and animation software. Send resume to: Kathy Copeland, KGW, 1501 SW Jefferson, St., Portland, OR 97201. EOE M/F/D/V.

HELP WANTED PRODUCTION

Art Director. CBS affiliate, New York Times-owned station, WREG-TV News Channel 3 is looking for a graphics designer with 3 to 5 years experience in 2-D still design on Quantel Paintbox, Macintosh operating system 7.6.1 or higher. Candidate must possess good working knowledge of: Quantel Paintbox Express, Adobe Photoshop 4.0, Adobe After Effects Production Bundle 3.1. A plus if applicant has knowledge of Metacreat ons Infini-D 4.0, Electric Image Broadcast 2.8, Adobe Premiere 4.2, Adobe Illustrator 7.0, AVID Media Composer and Pinnacle Still Store. Experience preferred in electronic graphics for newscasts, promotions, public service announcements and special media projects production. Qualified applicants send resumes by May 22, 1998 to Becky Dan, Director of Creative Services, WREG-TV News Channel 3, 803 Channel 3 Drive, Memphis, Tennessee 38103. WREG-TV News Channel 3 is an Equal Opportunity Employer.

Assistant Design Director. The #1 FOX O&O is looking for a highly creative assistant design director to join our Emmy-winning Creative Services team. Candidate must have two years minimum broadcast design experience and 5 years in the graphic design field. Macintosh, Photoshop, Illustrator and 2-D animation required. Must have strong typographic skills and ability to work well and delegate to other designers. Liberty and 3-D experience a definite plus! If you're up for the challenge of creating on-air and print design for news, sports and entertainment, send your reel, print sample and resume to Human Resources, WAGA-TV, 1551 Briarcliff Road, Atlanta, GA 30306.

Creative Services Producer. KSDK-TV, St. Louis #1 NBC affiliate is looking for a Top writer/producer. If you're self-motivated, have strong writing and conceptual skills and have been in the business for at least five years, show us what you've got. Send tape and resume to: KSDK-TV, Human Resources Administrator, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

Graphics. Join the number one Spanish news team in large market. Applicant must be on the cutting edge, willing to create not copy. Experienced with Adobe Photoshop, 3-D Studio, ACCU-Weather Ultra 32, Chyron: iNFiNiT! and Mac, and Pinnacle Still Store. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. Please no phone calls. We are an Equal Opportunity Employer.

Television/Paint Box Designer KMAX-TV/Sacramento, a fast growing UPN network affiliate in the 20th largest market, has an excellent opportunity for a high energy, creative, cutting edge paint box designer to oversee on-air news graphics. 3 years experience required. Must be proficient in Video Designer Paint Box, Chyron iNFiNiT! and Macintosh Photoshop. Must possess a strong design/typography sense for news graphics, promotion and special projects. Experience with SGI, Unix, 3D Animation software is a plus. If you think outside of the box in this highly competitive news market, send resume/work on tape to KMAX-TV, Attn: Personnel CW 5-1, 500 Media Place, Sacramento, CA 95815. No phone calls. EOE.

Art Director. Looking for a savvy, hands-on art director with 3-5 years experience in a major market. Must be willing to work with talented designers at the #1 station in Chicago. We are MAC and Quantel friendly with HAL leading the pack. If you want to manage a top-notch group and challenge your design skills, send tape and resume to: Crystal Androvett, Creative Services Director, WLS-TV, 190 N. State Street, Chicago, IL 60601.

WDCN (PBS) in Nashville seeks a producer-director to create, develop and implement concepts for effective television communication. Direct creative activity of production team; coordinate activities with clients, other station departments and personnel; fulfill project-related administrative requirements. Respond to project related viewer requests/comments. Degree in mass communications with emphasis on television and/or video/film production or related field. Three years of increasingly responsible experience as a television producer and/or director involving studio, remote, field production and post production activities. \$35,621-\$39,191 annually, depending upon qualifications/experience. Letter/resume faxed to Personnel. WDCN 615-248-6120 by 6/1/98. AA/EOE.

Television Promotion Producer/AVID Editor. KCCI-TV in Des Moines has an opening for a full-time Promotion Producer/AVID Editor. Need someone highly-skilled on the AVID Media Composer 8000 w/3D DVE plus Photoshop and After Effects experience. HTML editing and Pagemill knowledge also a plus. Send resume and demo tape to: Mike Cunningham, Promotion Director, KCCI, 888 9th Street, Des Moines, IA 50309.

Production Manager. Knowledgeable manager needed to lead our television production staff. Responsible for scheduling, training, and supervising our Producer/Directors, Production Operators, Studio Crew, Suite Editors, and Production Photographers. Directing experience and good people skills are essential. Must possess initiative, strong organizational skills, and a college degree. Please send letter and resume to: Program Manager, WISH-TV, PO Box 7088, Indianapolis, IN 46207. No phone calls please. This is an immediate opening and position will be filled as soon as possible.

Production Assistants. Join the number one Spanish news team in large market. Excellent entry level opportunity into the field of television broadcast journalism. Applicant must be a self-starter and very organized. College degree a must. Fluent in Spanish and English. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. Please no phone calls. We are an Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence spring/summer 1998. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinite). Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1998. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1998. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED FINANCIAL & ACCOUNTING

MANAGER, FINANCE PRODUCTION

CNBC

is looking for an experienced professional to manage production and overhead costs of our Primetime shows and special events.

As you provide Executive Producers, management, and financial VP's with detailed show cost analyses, revenue projections, and profitability results, you will also develop annual operating and long range plans, identify risks and opportunities, plan new show budgets, and act as a liaison with News professionals regarding special events.

To qualify, you must have significant financial management experience and a background in supervision. An MBA or CPA is preferred. Strong analytical and interpersonal skills are required. Your PC proficiency should include Excel, Word, and PowerPoint. Knowledge of financial systems (Peoplesoft, Sharc, Pam, HPM) is helpful.

We offer a competitive salary and a comprehensive benefits package. Position is located in Fort Lee, New Jersey. For confidential consideration, please fax your resume to: 201-346-5814 or mail to: CNBC, Employee Relations-W.K., 2200 Fletcher Avenue, Fort Lee, NJ 07024. An Equal Opportunity Employer M/F/D/V. We regret we will only be able to respond to those applicants in whom we have an interest.



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Video Engineer

Working at this active UPN Cable Affiliate in Naples, Florida, you will be responsible for Sony 2, 5 and 7 series VTR and Beta, one-inch and DVC Pro deck repair and maintenance, control room and studio maintenance, video transmission quality control, mobile studio maintenance, and equipment planning. You must possess an Associate's degree in Electronics or related field, and 1+ year of experience in the operation, repair and maintenance of commercial insertion and video equipment. Familiarity with digital video recording and playback preferred and RF experience is helpful.

We offer a competitive compensation and benefits package. For consideration, please send your resume to: MediaOne, Attn: Human Resources, 301 Tower Road, Naples, FL 34113. Fax 941-793-9629. An Equal Opportunity Employer. Pre-employment drug testing required.

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HELP WANTED MARKETING

**DIRECTOR OF MARKETING
AND CREATIVE SERVICES**

NorthWest Cable News is a 24-hour regional news network which relies heavily on the resources and cooperation of the four A.H. Belo TV stations in the Pacific Northwest. Reporting directly to the President and General Manager, the Director of Marketing and Creative Services will be responsible for creating and implementing a comprehensive television marketing program, developing sales related promotions, partnering with Belo Broadcasting Stations for cross promotions, and overseeing commercial production.

Successful candidate will have a minimum 5 years of TV marketing experience, proven leadership skills, excellent written and oral skills, team player, strong creative skills, and ability to handle multiple projects.

To be a part of our team, send 2 copies of your resume and cover letter to:



NORTHWEST CABLE NEWS

Attn: HR Dept., #N98A14,
333 Dexter Ave. N., Seattle, WA 98109

EOE Employer-M/F/D/V

CREATIVE SERVICES

Art Director: Encore Media Group, the Nation's largest provider of premium movie networks has an opportunity for an experienced Art Director. You'll be responsible for the overall creative direction of trade and consumer print materials. Also, you'll assist with all national branding, advertising and sales promotion, collateral materials, trade show booth design and construction. If you have 5 years experience as an Art Director and proven experience at managing a design department with an ad agency, broadcast group or production entity, this is the opportunity you've been waiting for. We prefer experience in design of motion picture advertising, retail and direct mail. Send resume and salary history to Encore Media Group, #446, P.O. Box 4917, Englewood, CO 80111. Drug test required of successful candidate. EOE.

HELP WANTED SALES



SALES ADMINISTRATOR

RESPONSIBILITIES: Resolving contracts and invoice discrepancies for log posting. Entering sales orders into traffic system, as well as reviewing sales orders. Assisting in the management of sales inventory. Entering information into MSA system to create post analyses. Preparing EDI information for transfer of invoices to ad agencies. Overseeing and maintaining of set up table in traffic system. Assisting in all sales admin. functions, such as orders, revisions, makegoods.

