

JUNE 8

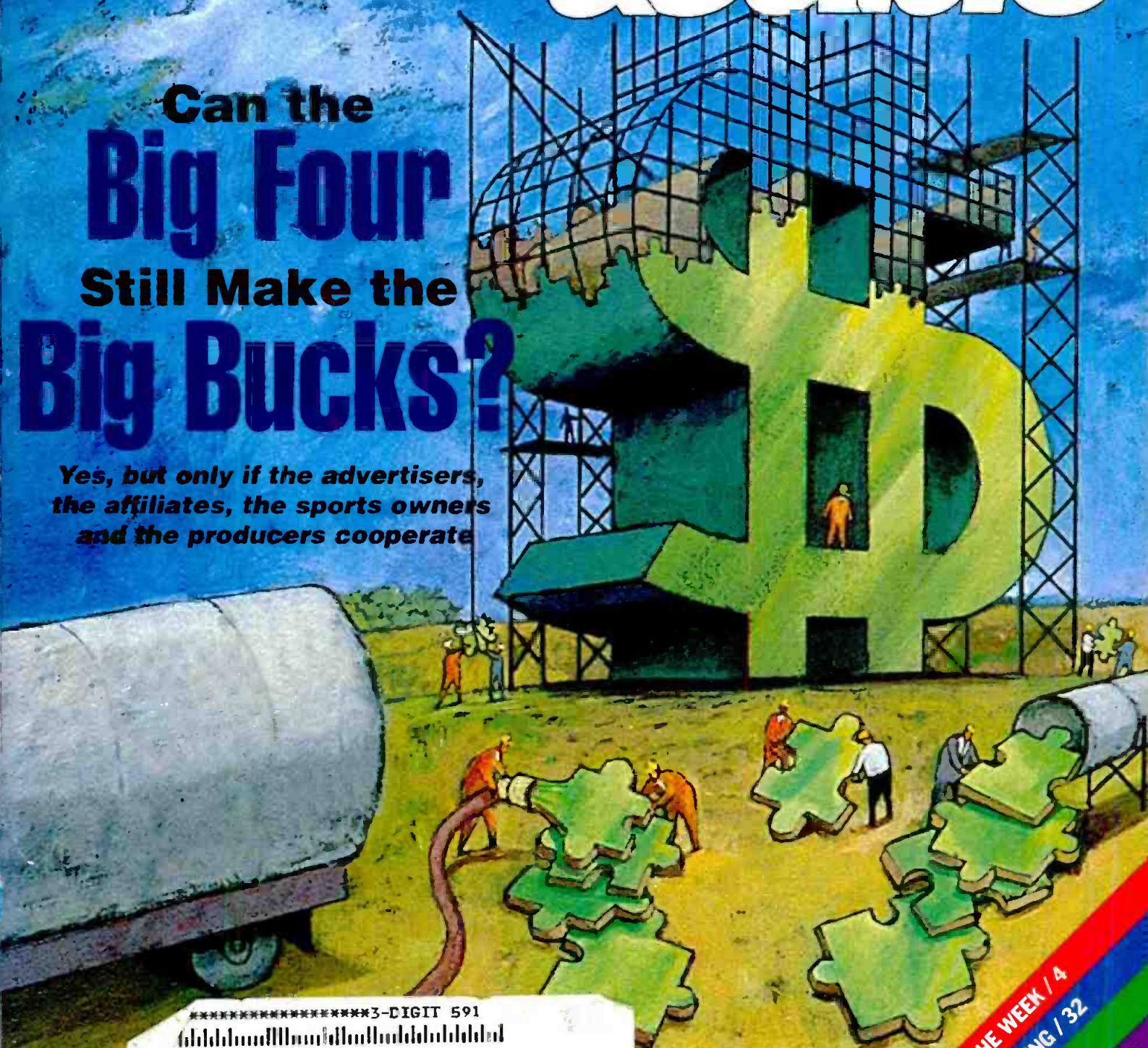
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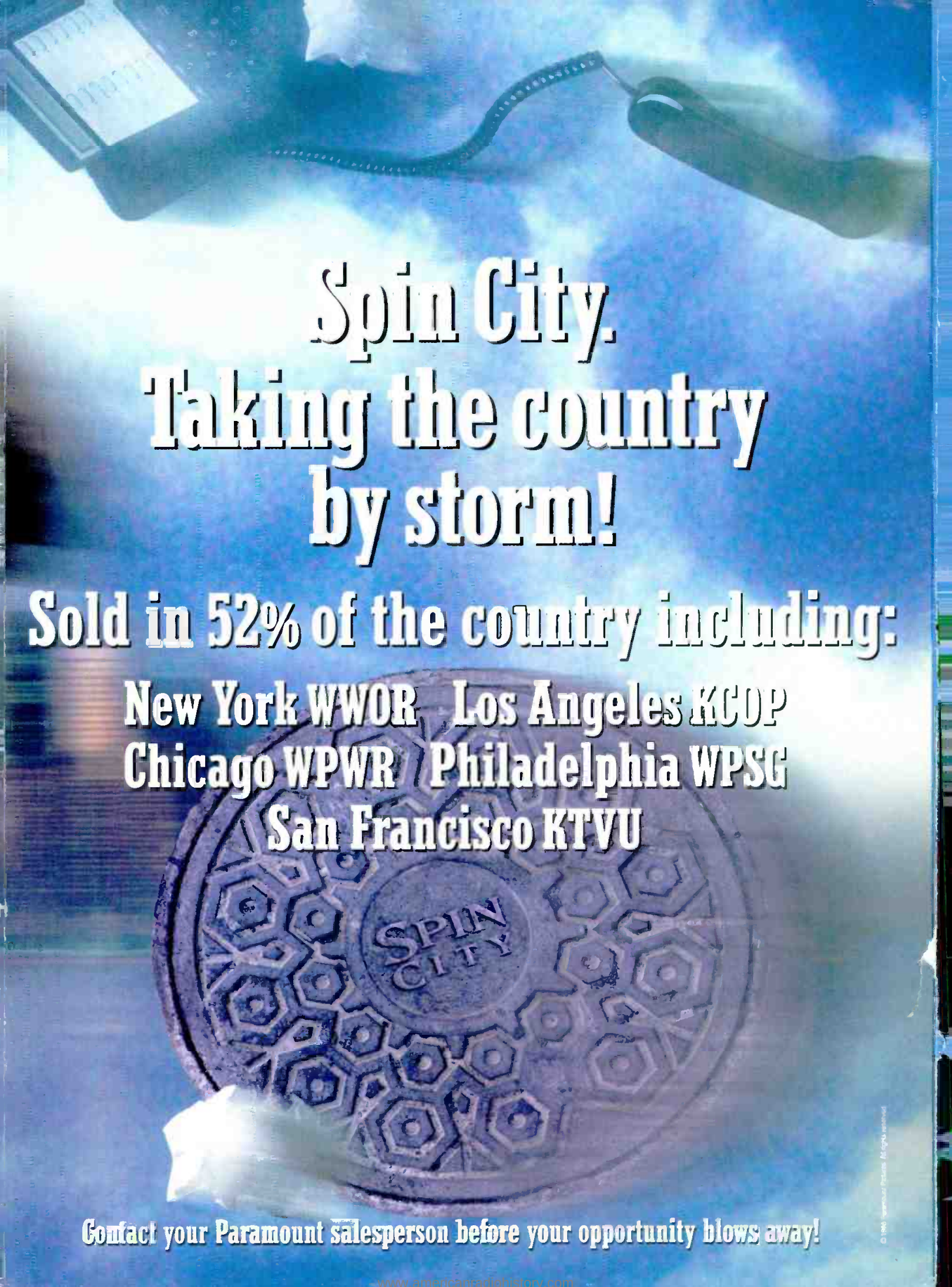
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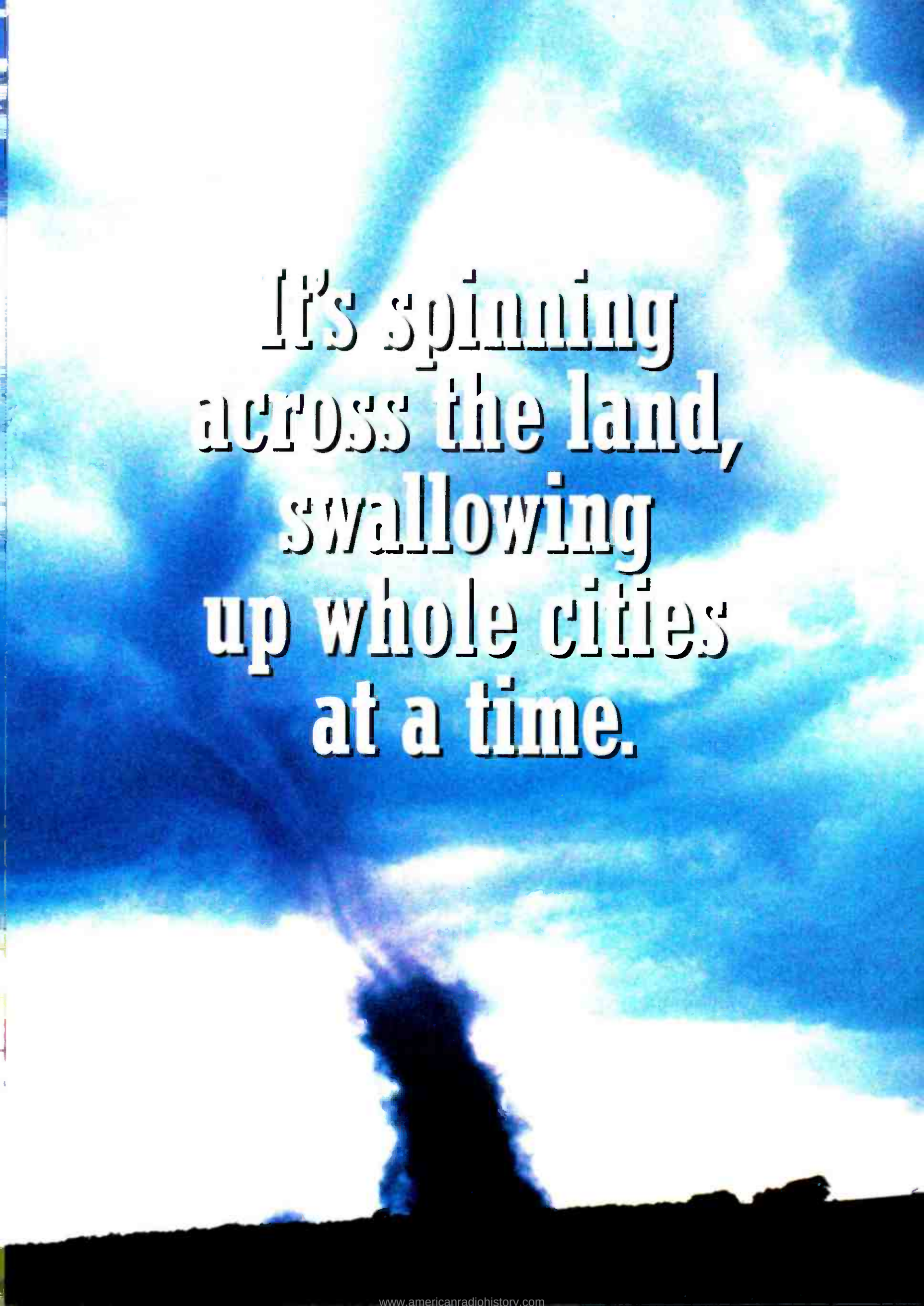


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June 8, 1998

TOP OF THE WEEK / 4

Battle for the ball Football took center stage at the Fox affiliates meeting last week, amid concerns about how the network would continue to pay for the big-ticket programming. / 4

ABC spreading its soaps ABC is taking another step toward the creation of a soap opera channel. While the cable channel may not get the warmest reception from affiliates, the stations may well end up with an equity stake in the service. / 6

Payola plagues Spanish-language stations The Department of Justice is investigating a possible payola scheme in which Fonovisa, a U.S.-based Spanish-language music company, paid radio stations to play its music. / 11

Abry goes cable for \$435 million A group backed by broadcast LBO fund Abry Partners last week snagged Cable Michigan Inc. for \$435 million. / 14

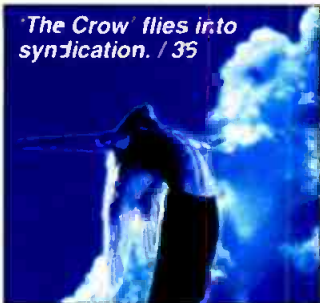
Burke leaves ABC for Comcast Another high-profile Walt Disney Corp. cast member headed to the exit as ABC station group president Steve Burke made a surprise move to become president of Comcast Corp.'s cable division. / 15



Studios USA Chairman Greg Meidel resigned again last week, effective June 30. / 10

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Reality TV takes a hit California's highest court last week said that TV news programs—so-called reality programs in particular—can be liable for invading people's privacy, even when pursuing a legitimate story. / 32



'The Crow' flies into syndication. / 35

Promax/BDA focuses on time-effectiveness

Next week's annual Promax and BDA Conference and Exposition in Toronto focuses on maximizing every second of promotional airtime and dollars. / 34

'Godzilla' versus 'Deep Impact' Bidding among the Big Four could begin as early as this week on Paramount and DreamWorks SKG's "Deep Impact," as the studio tries to better "Godzilla's" disappointing sale to NBC. / 34

COVER STORY

CAN THE BIG 4 STILL MAKE BIG BUCKS?