EXPERIENCE: 1-3 years experience in cable ad sales as either a sales assistant or supervisor, traffic assistant or coordinator. Knowledge of Enterprise or any traffic system a plus. Good computer skills.

QUALIFICATIONS: Articulate, good communication skills, team player, organized.

SALARY: \$30,000 to \$35,000.

Please fax resume to 212-822-7096,
Attn: Human Resources

HELP WANTED PRODUCTION

Producers: Encore Media Group, located in the shadow of the Rocky Mountains at the state of the art National Digital Television Center, is looking for entertainment oriented promotion producers at the top of their game! We are one of the nation's largest providers of premium movie networks, and we're still growing. We need creative types with at least 3 years experience producing top-notch promos, short form and long form Interstitial segments. Our ideal candidates will possess outstanding experience writing and producing on-air promotions, proven studio and field productions skills, a keen eye for graphics, with superior skills in both a non-linear and linear digital edit suite. If you have a thorough knowledge of on-air promotion at a national television network, program provider or broadcast situation, this is the opportunity you've been waiting for. Send resume and non-returnable VHS demo reel to Encore Media Group, #337, 4100 E. Dry Creek Rd., Littleton, CO 80122. EOE.

ALLIED FIELDS

HELP WANTED TECHNICAL

AEI Music Network, the world's leading business music provider, is looking for a Manager of Broadcast Services. This person will oversee the day to day operation of satellite operations center. The manager's responsibility will include assuring the technical integrity of the network, handling on-going maintenance and making recommendations for system upgrades. The Manager must have knowledge of satellite transmissions, be adept with computer hardware and software development, and be customer oriented. Must be able to troubleshoot complex issues arising internally on-site, and at remote customer locations. Individual must have experience in managing a technical operation, working with non-technical people outside of the department and supervising a technical team. Please send or fax resume to AEI Music Network, Inc., HR-MGRBCST 900 East Pine Street, Seattle, WA 98122. Fax 206-329-9952. No phone calls please.

Experienced Satellite Truck Engineers. Must love to travel and have a clean driving record. Relocate to Youngstown, Ohio. Fax resume to 330-542-1020.

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Satellite Equipment and Television Transmitters bought and sold. Including HPA's, antenna's, UPS's, generators, exciters, plus much more. Megastar 702-386-2844.

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

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

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

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

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

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Color Classified Rates

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For the Record

<http://www.broadcastingcable.com>

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

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

OWNERSHIP CHANGES

Dismissed

Augusta, Ga. (BALH-970917EG)—Richard L. Rhoden, executor for WZNY(FM): voluntary AOL from George G. Weiss to Cumulus. *May 6*

Blackshear, Ga. (BAL-980302GH)—Christian Media Network Inc. for WGIA(AM): voluntary AOL from Christian Media Network Inc. to Soundwaves Broadcasting Co. *April 14*

Sargent, Neb. (BAPH-970701GG)—Sandhills Giant, Inc. for KNJP(FM): voluntary AOL, CP from Sandhills Giant Inc. to Three Eagles of Columbus Inc. *April 30*

Carnegie, Pa. (BTC-950324EA)—Hickling Broadcasting Corp. for WPLW(AM): involuntary TOC from Robert Hickling to Dolores Hickling. *April 28*

Granted

Anderson, Calif. (BTC-980325GE)—FM 103 Inc. for WANS(AM): involuntary TOC from N. Matthew Phillips, deceased to Jeannette S. Phillips, personal representative. *April 9*

Coachella, Calif. (BTC-980406GG)—Coachella Valley Broadcasting Co. for KCLB(AM): involuntary TOC from Grace Gorges to Enzo G. Provenza, conservator of the estate of Grace Gorges. *April 16*

Coachella, Calif. (BTCH-980406GH)—Coachella Valley Broadcasting Co. for KCLB-FM: involuntary TOC from Grace Gorges to

Enzo G. Provenza, conservator of the estate of Grace Gorges. *April 16*

Carnegie, Pa. (BTC-980417GQ)—Hickling Broadcasting Corp. for WPLW(AM): involuntary TOC from Robert Hickling, deceased, and Dolores M. Hickling, joint tenants, to Dolores M. Hickling. *April 29*

Homeland Park, S.C. (BTC-980325GG)—AM 1020 Inc. for WRIX(AM): involuntary TOC from N. Matthew Phillips, deceased, to Jeannette S. Phillips, personal representative. *April 9*

Honea Path, S.C. (BTCH-980325GF)—FM 103 Inc. for WRIX-FM: involuntary TOC from N. Matthew Phillips, deceased, to Jeannette S. Phillips, personal representative. *April 9*

Eastland, Tex. (BTC-980420EF)—W.D.S. Broadcasting for KEAS(AM): involuntary TOC from Wayne Darren Staggs, deceased, to Mr. Lynn D. Staggs, executor. *May 6*

Eastland Tex. (BTCH-980420EG)—WDS Broadcasting Co. for KEAS-FM: involuntary TOC from Wayne Darren Staggs, deceased, to Mr. Lynn D. Staggs, executor. *May 6*

NEW STATIONS

Dismissed

Springdale, Ark. (BPED-970828MN)—Positive Programming Foundation for noncommercial FM at 88.5 mhz. *April 24*

Spokane, Wash. (BPCT-960405XA)—The Kralowec Children's Family Trust for TV at ch. 34, 10 kw, ant. 357 m., Krell Hill. *April 2*

Spokane, Wash. (BPCT-960405XH)—Lemore Communications for TV at ch. 34, 5,000 kw, ant. 561 m., .96 km due N of KREM-TV tower, Krell Hill. *April 2*

Spokane, Wash. (BPCT-960405XP)—KM Communications Inc. for TV at ch. 34, 3,451 kw, ant. 255 m., .8 km ESE from intersection of Hazard and Dalton Roads. *April 2*

Spokane, Wash. (BPCT-960405XQ)—Ronald L. Ulloa for TV at ch. 34, 1,480 kw, ant.

356 m., Lookout Mountain. *April 2*

Antigo, Wis. (BPCT-960920KL)—The Kralowec Children's Family Trust for TV at ch. 36, 5,000 kw, ant. 160 m., 7 mi NE of city center. *April 2*

Antigo, Wis. (BPCT-960920LA)—Prime Broadcasting Company for TV at ch. 46, 5,000 kw, ant. 206 m., intersection of State Road H and Townline Road, 4.2 km S of Parrish, Wis. *April 2*

Antigo, Wis. (BPCT-960920LG)—Langlade County Educational TV Association Inc. for TV at ch. 46, 125 kw, ant. 112 m., Langlade County Sheriff's Dept. "Gresh" tower site. *April 2*

Antigo, Wis. (BPCT-970328KH)—Kenneth R. Simmons for TV at ch. 46, 3,200 kw, ant. 143 m., 3.3 km E of US Hwy 45 in Upham Township, Wis. *April 2*

Antigo, Wis. (BPCT-970331KH)—Media Properties Ltd. Partnership for TV at ch. 46, 5,000 kw, ant. 109 m., 4.72 km from Antigo. *April 2*

Jackson, Wyo. (BPCT-941107KI)—The Uhlman Co. for TV at ch. 11, 316 kw, ant. 323 m., on Snow King Mountain, 3.2 km SE of US 189 and Rte. 22, 1.5 km SSE of Jackson. *April 2*

Jackson, Wyo. (BPCT-950317KE)—M. Peter Iacobelli for TV at ch. 11, 316 kw, ant. 329 m., Snow King Mountain East, 1.3 km S of Jackson city limit. *April 2*

Jackson, Wyo. (BPCT-950320KF)—Grand Teton Television for TV at ch. 11, 316 kw, ant. 1,074 ft., Snow King Mountain, 2 km SSE of Jackson. *April 2*

Returned

Scottsdale, Ariz. (BPED-971117MR)—Christ Today Evangelistic Association for noncommercial FM at 89.9 mhz. *April 30*

La Junta, Calif. (BPED-971201MB)—The Colorado College for noncommercial FM at 89.9 mhz. *April 3*

Mountain Gate, Calif. (BP-971212AB)—Southern Oregon University for noncommercial AM at 1450 khz. *May 1*

Sisters, Ore. (BPED-970925MF)—Educational Media Foundation for noncommercial FM at 89.3 mhz. *April 27*

York, Pa. (BPED-980107MD)—American Family Association for noncommercial FM at 88.7 mhz. *April 16*

York, Pa. (BPED-980109MH)—Broadcasting for the Challenged for noncommercial FM at 88.7 mhz. *April 16*

York, Pa. (BPED-980109MO)—Family Stations Inc. for noncommercial FM at 88.7 mhz. *April 16*

York, Pa. (BPED-970827ME)—Spanish American Civic Association for noncommercial FM at 88.7 mhz. *April 16*

York, Pa. (BPED-980107MA)—York City Training Partnership Inc. for noncommercial FM at 88.7 mhz. *April 16*