Huge costs, increasing competition and continuing audience erosion threaten to sink the major broadcast networks unless they change the way they do business.

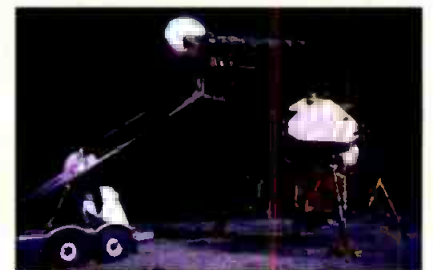
network executives say. / 24

Cover art by Paul Schulenburg/SIS

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TCI dishes up the 'Net TCI's National Digital Television Center will be using satellite technology to plug small cable systems into the Internet by early next year. / 41

TVN's targeted digital approach Looking to extend its pay-per-view offerings from satellite dish owners to cable operators, TVN has systems beta-testing its digital service. TVN is offering programming plus help in financing equipment needed to take a system digital. / 42



HBO takes a boost from the success of 'From the Earth to the Moon.' / 44

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KOMO-TV begins DTV reception tests Fisher Broadcasting's ABC Seattle affiliate, KOMO-TV, has reached the next stage in its DTV evolution by testing the reception of high-power, standard-definition broadcasts. / 49

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NFL keeps ESPN game plan After talks with CBS SportsLine and News Corp.'s Fox Online, the National Football League has tossed its Website production business back to its ESPN Internet Group partner for a reported \$10 million. / 37

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Top of the Week

Fox, affils still battle over ball

Fail to reach agreement on affiliate contribution to rights payment

By Michael Stroud
and Joe Schlosser

As Fox affiliates prepared to celebrate the network's ownership of the Dodgers at Dodger Stadium last Friday, the status of a deal about football rights payments between the network and affiliates remained up in the air. Fox executives and affiliates emerged emptyhanded from a closed-door meeting late Friday (June 5) on the issue.

The contrast defined the mood in Los Angeles last week. Affiliates celebrated their number-two finish among 18-to-49-year-olds last season for the first time ever amid concerns about how the network would continue to pay for the big-ticket programming needed to build on that performance.

Fox Television Chairman and CEO Chase Carey said an agreement could still be a week or two away. Both sides declined to comment on what the holdup was on that agreement, although privately Fox affiliates said they were under heavy pressure to pay more than the roughly \$30 million a year they paid for football the last time around.

As it stood late Friday, affiliates predicted that the deal would include some combination of cash in the range of \$40 million-\$60 million annually plus millions of dollars more in ad inventory.



An agreement on football rights payments eludes Fox and its affiliates

Fox also was asking affiliates to give back some of their proceeds from the sale of their profit participation in the Fox Kids Network.

Murray Green, chairman of Fox Broadcasting's affiliate board of governors, said "the fact that we are walking away from here without an agreement" does not suggest that an agreement can't be reached. He said that any agreement by the board would have to be run by the stations anyway.

Again and again during the affiliate gathering, Fox executives hammered home the point that event program-

ming, such as pro football and the World Series, are essential to Fox's future, no matter what the cost. But to afford it, they warned, affiliates must increase their financial contributions.

"If Fox hesitates because of a worry about the financial consequences, I would contend that this would be disastrous to us all," said Fox Group Chairman and News Corp. President Peter Chernin. He said he is "troubled" by the slow progress of football talks with affiliates and warned bluntly that the network couldn't continue to make huge investments in event programming without greater contributions from affiliates.

"While you were increasing the value of your stations, we were reporting a \$350 million write-down on [our] first NFL contract in our financial statements," he said.

Fox on the offensive

The network was generally upbeat about its prospects at a time when other networks are seeing their audiences decline.

"We're not going to retrench like the others," said Larry Jacobson, president of the Fox Television Network. "We're going to expand."

Key to that expansion is the "repurposing" of Fox's network product across the parent company's vast worldwide network, including cable

Continues on page 18

Upfront not up much

If the major TV networks had to come up with a slogan for the prime time upfront market, it might read "Flat Is Good." Or maybe even "Down a Little Ain't Bad." By late last Friday, the market was in mop-up mode and estimates from analysts and network and agency executives are that the total pool of broadcast dollars was—at best—flat, at \$6 billion, or maybe down 2%, to \$5.9 billion.

NBC once again has the greatest share of the pie, coming in at \$2 billion, flat compared with last year. The network garnered cost-per-thousand increases in the 5%-6% range.

Once again ABC has the second-biggest chunk of the pie. The consensus on ABC, from sources inside and outside the company, is that the network did \$1.4 billion (with 1%-2% CPM gains). That's about the same as or down slightly from a year ago, when the network

is believed to have done \$1.45 billion-\$1.5 billion in the upfront. Given the ratings hit that ABC took this year, many were surprised the network did as well as it did.

CBS insiders were claiming commitments of just over \$1.2 billion, about the same as last year. The network's CPM gains were said to be in the 2%-3% range.

Fox came in at around \$1.1 billion, also in line with last year. Fox fared the best on CPM gains, said to average about 9%.

The WB had the best growth story, doubling its upfront intake, to just over \$300 million, with CPM gains in the high teens. At best, UPN was seen as flat, at \$135 million.

Sources say that advertisers accounting for \$300 million in last year's upfront opted to hold that money for the scatter market, betting that scatter will remain soft.

—Steve McClellan

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ABC spreading its soaps

Network will test repurposing shows for cable network, is negotiating with affils on buy-back/exclusivity plan

By Steve McClellan

ABC is taking another step toward the creation of a soap opera channel.

If the cable channel—under consideration for close to three years—does go forward, it may not get the warmest reception from affiliates, but the stations may well end up with an equity stake in the service.

Last week at its affiliates meeting in Orlando, Fla., the network said that on July 1 it will launch a six-month, three-market repurposing test of its soap operas, which include *General Hospital*, *Port Charles* and *All My Children*. The markets are Chicago and Houston, where the network owns stations, and Charlotte, N.C., served by WSOC-TV, the Cox-owned ABC affiliate.

ABC Network Television President Preston Padden said that Cox approved the test because it's designed to gather data on how repurposing affects the audience. Both affiliates and the network say that research is needed to determine whether there is validity to affiliate concerns that reusing soaps on non-network venues will draw viewers away from the network telecasts.

The soaps, which will be seen on leased-access channels on cable systems, will air in the morning, prime time and on weekends, Padden said.

The soap channel test comes during in-depth discussions between the network and affiliates on the issues of program exclusivity and affiliate contributions to major programming events like the NFL and the Academy Awards. Affiliates want exclusivity and don't want to help pay for network programs. The network doesn't want to give exclusivity, but wants a contribution for big events.

Nothing was settled last week. But executives on both sides remained optimistic that a settlement will be reached sooner rather than later. Another meeting between the network and the affiliate board of advisers probably will be scheduled in the next two weeks.

Talks now are focused on what is



'Port Charles' is one of the ABC soaps heading for a cable test.

described as an "inventory buy-back/exclusivity plan." The inventory buy-back is based on the premise that affiliates can sell commercial units in most dayparts at higher cost-per-thousand prices than the network. The proposal calls for affiliates to buy from the network a handful of weekly 30-second spots, half or more in prime time, and then resell those spots at a higher rate locally than they paid the network. "It's basically like buying them at wholesale rate and reselling them locally at a retail rate," says one station source.

The value of the buy-back is estimated at \$30 million–\$40 million, sources say. The final value would be determined by how many affiliates agree to support whatever proposal the board recommends. The network would consider the inventory buy-back as the affiliate contribution to the cost of ABC's NFL rights.

The advisory board, led by Hearst-Argyle COO David Barrett, and the network are pretty much on the same page concerning the buy-back, sources say. "The problem is on the exclusivity side," says Nick Trigony, president of Cox Broadcasting. But, adds Trigony, "I think it will get solved, because neither side can af-

ford to let it go unsolved."

What the board and the network are discussing is a series of exclusivity windows that would apply to different program types, including several categories of news (footage, newscasts and magazines), daytime serials, talk shows, specials, prime time series and sports. If the network honored the window of exclusivity, it would be free to repurpose in any way it saw fit.

But if the network wants to repurpose before an exclusivity period expires, affiliates want to participate financially—at least enough to offset what they would lose by the early repurposing. Creating formulas for that participation and for determining lost value are two of many issues being discussed. "It's real complicated, and the devil is in the details," says one affiliate source.

In the case of the soap repurposing, the test will air same-day episodes on both the network and cable. Sources say that any channel that goes forward would not give affiliates the exclusivity they're looking for. Therefore, the stations would expect to participate financially in the channel.

Barrett declined to comment on specific negotiations: "We've had some good discussions. The network is recognizing the importance of [exclusivity] to us and the importance of protecting the core distribution system to some degree."

Meanwhile, affiliates say they are encouraged by the program development for ABC's 1998-99 season. The network screened four new shows: *The Secret Lives of Men*, *Cupid*, *The Hughleys* and *Sports Night*. Cox's Trigony said he was very impressed by ABC's development effort: "It's the best I've seen from any network in years."

On the news front, affiliates said that they were encouraged about *World News Tonight*: Its ratings appear to have stopped falling, and in recent weeks the show has regained some of the ground it had lost among adults 25-54. *Good Morning America* remains a major concern, affiliates said. News division president David Westin told affiliates that he recognized "the need for change" on the show but that it has to be done with "grace, substance, spirit and charm." ■

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Even More Momentum Going Into Year 3



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Meidel exits USA

Bob Fleming will oversee domestic TV operations

By Michael Stroud

Studios USA Chairman Greg Meidel resigned again last week, effective June 30.

The departure of Meidel, who oversaw television production and distribution for the company, follows the resignation of USA Networks Chairman Kay Koplovitz in April, just two months after USA Networks Inc. Chairman Barry Diller took control of domestic TV operations. Within two weeks of that departure, Diller brought in Fox alumnus Steven Chao to help run the cable networks that Koplovitz had overseen.

It is unclear whether Meidel will be replaced. In conjunction with last week's announcement, Studios USA Executive Vice President and CFO Bob Fleming was named group president, Studios USA. He will oversee the operations that had reported to Meidel.

The presidents of the three domestic TV divisions will now report to Fleming. They are Ken Solomon at Studios USA Television, Barbara Fisher at Studios USA Pictures and Steve Rosen-



Greg Meidel is the latest to leave USA Networks since Barry Diller took over.

berg. Rosenberg will add first-run production to his oversight of syndication distribution as the newly named president of Studios USA Domestic Television. But the chairman's spot would still be available if Diller wanted to move someone in above Fleming.

Like Koplovitz, Meidel saw his influence shrinking in the new regime. "The job I agreed to two and a half years ago was no longer there," Meidel said last week. "Internation-

al used to report to me and I used to be in direct to video. A lot more emphasis is going to be placed on producing shows for the USA Network. Barry was more than gracious about it. If there were something more entrepreneurial, I would come back to Barry in a second. After being around Barry and electronic commerce, I was really intrigued."

Meidel said he didn't have any immediate plans, but would be open either to a studio position or starting up his own production company.

Meidel had resigned once before. Last November he said that he was

leaving after failing to come to an understanding about his role with the company once Diller took control. Within 48 hours, he had changed his mind (B&C, Nov.24).

By last March, however, Meidel and USA had concluded a departure agreement that will leave Meidel about \$10 million richer, sources say, and free either to start his own production venture or join another studio.

"If we could find a way to work with Greg, we would love to do it," said Universal Studios chief Frank Biondi. Diller also suggested in a statement that he and Meidel would "find a way to be associated in a future project."

Meidel said he had agreed to stay to help oversee the transition, the network pilot season and recent presentations to advertisers in New York.

Appointed in January 1996, Meidel restructured Universal's anemic television operations and bolstered production of such hit shows as *Xena* and *Hercules*.

His chief accomplishment was his acquisition of Multimedia Entertainment, which immediately turned then-Universal into a first-run talk force with shows that include *Jerry Springer* and *Sally Jessy Raphael*. Bought for \$46 million, Multimedia today is worth at least \$300 million, an executive close to Meidel estimates.

In network production, he oversaw long-running drama *Law and Order* as well as network shows scheduled for release next fall, including Fox's *Hollyweird* and CBS's *Turks*. ■

FCC looks at local radio deals

Ness, Tristani push FCC to evaluate impact of mergers on local competition

By Chris McConnell

FCC commissioners are taking a look at radio deals in which one company can gain a dominant share of the local radio market.

The discussion follows the Mass Media Bureau's decision late last month to sign off on Regent Communications' acquisition of four radio stations in Redding, Calif. Although FCC officials gave the deal a green light only after the Justice Department said it would conduct its own review of the merger, Commissioners Susan Ness and Gloria Tristani criticized the commission decision to OK the deal without its own analysis of the

merger's impact on local competition.

"The bureau's action, therefore, should not be viewed as having any precedential weight," the commissioners said in a joint statement. They said the deal would give one company 64% of the local radio revenue and would also give two companies "a whopping 99.6% of the market's radio revenue."

That deal was one of six that Justice officials agreed to review last month after consultation with FCC officials.