Dripping Springs, Tex. (BPED-971219MB)—American Broadcasting Educa-

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,724
Commercial FM	5,591
Educational FM	1,961
Total Radio	12,276
VHF LPTV	559
UHF LPTV	1,515
Total LPTV	2,074
FM translators & boosters	2,928
VHF translators	2,248
UHF translators	2,752
Total Translators	7,928

Service	Total
Commercial VHF TV	558
Commercial UHF TV	651
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,576

CABLE

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

*Based on TV household universe of 98 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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tional Foundation for noncommercial FM at 91.9 mhz. *April 2*

Centennial, Wyo. (BPED-971212MA)—Educational Communications of Colorado Springs for noncommercial FM at 88.1 mhz. *April 6*

Filed

Girdwood, Alaska (980330MA)—Girdwood Community Club Inc. for noncommercial FM at 88.9 mhz. *April 9*

Globe, Ariz. (980408MC)—Life Teen Inc. for noncommercial FM at 91.9 mhz. *April 20*

Holbrook, Ariz. (980408MA)—American Family Association for noncommercial FM at 90.3 mhz. *April 20*

Lompoc, Calif. (980414MD)—Calvary Chapel of Lompoc for noncommercial FM at 88.1 mhz. *April 23*

Lompoc, Calif. (980416MA)—People of Action for noncommercial FM at 88.1 mhz. *April 24*

Los Angeles (BPCDT-980407KE)—KTLA Inc. for KTLA-TV: new digital television facility at ch. 31, 275 kw, ant. 954 m., Mt. Wilson Antenna Farm, Mt. Wilson, Calif. *April 24*

Sidney, Colo. (980415MB)—Broadcasting for the Challenged Inc. for noncommercial FM at 91.3 mhz. *April 23*

Pine Creek, Del. (980331MA)—Red Clay Consolidated School District for noncommercial FM at 88.1 mhz. *April 9*

Washington (BPCDT-980402KF)—NBC Subsidiary Inc. for WRC-TV: new digital television facility at ch. 48, 813 kw, ant. 242 m., 4001 Nebraska Ave. N.W., Washington. *April 24*

Atlanta (BPCDT-980414KE)—WAGA License Inc. for WAGA-TV: new digital television facility at ch. 27, 964 kw, ant. 332 m., 1551 Briarcliff Road N.E. *April 24*

Atlanta (BPCDT-980406KF)—WGNX Inc. for WGNX-TV: new digital television facility at ch. 19, 49 kw, ant. 329 m., 1800 Briarcliff Road N.E., Atlanta. *April 23*

Helen, Ga. (980414MA)—Toccoa Falls College for noncommercial FM at 89.9 mhz. *April 20*

Pocatello, Idaho (980410MB)—CSN International for noncommercial FM at 90.1 mhz. *April 20*

Pengree Grove, Ill. (980417MD)—Christian Educational Association for noncommercial FM at 88.5 mhz. *April 24*

Lowell, Ind. (980415MA)—Broadcasting for the Challenged Inc. for noncommercial FM at 89.1 mhz. *April 23*

Ooltic, Ind. (980413MA)—Good Samaritan Educational Radio Inc. for noncommercial FM at 90.3 mhz. *April 20*

Plymouth, Ind. (980414MB)—American Family Association for noncommercial FM at 89.3 mhz. *April 20*

Bettendorf, Iowa (980406MA)—Augustana College for noncommercial FM at 91.1 mhz. *April 17*

Creston, Iowa (980408MB)—American Family Association for noncommercial FM at 90.9 mhz. *April 20*

Emporia, Kan. (980406MB)—University of Kansas for noncommercial FM at 89.7 mhz. *April 20*

Frankfort, Ky. (980409MA)—American Family Association for noncommercial FM at 88.3 mhz. *April 20*

Benton Harbor, Mich. (980401MA)—American Family Association for noncommercial FM at 89.9 mhz. *April 9*

Cabool, Mo. (980406ME)—American Family Association for noncommercial FM at 89.9 mhz. *April 20*

Moberly, Mo. (980330MB)—American Family Association for noncommercial FM at 90.1 mhz. *April 9*

Lund, Nev. (980410MD)—Nevada Public Radio Corp. for noncommercial FM at 88.7 mhz. *April 20*

Eden, Ohio (980406MC)—Shofar Broadcasting Corp. for noncommercial FM at 88.7 mhz. *April 20*

Bend, Ore. (980327MA)—Pensacola Christian College Inc. for noncommercial FM at 90.5 mhz. *April 9*

Allentown, Pa. (BPCDT-980330KG)—Maranatha Broadcasting Co. Inc. for WFMZ-TV: new digital television facility at ch. 46, 50 kw, ant. 293 m. *April 10*

Mifflin, Pa. (980415MD)—Juniata Community Awareness Association for noncommercial FM at 88.5 mhz. *April 24*

Philadelphia (BPCDT-980402KE)—NBC Stations Management Inc. for WCAU-TV: new digital television facility at ch. 67, 759 kw, ant. 343 m., Domino Lane and Fowler St. *April 24*

Philadelphia (BPCDT-980408KE)—Westinghouse Electric Corp. for KYW-TV: new digital television facility at ch. 26, 770 kw, ant. 375 m., Culp St. and Domino Lane. *April 24*

Bryan, Tex. (980410MA)—Brazos Valley Council on Alcohol for noncommercial FM at 91.9 mhz. *April 20*

Mappsville, Va. (980331MB)—Miracle Temple of Faith Ministries for noncommercial FM at 90.1 mhz. *April 9*

Appleton, Wis. (980414MC)—Lawrence University of Wisconsin for noncommercial FM at 91.9 mhz. *April 20*

Laramie, Wyo. (980407MD)—American Family Association for noncommercial FM at 90.1 mhz. *April 20*

FACILITIES CHANGES

Dismissed

Casey, Ill. (BPH-970507IB)—Effingham Broadcasting Co. for WCBH(FM): change TL, ERP, ant. *April 21*

Cedar Rapids, Iowa (BMPCT-960723KG)—Paxson Communications Corp. for KPXR(TV): change ant. *April 29*

Murray, Ky. (BPH-960723IE)—WRUS Inc. for WFGE(FM): change ant. *April 13*

Returned

West Palm Beach, Fla. (BP-961122AB)—Fairbanks Communications Inc. for WJNA(AM): new experimental synchronous TL in Boynton Beach, Fla. *May 1*

Delhi Hills, Ohio (BMPED-980205IA)—Life Talk Broadcasting Association for WJYC(FM): change TL, ant. *April 2*

Bolton, Vt. (BPED-970729MA)—Christian

Ministries Inc. for WCMK(FM): change frequency, ERP. *May 4*

Rice Lake, Wis. (BPH-980430IH)—TKC Inc. for WJMC-FM: change ant. *May 6*

Filed/Accepted for filing

Florence, Ala. (BPCT-980410KH)—Florence Television LLC for WOWL-TV: change TL, ERP, ant. *April 24*

Black Canyon, Ariz. (BMP-980403AA)—KZPZ License Corp. for KUET(AM): change nighttime TL, ant. *April 17*

Springerville, Ariz. (9804011B)—Double Z Enterprises Inc. for KQAZ(FM): upgrade to C1. *April 21*

Helena, Ark. (9804031B)—Elijah Mondy Jr. for KJW-FM: change ERP, ant. *April 21*

Monticello, Ark. (9803311A)—Midway Broadcasting Co. for KHBW-FM: upgrade from channel 228A to 229C3. *April 10*

Fresno, Calif. (980408IC)—American Radio Systems License Corp. for KNAX(FM): change ant. *April 24*

Fresno, Calif. (980408ID)—American Radio Systems License Corp. for KSKS(FM): change TL, ant. *April 24*

Lancaster, Calif. (BMP-980410AA)—Antelope Broadcasting Co. for KAVL(AM): change daytime pattern. *April 21*

Placerville, Calif. (980408IA)—KZSA Broadcasting Inc. for KZSA(FM): change ERP, ant. *April 21*

Santa Maria, Calif. (BP-980413AC)—Bayliss Broadcasting Co. Inc. for KSMA(AM): change TL. *April 24*

Pueblo, Colo. (9804061B)—Pueblo Broadcasters Inc. for KYZX(FM): downgrade to 280C1. *April 17*

Guilford, Conn. (BPED-980407IG)—Monroe Board of Education for WGRS(FM): change ERP, ant. *April 17*

New London, Conn. (BP-980409AA)—Hall Communications Inc. for WWJY(AM): change ant. *April 21*

Arcadia, Fla. (9804071B)—Hall Communications Inc. for WWRZ(FM): change TL, ERP, ant. *April 21*

Delray Beach, Fla. (BP-980331AB)—Quality Broadcasting Corp. for WDBF(AM): modify night DA pattern, change ant. *April 24*

Marathon, Fla. (9801211Z)—The Great Marathon Radio Co. for WGMX(FM): change ant. *April 9*

Yankeetown, Fla. (980409IC)—Nature Coast Communications Corp. for new FM: change TL, ERP, ant. *April 21*

Alma, Ga. (9803301A)—Blueberry Broadcasting Co. Inc. for WAJO-FM: change ERP, ant. *April 10*

South Bend, Ind. (980408MD)—Interfaith Christian Union Inc. for WUBS(FM): change ERP, ant. *April 20*

Brandenburg, Ky. (980402IC)—Meade County Communications Inc. for WMMG-FM: change TL, ERP, ant. *April 21*

Prestonburg, Ky. (980407IC)—Ed Walters Broadcasting Inc. for WKKZ-FM: change from 288A to 287A. *April 17*

—Compiled by Sara Brown

Agent addendum

EDITOR: I am writing to you about your May 11 cover story, "The Give and the Take of TV News Agents."

I feel that Dan Trigoboff assumed a nearly impossible task in trying to sum up the complexities of the TV news agency business in four pages and did a good job.

The quotes of the participants in the article speak for themselves. However, it is naive to believe that all agents in this business do not perform career management functions. Sharyl Attkisson, who is not a client of our agency, has offered outstanding advice to young journalists.

My primary objection to this article is your condensing the essence of a business that has been built over a period of more than 35 years into six names on a chart. It should not have been part of this article. Your chart omits too many people.

The omission of Dan Rather as well as the dozens of other well-respected journalists on air and behind the camera is not reflective of our practice. The indication that a clientele of over 300 people is being represented by only three agents is a great disservice to our organization and its staff. Peter Goldberg, George Hiltzik, Nancy Kay, Steve Sadicario, Adam Leibner, Sherry Berman and Ezra Marcus round out a staff of outstanding agents and an organization of 25 people who take great pride in our daily operation.

My hope is that should you decide to run another article on TV news agents or one similar to it, that you consider it is the character of the individual people that defines their business.—*Richard Leibner, President, N.S. Bienstock Inc., New York*

Suicide coverage no surprise

EDITOR: Some are shocked and disturbed by Los Angeles TV stations broadcasting the recent suicide live (B&C, May 4). Although I am disturbed, unfortunately I am no longer shocked. Television in general, and L.A. stations in particular, have been inching closer and closer to such an eventuality for years. Someone gets a traffic ticket in Los Angeles and there is a helicopter live shot.

Unfortunately, some news executives have confused a few things. They have

confused the public's right to know with their own compulsion to tell. Sadly, it seems TV news ethics and judgment have not progressed at an equal pace with news delivery technology. Just because it is possible to cover something live with no journalistic editing does not mean that someone should.

But who is surprised? Universal proudly produces *Sally, Jerry Springer* and, through its USA Network, professional wrestling. In spite of his philanthropic position, Ted Turner also produces violence for entertainment in the form of wrestling. Fox specializes in showcasing death and destruction for fun. The WB, in good conscience, schedules *Dawson's Creek*, which portrays promiscuous underage sex—even adult/child sexual activity—as being romantic. Even the venerable CBS has flipped former chairman Bill Paley out of his grave by programming Howard Stern.

In this state of things, why should anyone be surprised that local television would go live with a man pointing a loaded gun to his head?

In their quest for ratings and personal career growth, many executives will air anything and point to the audience and its taste as the culprit. It's an easy dodge but one I don't buy. Many unfortunate people ingest substances that hurt them. Just as many will sell them the stuff.

This publication often bemoans the possibility of action on the part of our representative and elected government. I propose that the problem with our industry does not lie with possible future regulation. Our problem is that some in our industry leadership have no moral compass other than profits and ratings. As Pogo once said, "We have met the enemy, and he is us."—*Bob Gordon Jr., Gordon Television, Nashville*

Micro brouhaha

EDITOR: BROADCASTING & CABLE now acknowledges that there is a group of "disenfranchised" out there ("Editorials," April 27). Now that we agree that there are "disenfranchised," isn't it time to begin considering lots of proposals for how to promote opportunity? That is exactly what we're up to with the microstation petition, connecting classrooms, and proposals for improving access to communications.—*Elizabeth Rose, director, Office of Public Affairs, FCC, Washington*

EDITOR: While I abhor the thought of micro radio stations cluttering the dial, just as you do, your premise is screwed up. I have been a subscriber since 1957 and have followed any number of issues during the past 41 years. I clearly remember the brouhaha surrounding the proposal that AM spacing be changed from 10 khz to 9 khz. What I do not remember is proof that opponents correctly argued that the plan would introduce more interference. What they were afraid of was competition.

Only AM stations in the Americas (North, Central and South America and the Caribbean) use 10 khz spacing. Wonder of all wonders, the entire rest of the world uses 9 khz spacing. They have done it for years and do not have the interference problems you claim were proven to exist. I find it difficult to believe that the Americas are physically different from the other two-thirds of the world.

It's sad to see a well-intentioned editorial get so bent by using false information. There are a ton of other reasons (including lax FCC policy) to show that problems would exist with the so-called microbroadcasters. Just one example: Through a loophole, the FCC routinely licenses low-power translators to so-called religious broadcasters. Family Stations, based in Oakland, Calif., has hundreds of these on the air using valuable spectrum. The FCC has already shoe-horned in countless Class A-type FM stations on frequencies nominally assigned to Class B and C broadcasters.

Here in Los Angeles, which has many more AM stations than you have in Washington, RF interference is not a problem, unless [you're] parked next to the transmitter of a 50,000 watt station. And even if it were, spacing would make no difference. The only thing that would lower that interference is to move away from the transmitter. Manmade interference is the main problem.—

Joseph B. Martin, Los Angeles

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Datebook

THIS WEEK

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

May 18—**Silicon Graphics** Magic Bus Broadcast Tour featuring digital television solutions. NBC Tower, Chicago. Contact: Martha Smedberg, (650) 933-6988.

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

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

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

May 19—**Federal Communications Bar Association** Denver chapter dinner featuring FCC General Counsel Christopher Wright. Denver Marriott Tech Center, Denver. Contact: Paula Friedman, (202) 736-8640.

May 19—**Silicon Graphics** Magic Bus Broadcast Tour featuring digital television solutions. KGO, San Francisco. Contact: Martha Smedberg, (650) 933-6988.

May 20—**Silicon Graphics** Magic Bus Broadcast Tour featuring digital television solutions. Fox Television, Los Angeles. Contact: Martha Smedberg, (650) 933-6988.

May 21—**Federal Communications Bar Association** luncheon featuring FCC Commissioner Gloria Tristani. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 21—**Silicon Graphics** Magic Bus Broadcast Tour featuring digital television solutions. CBS Television, Los Angeles. Contact: Martha Smedberg, (650) 933-6988.

May 22-27—22nd annual **National Association of Black Owned Broadcasters** spring broadcast management conference. Renaissance Grand Beach Resort, St. Thomas, U.S. Virgin Islands. Contact: Cynthia Smith, (202) 463-8970.

MAY

May 27—**Federal Communications Bar Association** New York chapter luncheon featuring FCC Commissioner Michael Powell. CBS Headquarters, New York City. Contact: Paula Friedman, (202) 736-8640.

May 27-29—**North American National Broadcasters Association** Sixth International Broadcast News Workshop. CBC Broadcast Centre, Toronto. Contact: Paul Ferreira, (416) 598-9877.

May 30—**Radio-Television News Directors Association** spring training conference. Wyndham Garden Hotel-Buckhead, Atlanta. Contact: Rick Osmani, (202) 659-6510.

May 31-June 4—1998 **International Conference on Consumer Electronics**. LAX Marriott, Los Angeles. Contact: Diane Williams, (716) 392-3862.

JUNE

June 1-2—**New Jersey Broadcasters Association** annual Convention and Mid-Atlantic States Expo, presented in association with the **Maryland-Delaware-D.C. Broadcasters Association**. Atlantic City Hilton Casino Resort, Atlantic City. Contact: Phil Roberts, (888) 652-2366.

June 2-4—**International Conference on Consumer Electronics** technical conference. Los Angeles Airport Marriott, Los Angeles. Contact: Jim Richards, (802) 872-2800.

June 3-4—"European TV Sports," conference presented by **Kagan Seminars Inc.** Waldorf Hotel, London. Contact: Deborah Kramer, (408) 624-1536.

June 4—1998 **Radio-Mercury Awards**. Marriott Marquis Hotel, New York City. Contact: G. Hastings, (203) 862-8577.

June 4-5—**American Radio Manufacturers Association** 1998 spring equipment and technology expo. Harrah's Atlantic City Resort, Atlantic City. Contact: (609) 653-6130.

June 4-10—**International Children's Television Festival**, Bayerischer Rundfunk, Munich, Germany. Contact: David Kleeman, (847) 390-6499.

June 5-7—**Georgia Association of Broadcasters** annual convention. Hyatt Regency Hotel, Savannah, Ga. (770) 395-7200.

June 5-7—"Civic Journalism: On the Air," workshop sponsored by the **Radio-Television News Directors Foundation** and the **Pew Center for Civic Journalism**. Sheraton Austin Hotel, Austin, Tex. Contact: Kathleen Graham, (202) 467-5216.