Officials say that the two commissioners have since begun talking with the other offices about developing a plan for dealing with future deals. One source says that the commissioners

hope to develop a plan that would involve a public interest review of a merger's impact on local competition. The official also says that regulators want to decide which cases would be flagged for such a review.

Another official, however, predicts that it could be weeks before all five commissioners agree on a plan.

While conducting the new discussions, regulators last week were expected to approve more of the deals that Justice Department officials had agreed to review.

The commission's effort comes amid mounting broadcast industry frustration with FCC inaction on some deals

involving radio combinations in small markets. A few of the deals now subject to Justice review have been awaiting FCC approval for four months or more. Communications lawyers, speaking on the condition of anonymity, criticize

the regulatory delay.

"Business people need to plan," says one lawyer. "To have an open-ended review period is an unwise way to do business." The lawyer also speculates that the FCC is ill-equipped to conduct

the competitive analysis described in the Ness/Tristani statement.

In her statement, Ness cited the business considerations and conceded that "even a negative judgment is better than no decision at all."

Payola plagues Spanish-language stations

DOJ investigation triggered by company's admission

By Sara Bown

The Department of Justice is investigating a possible payola scheme in which Fonovisa, a U.S.-based Spanish-language music company, paid radio stations to play its music, according to a statement released last Thursday by Fonovisa parent Grupo Televisa.

Grupo Televisa, which owns U.S. Hispanic network and station group Univision, had informed Justice that an internal investigation revealed activity on the part of Fonovisa's radio promotions department in "apparent violation of applicable laws." The company says it is cooperating with Justice.

As many as 18 music distributors reportedly have been subpoenaed, and 20 radio stations also are scheduled to receive subpoenas. Although no one has been arrested, certain radio station em-

ployees may be subject to criminal prosecution both for payola and for tax evasion.

The allegations against Fonovisa involve the employment of an independent radio promoter who allegedly distributed payment to radio stations via courier—as much as \$10,000 per month—for playing the company's artists.

Although Fonovisa is based in the U.S., parent Grupo Televisa is based in Mexico—where promotional payments to radio stations are legal and common. It is unclear whether the individuals implicated in the investigation were aware that payola is illegal in the U.S.

Officials at Grupo Televisa and the U.S. Attorney's office in Los Angeles refused to comment.

The investigation may lead to a broader examination of the Latin music industry and could have a damaging effect on

Spanish-language broadcasting.

"This will obviously raise awareness of the type of relationships labels have with programmers," says John Bustos, executive vice president of Z-Spanish Radio, which owns Spanish-language stations in the U.S. Bustos expects the investigation to "expand beyond the Hispanic radio stations to look at the whole subject."

Although payola—paying a station to play a label's artists without acknowledgment of the payment by the station—is illegal, it is acceptable for a station to take promotional fees, provided that listeners are notified.

"We've had relationships with record companies," Bustos says, "but they will buy commercial time that's tagged at the beginning and end." The ads last no longer than 60 seconds and are labeled and treated as advertising, Bustos says. "That has always been our way. So it's always been very clean within laws—fully billed and acknowledged."

Fox stepping up syndication efforts

The 22 Fox owned-and-operated stations and Fox's Twentieth Television division will be getting much more "synergistic" in the near future, and the two groups are looking to do "a lot more" first-run projects together.

That news came from Mitchell Stern after he was named chairman of Fox Television Stations Inc. last week and also was put in command of Fox's syndication division, Twentieth Television. Stern, who had been president/COO of the Fox stations since 1993, will work with Twentieth Television President Rick Jacobson in moving the two sides closer together and to deliver more syndicated programming for Fox O&Os and affiliates. The 22 O&Os cover 40% of the U.S. and nearly all of the top 20 markets. "We're looking to get into a lot more first-run productivity," Stern said last week.

While Stern would not elaborate on the kind of syndicated programming that he and Jacobson want to produce, Fox sources say it likely will be such daytime fare as talk shows and reality programming. Stern said that his promotion was "not in any way" a slap at Twentieth Television's productivity and that Jacobson's division



Fox station chief Mitchell Stern now is in charge of syndication, and he's looking for synergy.

will remain intact.

"Rick is 100 percent solid; he's not going anywhere. If anything, he is going to have more of a say than he has had already," Stern said. "I think [Twentieth] does a very good job now, and I think they are doing a very good job with off-net sales of *King of the Hill*. All this really means is, it's the formalization of what has sort of been happening here for the past year. Rick and I are partners and good friends. We talk just about every day, and this is a way to put together a more formal organization that makes sure we get the most out of the two companies."

Stern and Twentieth executives said that most, but not all, of the shows developed by the syndication wing will go to the O&Os.

"There is no question that our stations have huge daytime needs and that we have not developed at the local level as well as we possibly could," says one Fox executive. "That is what this is all about. The stations don't need to keep buying expensive programs like *Jerry Springer* and *Rosie O'Donnell*; we need to be developing that, and that's what we are going to do."

—Joe Schlosser



Her May numbers make NEWS

Exhibit A **Judge Judy** earns a **6.8** GAA national rating

One of the fastest growing first-run strips of the decade,* **Judge Judy** continues impressive growth, earning a national GAA rating of **6.8** during the May '98 sweeps.**

Exhibit B **Doubles** its **early fringe** time period share

Airing in early fringe in 23 of the 39 metered markets, **Judge Judy** increased over year-ago programming in **22** of those markets for an average increase of **+88%** in HH rating and **+100%** in HH share.***

Exhibit C **Increases** local **newscasts*****

Market	Station	Time (Judge Judy/News)	Judge Judy % Increase over year ago time period		News lead-out % change over its own year ago performance	
			RTG	SHR	RTG	SHR
1 New York	WCBS	4:30-5:30pm	+100%	+100%	+42%	+44%
5 San Francisco	KRON	4:30-5:30pm	+97%	+70%	+22%	+8%
10 Atlanta	WAGA	11:30am-12:30pm	+61%	+57%	+21%	+20%
16 Miami	WFOR	4:30-5:30pm	+55%	+57%	+21%	+17%
17 Phoenix	KSAZ	5:30-6:30pm	+12%	+10%	+5%	+13%
25 Indianapolis	WRTV	10:30-11:30am	+9%	NC	+14%	+7%
32 Milwaukee	WDJT	4:30-5:30pm	+74%	+78%	+129%	+150%
34 Columbus	WSYX	5:00-6:00pm	+74%	+78%	+2%	+10%
41 New Orleans	WVUE	4:30-5:30pm	+45%	+29%	+31%	+33%

Source: *WVE est. NSS PP HH GAA% 1986-1997 **NSS GAA% 4/23-5/15/98 ***NSI May '97; May '98





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Fox football

Continued from page 4

operations. News Corp.'s satellite operations and its newspapers and magazines. The company's online ventures also will become increasingly important as Internet access spreads, executives said.

And to make the network's programming desirable to a worldwide audience, the network contends, it needs to spend heavily on event programming such as its \$4.4 billion investment in pro football, the Super Bowl and its broadcast of the World Series.

Chernin chided the 25% of Fox stations that don't have their own local news broadcasts, noting that affiliation renewals are being tied to station commitments to local news. Stations without news that don't quickly rectify the situation will see their relationship with Fox hurt, he said.

Kids Net riding down cycle

Fox Family Chairman Haim Saban didn't mince words about Fox Kids Network. "I do have to acknowledge that we are on a down cycle," Saban said of the network's children's programming. "Despite some successes in some of our targeted demos, we are clearly not satisfied with the situation, because we all got used to being the undisputed number one when we were the dominant player two years ago."

"We unfortunately failed to capitalize, for the long term, on the huge unprecedented success we had with *Power Rangers* (a Saban show). We had a huge captive audience, but we were and still are a hit show-driven network. Our main competition became an experience, a place to be."

Fox executives rolled out video of the five new children's comedy programs and several action series (including *Young Hercules*) set to debut this fall. Saban says that it is going to take time to be number one again in every category. "When I say things take time, please don't interpret that as complacency," Saban said. "We are moving fast on many fronts."

Fox Kids Network has hired creative agency Pittard Sullivan to create a whole new look and brand identity for the fall. Fox also has added new characters—a yellow X and a red star-like figure—which will entertain during commercial breaks and segues between commercials. ■

Closed Circuit

NEW YORK

Primestar primes for Vogel

DBS executive Carl Vogel could take the reins as Primestar CEO as early as this week, sources say. Primestar would say only that it's close to naming a CEO; Vogel, CEO of Star Choice and former president of EchoStar, was unavailable for comment. Meanwhile, the Justice Department granted Primestar a 15-day extension of the deadline for the DOJ lawsuit seeking to block the Primestar-ASkyB merger. The response won't necessarily be a definitive plan for addressing DOJ concerns that the merger is anticompetitive. The likelihood of GE Americom taking a substantially larger stake in Primestar is fading, and speculation that Loral might come on board is at the low end of the probability scale, sources say. Primestar is examining various restructuring moves, but all have the same aim—reducing cable control of the company to a point where DOJ would no longer oppose the merger.

Battle microbrewing over hockey

A battle between the NHL and microbroadcasting proponent Global Broadcasting was brewing last week as hockey prepared for the Stanley Cup finals. On June 2 the league secured FCC permission to transmit audio signals to fans inside the stadium at the hockey finals. Global, a proponent of in-stadium microbroadcasting, says that the league is using its idea and at week's end was contemplating "the legal ramifications." Global CEO Greg Deieso said. "We're very upset that the NHL has potentially ventured into an area we created."

WASHINGTON

Hoping multicasting flies

Sinclair Broadcast Group this week hopes to helicopter Washington VIPs up to Baltimore for its long-awaited digital multicasting demo.

The broadcaster plans to send out a string of 480 P signals delivered within a 6 mhz channel and display them alongside 1080 I pictures. The demo runs Wednesday (June 10) through Friday (June 12).

Inventive analyst

Securities analysts like to brag that they're on the II (*Institutional Investor's* annual ranking of Wall Street researchers), or that they're a CFA, passing a rigorous series of tests to become a Chartered Financial Analyst. But Sanford C. Bernstein & Co. analyst Tom Wolzien can now boast something that's even more rare among his peers: He's got a patent. The U.S. Patent Office has granted Wolzien a patent on a process for embedding an online Web link in TV programming, allowing viewers to click on an on-screen button to retrieve specific data from the Internet. Wolzien hit on the idea about three years ago but didn't get through the laborious process until last week. Today, the idea of incorporating Web links in sitcoms, game shows or advertising is one of the cornerstone ideas for WebTV and digital set-top cable converters.

MIAMI

The quiet company

CityVision in Miami, the new local television format from USA Broadcasting debuts today—but don't look for a parade along South Beach, where the former Home Shopping Network affiliate is based. According to Adam Ware, the station group's executive vice president, the station is doing a "quiet launch," the way most radio stations suddenly switch formats with little fanfare. "New shows aren't what you want them to be on day one, so why overhype and mislead the audience?" says Ware. "We're just going to switch, do some adjustments as we go along and let people find it." But come July, when viewers have had a chance to find and sample the format, he says, "we'll promote like crazy."

NFL takes PrimeTime 24 to court

League says distribution of games outside U.S. broke law

By Paige Albiniak

As if tackling broadcasters isn't enough, the National Football League is tackling PrimeTime 24.

Adding to the beleaguered satellite television distributor's legal battles, the NFL late last month sued PrimeTime 24 for copyright infringement. In the U.S. District Court in southern New York, the NFL is claiming that PrimeTime 24 broke the law by broadcasting NFL games outside the U.S.

The NFL says that the law allows satellite broadcasters to distribute U.S. television signals only in the U.S. and wants the court to forbid PrimeTime 24 from further distributing the games across U.S. borders. The league claims that PrimeTime 24 retransmits its signals to one or more satellites that beam the games to dish owners or cable systems outside the U.S.

The NFL says it sent PrimeTime 24 several "advance notices of potential

infringement" throughout the 1997 season, "not less than 10 and not more than 30 days before the game telecasts," according to the complaint.

PrimeTime 24 could face stiff penalties if the NFL wins the case and the court awards damages. The NFL is asking for \$100,000 from PrimeTime 24 for every copyrighted football game it transmitted outside the U.S., plus attorneys' fees. An NFL spokesperson says that the league is including some 60 games in the complaint. PrimeTime 24 says it will fight the NFL's claims.

PrimeTime 24 awaits the results of three other lawsuits in Miami, San Antonio and Raleigh, N.C., in which local broadcasters claim their signals were wrongly transmitted.

A Miami judge last month issued a preliminary injunction against PrimeTime 24 that restricted it from distributing CBS and Fox local broadcast signals nationwide to viewers who already can get those signals off the air.

Just how PrimeTime 24 and the satellite distributors that resell imported broadcast signals will accomplish that task remains to be seen.

The Satellite Broadcasting and Communications Association held a meeting with satellite television providers last week to discuss how they will handle the injunction. DBS companies need to decide which subscribers they need to disconnect and what method they will use to identify them.