June 7-9—**NIMA International** European conference. Excelsior Hotel, The Lido, Venice, Italy. Contact: (202) 289-6462.

June 7-10—9th annual Management Seminar for News Executives, presented by the **Radio-Television News Directors Association** and the **University of Missouri-Columbia School of Journalism**. University of Missouri-Columbia School of Journalism, Columbia, Mo. Contact: John Richardson, (573) 882-4201.

June 7-11—**SUPERCOMM '98**, communications and information technology conference and exhibition. Georgia World Congress Center, Atlanta. Contact: (800) 974-9786.

June 7-13—19th annual **Banff Television Festival**. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 10-13—Cable-Tec Expo '98, annual cable TV conference and hardware trade show presented by the **Society of Cable Television Engineers**. Denver Convention Center, Denver. Contact: (610) 363-3822.

June 12-14—**Variety ShowBiz Expo West** exhibition and conference. Los Angeles Convention Center, Los Angeles. Contact: (800) 840-5688.

June 12-17—Cologne Conference & Screenings/International Television Festival, presented by **Medienforum NRW**. Cologne exhibition halls (KölnMesse) and the Rheinterrassen, Cologne, Germany. Contact: +49 221 454 3280.

June 14-16—"Ticket to Ten Million," 5th annual DBS Summit presented by **DBS Digest**. Adams Mark Hotel, Denver. Contact: (719) 545-1210.

June 15-18—**Arkansas and Tennessee Cable Communications Associations** 1998 Joint Convention. Adam's Mark Hotel, Memphis. Contact: Pamela McCary, (615) 256-7037.

June 16—**International Radio & Television Society Foundation** Gold Medal Award dinner honoring Sumner Redstone. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

June 16-18—**Confederation of Aerial Industries Ltd.** trade fair. Heathrow Park Hotel, West Drayton, Middlesex, England. Contact: 0181-902 8998.

June 17-20—**PROMAX BDA** annual conference and exposition. Toronto Convention Centre, Toronto, Ontario. Contact: Linda Nichols, (310) 788-7600.

June 18—**The New York Festivals** 1998 International Radio Awards Ceremonies. The Copacabana, New York City. Contact: (914) 238-4481.

June 19-20—**Television News Center** training seminar for TV news anchors and writers. Television News Center, Washington. Contact: Herb Brubaker, (301) 340-6160.

June 20—**Radio-Television News Directors Association** spring training conference. Sheraton Plaza Hotel, St. Louis. Contact: Rick Osmani, (202) 659-6510.

June 21-24—**Cable Telecommunications Association of Maryland, Delaware and the District of Columbia** annual conference. Sheraton Fontainebleau Hotel, Ocean City, Md. Contact: (410) 266-9111.

June 24—**Federal Communications Bar Association** luncheon featuring FCC Chairman William Kennard. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 25-26—1998 Forum on Cable/Telco Franchising & Competition, presented by the **Strategic Research Institute**. Embassy Row Hilton, Washington. Contact: (800) 599-4950.

June 25-27—DISCOP '98, Central and Eastern European television programming expo and conference presented by **The Happening Group**. The Atrium Hotel, Budapest. Contact: (310) 277-3633.

June 28-30—**New York State Broadcasters Association** 37th annual executive conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

June 28-July 1—**CTAM National Marketing Conference**. Chicago Hilton & Towers, Chicago. Contact: M.C. Antil, (703) 549-4200.

June 30—Deadline for entries for the **Siegenthaler National Lesbian and Gay Journalists Association** Electronic Media Awards honoring excellence in TV and radio reporting on lesbian and gay issues. Contact: (202) 588-9888.

JULY

July 8-10—WCA '98, 11th annual **Wireless Cable Association** convention and exposition. Pennsylvania Convention Center, Philadelphia. Contact: Susan Bishop, (202) 452-7823.

July 8-12—11th annual **International Teleproduction Society** forum and exhibition. Regal Biltmore Hotel, Los Angeles. Contact: (703) 319-0800.

July 11-17—**National Association of Broadcasters** Management Development Seminar for Television Executives. Northwestern University, Evanston, Ill. Contact: John Porter, (202) 775-2559.

July 17-18—**Oklahoma Association of Broadcasters** summer meeting. Shangri-La Resort, Afton, Okla. Contact: Carl Smith, (405) 848-0771.

SEPTEMBER

Sept. 17—**BROADCASTING & CABLE** Interface XII conference. New York Grand Hyatt, New York City. Contact: Cahners Business Information, (212) 337-7053.

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

OCTOBER

Oct. 14-17—**National Association of Broadcasters** Radio Show. Washington State Convention and Trade Center, Seattle. Contact: (800) 342-2460.

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

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

NOVEMBER

Nov. 9—**BROADCASTING & CABLE** 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Cahners Business Information, (212) 337-7053.

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)



Keeping up with all the industry events can be a major event in and of itself. Let us help. At www.broadcastingcable.com we post all the events (with contact numbers) you want to know about.

Orlando is CBS's eye on Washington

Like so many in political Washington, new CBS Vice President John Orlando caught an unshakable case of Potomac fever 20 years ago.

He spent one semester of his junior year at San Diego State University interning in Washington for former Rep. Mike Blouin (D-Iowa). After graduating cum laude in political science, he spent a few months working on Blouin's failed campaign and then headed back to the country's political center.

He sounds a familiar refrain among the many 40-somethings who came to start a career and today find themselves still inside the Beltway: "I came back to Washington after graduating and was only going to stay for a couple of years. Twentysome years later..."

Twentysome years later, Orlando is orchestrating CBS's day-to-day lobbying efforts—under the tutelage of New York-based senior vice president Marty Franks—from his space in the famed Watergate office building.

Orlando's path has been one of smooth ascension from one Washington job to the next. He started in 1979 in a low-level position at the Democratic Congressional Campaign Committee, which exists to get Democrats elected to Congress.

"I started off addressing envelopes—until they saw my handwriting—and the next day I got promoted to stuffing the envelopes," Orlando says.

During the next seven years, Orlando rose from envelope-stuffer to deputy director. In 1986, Rep. John Dingell (D-Mich.), dean of the House, asked Orlando to be his administrative assistant. Orlando hails from Detroit, which helped him monitor Dingell's local politics while keeping an eye on the congressman's national agenda.

"I was [Dingell's] political eyes and ears," Orlando says. Besides playing political strategist, Orlando ran Dingell's Washington office and his two district offices, administered his payroll and managed his budget.

Orlando's ability to balance office management with political savvy soon won him the post of chief of staff of the House Committee on Energy and Commerce, chaired by Dingell.

"I was the first person [Dingell] had who was able to coordinate [his home office, Washington office and committee]. I had come out of his personal office, and I knew



"It's an experience everybody should have—doing some sort of public service or working up on the Hill."

John Samuel Orlando

Vice president, CBS Corp., Washington; b. May 29, 1956, Detroit; BA, political science, San Diego State University, 1978; campaign staff member, Rep. Mike Blouin (D-Iowa), 1978; Democratic Congressional Campaign Committee, Washington, 1979-86; various positions, leaving as deputy director; administrative assistant, Rep. John Dingell (D-Mich.), 1986-89; chief of staff, House Committee on Energy and Commerce, 1989-93; vice president, Timmons & Co., 1993-98; m. Tracy Wickersty, Aug. 10, 1985; children: Katherine, 10; Johnny, 8; Joanna, 6; Joseph, 4

what his back-home politics were," Orlando says. "I had to be able to realize what was going on in the committee and how it would play back home or not play back home."

That strength is obvious to those who have worked with him.

"He has an instinctive grasp of the way the public is going to react [to an issue]," says Dennis Fitzgibbons, minority staff director for the House Commerce Committee, who worked with Orlando for four years. "He knows how to put things so that a member of Congress will appreciate why the voters are going to care about something."

It's a talent that Orlando used when he left Capitol Hill in 1993 to become a lobbyist for Timmons and Co. and one that he returns to in his new job: advocating the interests of a single corporation, CBS.

Instead of having to follow many issues at once, leaving the Hill gave Orlando his chance to become an expert. He started at Timmons, a leading bipartisan lobbying firm that then employed seven associates. Everyone in the firm works for all of Timmons' clients, which include ABC, Major League Baseball, Chrysler, Ameritech, Cox Communications and Teligent.

"If you hire Timmons & Co., you have seven other people working for you," Orlando says. "It's an extension of your Washington office helping you to develop a strategy. It's seven more sets of eyes and ears out there picking up intelligence."

Now at CBS, Orlando has narrowed his issues to such broadcast concerns as whether cable operators will have to carry all broadcasters' local digital signals and whether they will have to pass through all broadcasters' high-definition TV signals in the format delivered. He follows legislation governing the satellite TV industry and tracks the way in which the FCC will assign digital TV tower sitings.

Sitting in his quiet office with a sweeping view of the Potomac River, Orlando considers whether he misses the action on Capitol Hill.

"It's an experience everybody should have—doing some sort of public service or working up on the Hill. It's a tremendous learning experience," Orlando says. "It's great to be in the middle of things—and yeah, when there is a big battle going on up there, you would love to be in the middle of things. But for the most part, no, I don't miss being up there." —Paige Albiniak

BROADCAST TV



Battista

Richard Battista, executive VP, Fox/Liberty Networks, and head of Fox Sports International, named executive VP, Fox Channels Group, Los Angeles.

Mike Geis, independent contrac-

tor, joins WJXX(TV) Jacksonville, Fla., as director, operations.

Rosalie Frazier, director, Asian business development, Frank N. Magid Associates, Kuala Lumpur, Malaysia, joins The TV Strategy Group, London, as COO.

Appointments at WXXI-TV Rochester, N.Y.: **Jessica Hanson**, publicist, American Program Service, Boston, joins as director, creative services; **Gary Walker** named VP, news and public affairs; **Elissa Marra** named news and public affairs director; **John Overlan** named director, regional production; **Paul Olcott** named producer/director and City 12 manager; **Alex Crichton**, local host, *Morning Edition*, adds AM program coordinator to his responsibilities.

Tony Lawrence, producer, *Real Stories of the Highway Patrol*, joins KTLA(TV) Los Angeles as executive producer, the live show.

Gordon Peppers, account executive, KTLA(TV) Los Angeles, named national sales manager.

John Schreves, senior VP and GM, WWBT(TV) Richmond, Va., named president, television, Jefferson Pilot Communications Co., Charlotte, N.C.

Jeanne Pennington, creative services director, WGNT(TV) Portsmouth, Va., joins WTVR-TV Richmond, Va., as director, marketing.

IRTS Foundation winners announced

Four members of the Fifth Estate have been chosen to receive this year's International Radio & Television Society (IRTS) Foundation Awards. The fifth annual honors, given for "outstanding achievement," will be presented to Leo Hindery, president of Tele-Communications Inc.; David E. Kelley, executive producer of *Ally McBeal*, *The Practice* and *Picket Fences*; Bruce "Cousin Bruce" Morrow, WCBS-FM New York personality, and Dick Wolf, executive producer of *Law and Order* and *New York Undercover*. The awards luncheon is scheduled for Tuesday (May 19) at New York's Waldorf-Astoria hotel. Proceeds of the event will help support regularly scheduled panels; a five-day faculty/industry seminar; a minority career workshop, and the summer fellowship program. For more information call Marilyn Ellis at 212-867-6650, ext. 306.

PROGRAMMING



Praver

Mitchell Praver, VP, new media distribution, Discovery Networks, Bethesda, Md., joins National Geographic Ventures, Washington, as senior VP, new media.

Appointments at the Public Broadcasting Service, Alexandria, Va.: **Laurel Alexander**, director, major gifts and planned gifts, University of Virginia Law School, joins in same capacity; **Alison White**, coordinating producer of a History Channel project, joins as director, fund-raising programs.

Thomas Eastwood, chief technology officer, SportsLine USA, joins Tribune Co., Chicago, as VP/chief information officer; **Kathy Ameche**, director, systems development, will oversee Tribune's Year 2000 Project office.

Appointments at Children's Television Workshop: **Risa Nelson**, associate direc-

tor, international licensing, Asia, named director of international licensing; **Sue Ward**, associate director, licensing, named director, international licensing, Europe, the Middle East and Africa.

Robert Blair, director, television, PolyGram Filmed Entertainment, joins Warner Bros. International Television Distribution, Toronto, as GM, Canadian operations.

Appointments at Ethnic-American Broadcasting Co., Fort Lee, N.J.: **Murray Klippenstein**, president/CEO, AlphaStar Television Network; joins as



Klippenstein



Ramirez

executive VP, corporate development; **Richard Ramirez**, CEO, Broadcast and Cable Consultants, joins as executive VP, broadcast group.

JOURNALISM

David Remnick, staff writer, *The New Yorker*, joins CBS News Sunday Morning, New York, as cultural contributor.

Ron Comings, executive news director, KREM-TV Spokane, Wash., joins KXTV(TV) Sacramento, Calif., in same capacity.

Bryan Edwards, reporter, KTVI(TV) St. Louis, joins KSDK(TV) St. Louis as bureau chief of new St. Charles bureau; **Tony Chambers** and **Rick Meyer** named bureau photojournalists.

Mark Keefer, producer, WUSA(TV) Washington, joins Maryland Public Television, Baltimore, as producer, *Newsnight Maryland*.

RADIO

Jim Donahoe, regional VP/GM, KXYX(FM) and KPLN(FM) San Diego, Calif., joins Capstar Broadcasting Partners as CEO of its Western regional operating company, Pacific Star Communications Inc., San Diego.

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for the broadcasting, cable and Internet
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Brad Kelly, senior account executive, Radio Station Services, The Arbitron Co., named manager, national radio sales, radio station services, Columbia, Md.

Appointments at Premiere Radio Networks, Los Angeles: **Kraig Kitchin**, executive VP and board member, named COO; **Vanessa Thomas**, national marketing director, named VP, affiliate marketing, country division.

Jay Meyers, president, Jay Meyers & Associates, joins Jacor Communications Inc., Covington, Ky., as senior VP.

Appointments at WNYC-AM-FM New York: **Dean Cappello**, senior director, news and information, and executive producer, *NPR's On the Media*, named VP, programming; **Fred Child** joins as music director.

Daniel Savadove, VP, Eastern region, Patterson Broadcasting, joins Chancellor Media Corp. as VP/GM, WIOQ(FM) Philadelphia.

Laura Hagan, VP, sales and marketing, Katz Hispanic Media, New York, named executive VP.

CABLE

Dave Reid, director, community relations, MediaOne, North Florida, joins Florida's News Channel, Tallahassee, Fla., as VP, sports programming.

Michelle Bella, director, marketing, Galavision, New York, named VP, marketing and communications.

Michael Lennon, principal and executive producer, Moving Image, joins Travel Channel, Bethesda, Md., as VP, programming and business development.

Jeff Imberman, account executive, advertising sales, Speedvision, Stamford, Conn., named VP, advertising sales, Eastern region.

Mary Murphy, former head coach and GM, WNBA's Sacramento Monarchs, joins Lifetime Television, New York, as on-air host, WNBA season coverage.

Russell Wolff, VP, ESPN Pacific Rim Ltd., Hong Kong, joins ESPN STAR Sports, Singapore, as VP, programming.

Charles Immig, director, broadcast sales, Front Row Communications, joins Florida's News Channel, Tallahassee, Fla., as VP, advertising sales.

Moji Adejuwon, director, new business

development, international channels, Metro Goldwyn Mayer, joins Discovery Networks U.S., Bethesda, Md., as director, national accounts and network development.

DEATHS

Don Harrison, 61, *CNN Headline News* anchor, died of cancer May 2. Harrison was a member of the original *Headline News* anchor team when the network launched in 1982. While at CNN, Harrison received a CableACE for Best News Anchor in 1987. Before joining CNN in 1981, he anchored for three years at WTSP(TV) Tampa/St. Petersburg, Fla., and for four years before that at KMSP-TV Minneapolis. Harrison also anchored at WBAL-TV Baltimore. He spent 11 years at KCTV(TV) Kansas City, where he received an award from the U.S. Department of Housing and Urban Development for *This Old House*, a documentary. Harrison began his TV career at WIBW-TV Topeka, Kan., after several years in radio.



Harrison

Gordon Gray, 92, retired broadcaster, died at home in Singer Island, Fla., after a long illness. Before retirement Gray was manager and executive VP of several radio and television stations, including WIP(AM) Philadelphia and WOR(AM) New York. Gray also was part-owner of WKTV(TV) Utica, N.Y., and WFTV(TV) Orlando, Fla. He served one-year terms as president of the Broadcast Pioneers and the National Association of Broadcasters. He is survived by two children.

Law firm combination

Media-oriented Lowenthal, Landau, Fischer & Bring PC, has combined with Wolf, Block, Schorr and Solis-Cohen LLP to form a 220-lawyer, full-service firm under Wolf Block's banner. Stuart Shoreinstein will lead the firm's Communications Group. The group includes David Bronston and Jeffrey Moerdler in New York and five other attorneys in Philadelphia and Harrisburg, Pa.

Roy Rowan, 78, broadcaster, died May 10. While attending college in Michigan, Rowan began announcing at WKZO(AM) Kalamazoo, working with Ralph Story, Paul Harvey and Harry Caray. After WKZO he worked at WGY(AM) Schenectady, N.Y.; WGR(AM) and WKBW(AM) Buffalo, N.Y., and WGN(AM) Chicago before joining CBS Radio in Hollywood. Rowan left CBS Radio to free-lance for CBS Television. For 23 years he was Lucille Ball's announcer, working the pre-show warm-ups for *I Love Lucy*, *Lucy-Desi Comedy Hour*, *The Lucy Show* and *Here's Lucy*. While at CBS, Rowan began a second career in media brokering. In 1968 he joined Blackburn & Co. (a media brokerage firm), Beverly Hills. After Blackburn closed its West Coast offices Rowan formed Rowan Media Brokers in Encino, Calif. He retired in 1997. Rowan is survived by his wife, Marilyn, and two daughters.