Broadcasters and PrimeTime 24 last month also told U.S. District Judge Lenore Nesbitt how large a bond broadcasters should post in case they lose the case. Broadcasters suggested \$50,000, while PrimeTime 24 submitted its suggestion under seal. Disconnecting the signals of millions of viewers likely will cost PrimeTime 24 millions of dollars, so it is expected to request a multimillion dollar bond from broadcasters. ■

EEO case moves forward

canons of judicial restraint, decided the case on the broadest constitutional

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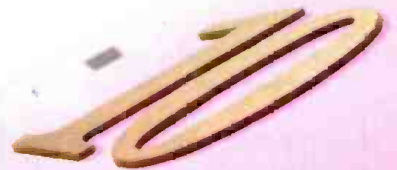
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No silence of Lamb

C-SPAN Chairman Brian Lamb last week was planning to return to the FCC to urge the commissioners not to mandate cable carriage of digital broadcast signals. Although the visit follows one-on-one interviews Lamb conducted with all five commissioners last month on C-SPAN's *Washington Journal*, C-SPAN General Counsel Bruce Collins says that the cable channel is maintaining "a firewall between the business side and the editorial side." Collins says he purposefully stayed away from the FCC while Lamb conducted his interviews and that Lamb made no mention of the must-carry issue during the sessions. Lamb has since launched an effort to oppose digital must carry, writing lawmakers in May that a digital must-carry rule would cause C-SPAN and C-SPAN 2 to "go dark in millions more American households." The letter drew a sharp reply from NAB President Eddie Fritts, who insisted that C-SPAN's cable carriage increased after lawmakers mandated carriage of local broadcast signals. Commissioners have said that they plan to launch an effort to address the digital must-carry question this summer.

Mixed reviews

The FCC commissioners don't differ just on TV-related issues, like alcohol advertising and airtime for political candidates. When AT&T late last month said that it plans to start charging its customers a new fee to support the universal service fund, FCC Chairman William Kennard called the move "premature, unwarranted and inconsistent with their own public proposals." The universal service fund is a money pool aimed at supporting the provision of telecommunications service to high-cost areas and also to linking schools and libraries to the Internet. Days later, Commissioner Harold Furchtgott-Roth—who already has issued a string of dissents to various FCC actions—responded with a two-page statement praising AT&T for disclosing what he termed a hidden tax. "Efforts will doubtlessly be made this summer to silence AT&T and to keep the American consumer in the dark," Furchtgott-Roth said. So Kennard came back with another statement of his own: "No one at the FCC supports a 'hidden tax' on phone bills; but neither can we allow a 'hidden rate increase.'"

Language arts for bureaucrats

Continuing his "reinventing government" initiative, Vice President Gore last week asked that federal agencies write their documents in plain language. "Clarity helps advance understanding and understanding can help advance trust. And trust—especially trust in the promise of our self-government—is essential if we are to come together to solve the problems we face as a nation," Gore said. The move would require agencies to start writing in the "plain language" after Oct. 1 and to write all new government regulations clearly beginning next year. The initiative also calls for the agencies to revise their existing notices by 2002. The memo does not cover the FCC, which is an independent agency—but the agency plans to comply with Gore's request voluntarily, a spokesperson says.

Specter recovers

Sen. Arlen Specter (R-Pa.) is recovering in Philadelphia after double-bypass heart surgery late last Monday. The senator checked himself into the hospital last weekend complaining of chest pains. Specter was hurried into surgery when doctors found a blocked artery, but his heart is reportedly in excellent condition. Specter, who is running for a fourth term, chairs the Veterans' Affairs Committee and also sits on the Appropriations, Government Affairs and Judiciary committees.

New faces at FCC

The FCC has tapped Department of Justice Special Counsel Thomas Krattenmaker as director of research for the commission's office of plans and policy. Krattenmaker, who moves to the new post June 29, has held a variety of jobs in government and academia, including a stint at the Federal Trade Commission.

In other appointments, Northwestern economics professor William Rogerson is the commission's new chief economist; FCC lawyer Rebecca Dorch is the new deputy chief in the office of engineering and technology, and Common Carrier Bureau Deputy Chief Richard Welch is moving to the office of general counsel as senior counsel.

Washington Watch

Edited by Chris McConnell
and Paige Albinak

Radio race heating up

The race for NAB radio board vice chairman looks tighter than board members initially expected. Martha Dudman of WDEA(AM)/WWMJ(FM)/WEZQ(FM) Ellsworth, Me., is facing off against Bill Poole, GM of WFLS-AM-FM/WYSK-FM Fredericksburg, Va. Poole initially was expected to be a shoo-in, but sources say Dudman is picking up steam and has the support of NAB Joint Board Chairman Dick Ferguson and New England Radio Board Representative Dick Osbourne. Poole's supporters include Mark Hedberg, vice president of Hedberg Broadcasting in Mason City, Iowa, and Steve Davenport, CEO of TeleSouth Communications in Jackson, Miss. Radio Board Vice Chairman Bill McElveen continues his unopposed bid for chairman. The radio board holds its election during the NAB's summer board meeting June 27-30.

Portals perplexity

FCC officials at midweek were still unsure of what to make of the General Services Administration's plans to terminate the agency's lease and move the commission to new headquarters in Washington's Portals development. And a spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) said that money for the move may have to come out of the FCC's existing budget. Tauzin spokesman Ken Johnson said that his boss is unwilling to recommend giving the commission additional funds for the move and the rent increase while lawmakers are still investigating the relationship between Portals investor Franklin Haney and Washington lobbyist Peter Knight. "Even if the FCC is forced to move, this controversy is not going away," Johnson said.

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THE WALL STREET JOURNAL

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— *The Wall Street Journal*
April 28, 1998



WCW The Highest Rated Program In Syndication

Rank	Program	A18-49	A25-54
1	WCW Wrestling(**)	6.0	6.0
2	Home Improvement(AT)	5.6	5.6
3	The X-Files(AT)	5.0	5.1
4	Seinfeld	4.9	5.0
5	WWF Wrestling	4.2	3.9

Tremendous Growth Among Key Demos

Percent Increase 1996/1997

A18-34	+30%	M12-17	+61%
A18-49	+13%	M18-34	+26%
A25-54	+9%	M18-49	+10%
		M25-54	+9%

Source: NIS A18-49 Ranking, AA/GAA where applicable (showing associated A25-54 rating)
9/22/97-4/19/98 AT=additional telecast. (**)umbrella program
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CAN THE BIG 4 STILL MAKE BIG BUCKS?

Cost, competition and audience erosion are changing the business of network TV

By Steve McClellan

Are huge costs, increasing competition and continuing audience erosion finally going to sink the major broadcast networks? Unless big changes are made in the way they do business, network executives say, the answer is yes.

And even with such changes, Wall Street analysts say that the Big Four—ABC, CBS, Fox and NBC—may never

again generate big profits. They have evolved into businesses that serve primarily as program suppliers for still-lucrative owned and affiliated TV stations, they say.

"It's a break-even business or worse going forward," says media analyst Tom Wolzien of Sanford C. Bernstein & Co.

Last year, the combined revenue of the Big Four was flat, and profits dropped 13%. They earned \$393 million on revenue of \$11.4 billion, a pal-

try 3.4% profit margin.