Charles Hallinan, 79, radio engineer, died April 22 after a long illness. A consulting engineer to more than 40 stations, Hallinan was instrumental in the start-up of WKOP(AM) and WINR(AM) Binghamton, N.Y. A senior charter member of the Society of Broadcast Engineers, he also had served as national VP. He is survived by three cousins.

Michael Venditti, 46, broadcast engineer, died of cancer April 27 at his home in Cherry Hill, N.J. In 1971, Venditti began his career as the chief engineer and announcer for WJZ(FM) Philadelphia. While in Philadelphia he and his wife, Joan, began broadcasting *Man Alive*, a Christian music program that they later syndicated and aired on 63 stations. During the '70s Venditti built KFEQ(AM) St. Joseph, Mo., worked as GM of a Denver station, constructed KBCQ(FM) Roswell, N.M., and started an engineering consulting firm. From 1981-83 he worked for XERF on the Mexican border, bringing the station up to full power and expanding its broadcast reach. Most recently, Venditti worked in sales, engineering and as an on-air host at WJNC(AM) Washington Township, N.J., a station he co-owned. He is survived by his wife and three children.

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

TCI Chairman **John Malone** last week reassured **House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.)** that TCI is "doing everything possible to ensure that our systems and digital devices can passively carry high-definition signals regardless of format." At the NCTA convention earlier this month, Malone created a fury of reaction when he told reporters that "if CBS does 1080 I, they are not getting on my systems. I'm not saying I cannot technologically carry them, but I'm not going to voluntarily carry them. No way." Malone told Tauzin that his statements were misinterpreted because of his "use of hyperbole and techno-jargon." Malone also said his "recent public statements represent an effort to initiate that bilateral dialogue" between broadcasters and cable operators.

Spin City has landed on **UPN affiliates in the top three markets.** The new distribution partnership between Paramount Domestic Television and DreamWorks has cleared the sitcom on Chris Craft United Television stations WWOR-TV New York and

NABOB calls Chancellor memo offensive

The National Association of Black Owned Broadcasters wants the FCC and the Justice Department to investigate a Chancellor Media subsidiary's efforts to advise advertisers against buying time on minority-oriented stations.

The request stems from an internal memo sent to sales representatives at the Amcasts division of Katz Radio Group, which is owned by Chancellor. The memo encourages advertising to "nonethnic" consumers instead of those listening to "urban" stations.

"When it comes to delivering prospects, not suspects, the Urbans deliver the largest amount of listeners who turn out to be the least likely to purchase," says the document.

"NABOB submits that such language goes far beyond the bounds of vigorous competition," NABOB Executive Director James Winston wrote in a letter last week to FCC Chairman William Kennard and the other four commissioners. "This is an offensive racial stereotype, which is being used to denigrate African-American and other minority consumers for the financial gain of nonminority stations."

Winston asked the FCC to investigate the memo and "take appropriate action to stop this practice and to prevent such abusive and anticompetitive practices in the future."

FCC Commissioner Susan Ness said the allegations "are deplorable" if true, but did not say whether the commission has authority to respond. "We'd have to see the facts," added Paul Misener, senior legal adviser to Commissioner Harold Furchtgott-Roth.

—Chris McConnell

KCOP(TV) Los Angeles. And *Spin City* also went to NewsWeb Corp.'s WPWR-TV Chicago. *Spin City* launches in syndication in fall 2000.

Pearson All American's revival of *The Match Game* is signing up celebrity regulars and guests for its September syndication launch. Sources say Nell Carter, Vicki Lawrence, Dom DeLuise and Joan Rivers are prospective regulars for the show. Sources say the half-

hour series will have three regular panelists and two weekly rotating spots. Those rotating spots will likely be filled often by other Pearson All American stars, such as Lorenzo Lamas (*Air America*) and various personalities from *Baywatch*. Pearson has tapped Michael Burger as the host. Pearson executives had no comment.

Film Roman Inc. and Claster Television have taken a 13-episode

order from the Fox Kids Network for *The Mr. Potato Head Show*. The animated and live-action series will debut on Fox's Saturday morning lineup this fall.

Worldvision has cleared its new court series *Judge Joe Brown* on 142 stations representing 92% of the country. The show debuts in the fall.

Milton Gross, 67, a 39-year FCC veteran, died of cancer last Friday in Wash-

BOTTOM LINE: FIFTH ESTATE QUARTERLY NUMBERS

Jacor Communications Inc. cut its first-quarter net loss 15.3%, to \$6.9 million, on net revenue that was up nearly 60%, to a company record of \$142 million. Broadcast cash flow for the year was up 61.1%, to another first-quarter record of \$34.7 million, the company said last week. ■ **Comcast Corp.** said that first-quarter operating cash flow increased 16.4%, to \$388.3 million, on revenue of \$1.36 billion, up 20.3%. Comcast's net loss increased 32.1%, to \$86 million, or 24 cents per share, compared with 1997's first quarter. ■ **Cablevision Systems Corp.** said that first-quarter pro-forma operating cash flow increased 13.4%, to \$135.4 million, on revenue of \$675.7 million, up 17.2% on a pro-forma basis. The MSO's net loss declined 77.7%, to \$27.2 million, or 47 cents per share. ■ **Jones Inter-**

cast reported a 10% pro-forma increase in operating cash flow—to \$46.1 million, not counting brokerage fees of \$4 million, on revenue of \$101.3 million, up 7% on a pro-forma basis. At the same time, the MSO's net loss increased 31%, to \$20.7 million, or 51 cents per share, versus 50 cents in the comparable quarter last year. ■ **LIN Television Corp.** reported a good first quarter, with pro-forma revenue up 14%, to \$46.8 million, and broadcast cash flow up 33.6%, to \$17 million. The group went from an operating loss of \$3.1 million in the same quarter of 1997 to operating income of \$2.3 million in the first quarter. ■ **Jamie Kellner's Acme Television LLC** reported quarterly revenue of \$7.8 million, more than 12 times higher than the same quarter last year. The group's broadcast cash flow also was up in the first quarter, from a negative \$302,000 in first quarter 1997 to positive cash flow of \$1.8 million in this year's first quarter. ■ **American Radio Systems** also posted big gains in the first quarter, with revenue up 96%, to \$106.2 million, from the same period last year. Broadcast cash flow was up 117%, to \$29.1 million, from \$13.4 million last year.

ington. A graduate of the University of Pennsylvania's Wharton School and the University of Richmond Law School, Gross began working in the FCC's Common Carrier Bureau in 1956. In 1968 he became the chief of the FCC's political broadcasting branch, a position he occupied for nearly three decades. As chief of the branch, Gross cultivated a national reputation as an expert on political broadcasting issues. He is survived by his wife, Marjorie, his son, Brian, and his daughter, Valerie.

For all intents and purposes, **Puerto Rico has become the 11th-largest radio market in the U.S.** Arbitron announced last week that it soon will begin measuring Puerto Rican audiences during two annual 12-week surveys. The Commonwealth of Puerto Rico has more than 3 million people 12 and older, making it the 11th-largest market of the 268 measured by Arbitron. Audience measurement samples will include 2,400 listeners. The summer 1998 survey will be conducted July 2–Sept. 23 and released in October. The fall 1998 survey will be done Sept. 24–Dec. 16 and announced in January 1999.

House Commerce Committee Chairman Tom Bliley (R-Va.) last week sent a subpoena to Franklin Haney, a developer of the Portals building, slated to be the FCC's new headquarters. The committee, which has been investigating Haney's \$1 million payment to lobbyist Peter Knight, last week said its

Frank Sinatra, 1915-1998

Although Frank Sinatra, who died last Thursday at 82, will not be best-remembered for his television career, he entered the medium early and came back often. CBS's *The Frank Sinatra Show*—produced during a slump in his career—eventually perished. (It aired against TV's first superstar, Milton Berle.) Even so, the musical-variety show lasted from October 1950 to April 1952. Earlier, Sinatra had worked for CBS Radio on *Your Hit Parade* and *Songs by Sinatra*. A second TV effort, for ABC, also called *The Frank Sinatra Show* (see photo), combined music and drama but lasted only the 1957-58 season.

Sinatra appeared regularly on other radio shows during the 1950s. He also remained a valued guest star on various TV variety, game and even dramatic shows—including a few appearances on close friend Dean Martin's 1960s series and a dramatic role on *Magnum, P.I.* in 1987. More recently, Sinatra's numerous specials and concerts, taped over decades, have been popular on cable.

Radio was instrumental in Sinatra's career. In turn, he filled endless broadcast hours with hundreds of recordings, and entire radio shows were devoted to his work. The legendary singer caught the attention of bandleader Harry James during the late 1930s in radio broadcasts from a New Jersey roadhouse, The Rustic Cabin—not long after he won a Major Bowes amateur contest as lead singer for The Hoboken Four.



—Dan Trachtenberg

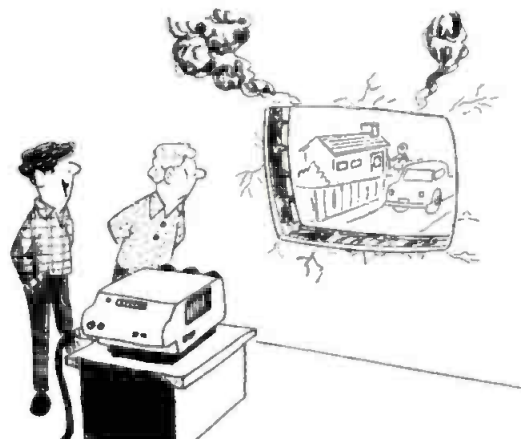
subpoenas cover documents related to the payment.

A shakeup at Chicago's WMAQ-TV left news staffers "jubilant," as **Phyllis Schwartz** was recruited from top-rated rival WLS-TV by new WMAQ-TV President/GM Larry Wert to replace Joel Cheatwood as VP of news. Cheatwood—who shared blame with departed GM Lyle Banks for offering Jerry Springer airtime for commentaries and driving two popular anchors away—will become VP of daytime development for the NBC stations group. Sources at WMAQ say they hope the moves will end newsroom discord and leave the Springer incident behind.

The NAB appointed four new members to seats

on its radio and TV boards. Grace Gilchrist of WXYZ-TV Southfield, Mich., was re-elected to a second two-year term on the TV board, while Bill Ransom of WKBW-TV Buffalo, N.Y., will serve his first term. Ransom replaces Don Cornwell, chairman of Granite Broad-

casting. Martha Dudman of WDEA(AM)-WMMJ(FM) Ellsworth, and WEZO(FM) Bangor, both Me., was re-elected to a second two-year term on the radio board. Michael Carter, owner of KPRT(AM)-KPRS(FM) Kansas City, Mo., was elected to his first term.



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Incorporating The Fifth Estate TELEVISION Broadcasting

Justice delayed...

We'll not stand in judgment of Trinity Broadcasting, whose tenuous grasp on \$400 million worth of TV stations is well-illustrated on this week's cover. That's the job of the FCC, whose five commissioners must decide whether the religious broadcaster is fit to hold a license in light of an administrative law judge's decision that it misled the agency in order to exceed the station ownership limit. It's not an easy call. The FCC has always been reluctant to take away licenses, even for the mortal sin of misrepresentation. Yet, operating without a police force, the FCC relies heavily on the honor system. It knows that allowing Trinity to walk away or get off too lightly would send the wrong message to others with a mind to break or bend the rules.

The FCC should make this decision quickly. It's already been two and a half years since the administrative judge found Trinity guilty. Reed Hundt et al punted, and the new crew seems in no greater hurry to tackle this issue. In the meantime, either Trinity is being unfairly left in limbo, unable to expand its station holdings, or it is being allowed to hang on to TV licenses it doesn't deserve. Either way, the FCC's inaction is a bad deal for broadcasting.

Trinity's case raises a collateral issue we thought had been settled—the greenmailing of broadcast stations. In an effort to buy its way out of some of its troubles, Trinity has asked the FCC to approve a \$55 million settlement with two groups that filed competing applications against Trinity's licenses in Miami and other markets. Recognizing that the license challenge process was rife with abuse, the FCC in 1989 banned payoffs to competing applicants. And Congress in 1996 eliminated license challenges on a going-forward basis. We see no reason for the FCC to waive its no-payoff policy in the Trinity case, particularly since one of the challengers has regulatory problems of its own. This is an easy one for the FCC: thumbs down.

Much ado about 'nothing'

It would have been hard for the last *Seinfeld* episode to live up to the hype. And it didn't, quite. It was mostly a curtain call for the show (and as such, it reminded us how much we'll miss some of the characters—particularly Jackie, Phil Morris's dead-on send-up of Simpson lawyer Johnnie Cochran). *Seinfeld* had lost some steam in the past few seasons, but memories of golf balls in blowholes—"the sea was angry that day, my friends"—and puffy shirts remind us that at its best it was one of the funniest and freshest shows ever. With new broadcast and cable networks fragmenting the viewing audience, the disparity between the big draws—the *ER*s and *Seinfeld*s and Super Bowls—and the rest of the broadcast network schedules is growing. For broadcast network TV to survive, it must find more must-see shows that arrest the clickers and reclaim some of the cable audience, if only periodically. Increased investments in big-ticket minis and movies suggest that the networks understand this shifting equation. So does the network heads' admission that business as usual could mean going out of business entirely. Stunts are certainly nothing new for a sweeps period, but with its promotional blitz and ratings mega-success as "appointment television," *Seinfeld*'s last hurrah may instead be the model for network TV's next one.

'The Voice' is stilled

When radio was the centerpiece of American homes, Sinatra was the voice that made love to a generation. For sheer intimacy, his impact was as unrivaled on that medium as it was unrepeatable on television—where he could never quite recapture the connection he made when it was just "The Voice," pouring sweet and clear. He was the best in radio's very good years.

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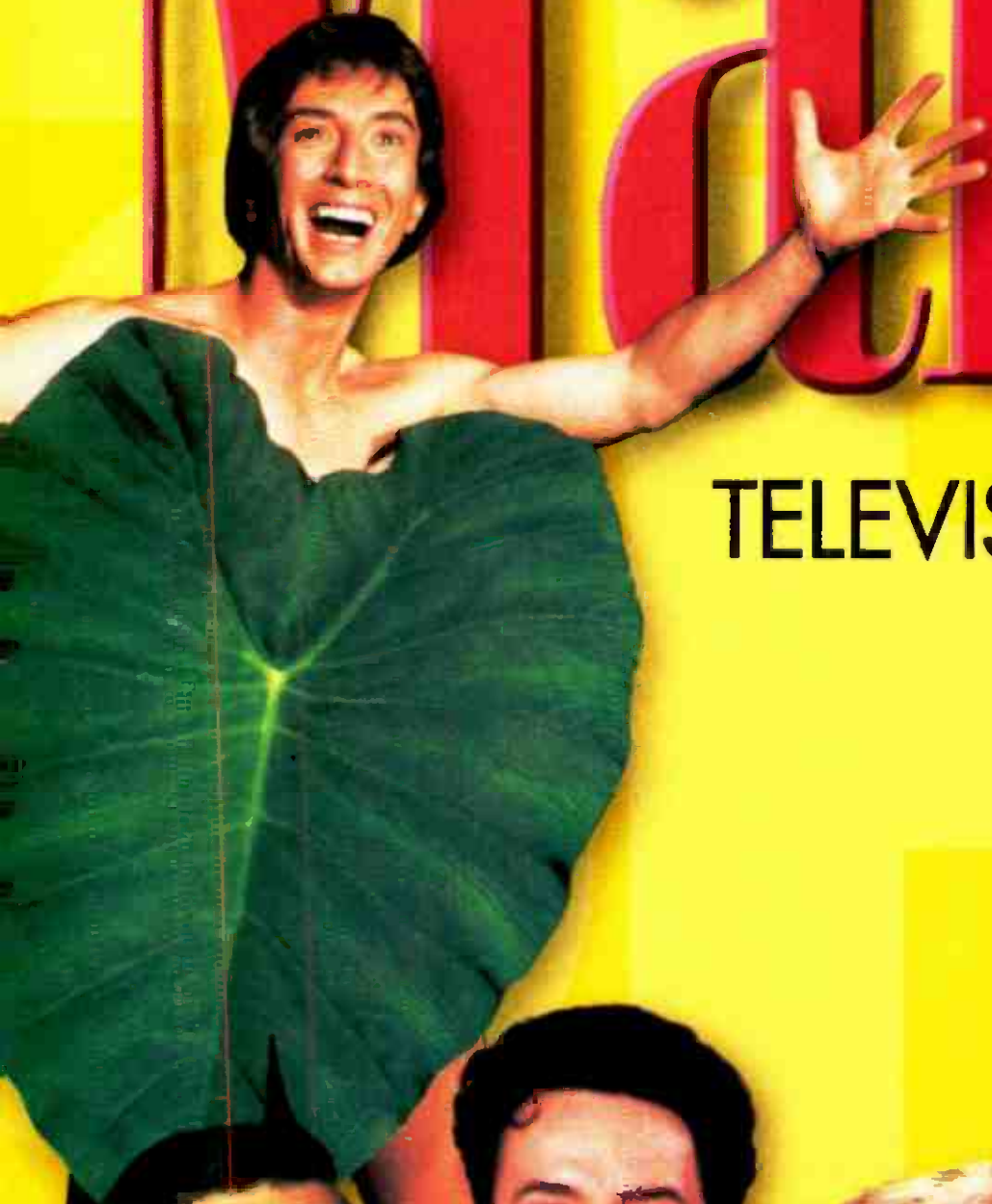
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