This year could be worse. Wolzien says CBS will lose nearly \$100 million. With the departure of *Seinfeld* and huge rights increases for *ER*, *Mad About You* and the National Basketball Association, NBC's profits may fall by half or more—from \$500 million to \$250 million or less. ABC, he says, will hover near break-even.

J.P. Morgan analyst Matthew Harrigan estimates that the Fox network will

show an operating profit of \$77 million for fiscal 1998, excluding losses on football. Others estimate Fox's loss on football at \$70 million, which would reduce the network's operating profit to \$7 million for 1998.

The network is coming off two of its best years, in which it developed two of only three bona fide hits in network television—*King of the Hill* and *Ally McBeal*. (The third is ABC's *Dharma & Greg*.)

Only CBS seems willing to go along with the notion that the networks' future is not in making big profits, but in making hit shows for stations. But all network executives con-

a share point, to an average 17, and Fox dropped two points, to an average 11. CBS was flat, with an average 16.

For years, advertisers overlooked dwindling ratings and met networks' demands for higher prices, essentially paying more for less. But now, despite a robust economy, advertisers are starting to balk at the rate increases. Some ad market watchers see as much as \$1 billion shifting from the network coffers to cable in the next few seasons.

"They've lost a tremendous part of their audience," says Merrill Lynch analyst Jessica Reif Cohen. Cable is the principal culprit, but there are others, including the Internet, Spanish-language networks and the two fledgling (and money-losing) broadcast networks, UPN and The WB. Reif Cohen says. "The WB is doing a fabulous job of developing shows that appeal to younger viewers."

Cost pressures on the networks also have been enormous. Network sources say that the cost of producing new series has nearly doubled in the past five years. Those sources

loss leaders for stations.

"At NBC we believe making a profit at the network level is very important," Wright says. "We've been able to do that for quite some time, and my fear is that if we accept the proposition that you don't have to make a profit, we will be at that situation in about an hour."

If managed properly, a network can be a profit center, Iger says. "And if it can be profitable, it better be. We're not sitting here saying, 'Oh boy, the network is breaking even; that's fine because we're making money elsewhere.' Even in this unbelievably competitive business, we know we can make money as a network. And it's our job for the benefit of shareholders to run it profitably, or we shouldn't be in the business."

It's not unrealistic to strive for \$500 million or more in network operating profits, Iger says. "We've been there before. To get there again will take change, top to bottom, in all directions."

At CBS, network television president Leslie Moonves takes a somewhat different view. He says that the network should be assessed within the context of the whole company—including the owned television stations and other distribution outlets (such as cable networks). The network is "not a separate entity anymore," he says, noting that the

The Big Slide

The combined prime time share of ABC, CBS and NBC has dropped 48% since the 1978-79 season.

cede they will have to reinvent the business. Here's how:

- Trim compensation that networks pay affiliates to carry their programming and/or persuade affiliates to help pay for sports and other expensive programming.
- Persuade affiliates to permit the networks to "repurpose" network programming and milk it for additional revenue.
- Acquire equity in programming so the networks can enjoy profits from broadcast reruns and from cable and other repurposing.
- Hold down program costs by producing in-house whenever possible.

The networks' chief problem is the most obvious one: a steady loss of prime time viewers over the past 20 years, mostly to cable. The Big Three share of viewership in prime time has plummeted from 91% to 47% since 1978.

The four-network share of prime time viewing dropped another three share points (5%) during the just-ended 1997-98 broadcast season, to a combined record low of 59%.

After losing three points in prime time last year, ABC lost another point this season to end at a 14 share, according to Nielsen Media Research. NBC dropped

say a first-year sit-year costs \$900,000 per episode to produce. To license a sitcom, a network typically pays a first-year license fee of \$500,000-\$600,000 per episode.

A new drama typically costs \$1.4 million-\$1.5 million per episode to produce, with a first-year license fee of nearly \$1 million. With any degree of success, however, the license fee increases significantly via the escalator clauses in most license agreements. And the cost of renewing a hit show beyond the first license cycle rises exponentially.

For NBC, the cost of *ER* went from some \$4 million an episode to \$13 million an episode. That's about \$300 million a year, or more than \$1 billion for the entire renewal period.

Sports rights have soared too. Network NFL rights will total almost \$18 billion over the next eight years, versus a little more than \$4 billion for the previous four years.

But despite the mounting costs and competitive pressures, NBC President Bob Wright and ABC President Bob Iger insist that their networks are not

CBS stations showed a 94% increase in first-quarter operating profits.

Much of the credit for that is attributed to management changes imposed by CBS Presi-

dent Mel Karmazin since he took over the stations in mid-1997. But the network, with its more urban focus, deserves some of the credit too, Moonves says.

"The business has changed since the days of William Paley, when the whole idea was from the network down, as opposed to stations up," Moonves says. "The reason we're encouraged about our future is that the growth potential on our stations is huge."

Fox Television Chairman Chase Carey says that the network is "managed within its own four walls"—but that it, too, has to be seen as part of



Source: Nielsen

News Corp.'s vertically integrated television business. That business includes a thriving production and syndication entity, cable networks and international distribution outlets.

Changes in compensation are high on the list of reforms at ABC, CBS and NBC. NBC's Wright says that the current compensation model—in which networks pay some \$200 million annually to their affiliates so that the affiliates will carry programming for which the network bears all the costs—"is suspicious in this day and age." That comes from the executive who is running by far the most profitable network in the 1990s.

"But I don't have the conceit to say



that we are uniquely going to be able to make this model work in the future. My message to affiliates is that the model is not working for other networks, and we should be very suspicious of it, and we have to be flexible enough to make changes if that model is permanently

flawed," Wright adds.

Indeed, NBC last month floated a proposal for change to affiliates: create a joint venture that would shift compensation dollars over a 10-year period into various new media and digital-related investments. Affiliates didn't buy it, but agreed to talk with the network about alternative proposals.

Wright says there is "plenty of money in the system to ensure that broadcast TV viewers get special, unique national programming." Wright's implication: Since affiliates account for most of the profits in the system, they may have to give up some portion of those profits to see that their viewers continue to receive high-quality

Muscling in on the money

Half a season short of syndication, *NewsRadio* appeared destined for cancellation. That's when NBC executives offered producer Brillstein-Grey a way to keep the show on the air: Give the network an estimated 10%-15% of the show's potential syndication revenue. Worth up to \$15 million, that revenue would be enough to recoup up to a third of NBC's license fees over four and a half years, or roughly 100 shows.

Brillstein-Grey agreed to NBC's terms. The show is back on the schedule, at least through midseason, and the production company is promoting *NewsRadio* for syndication. "This is a show that wouldn't be on the schedule now if NBC didn't get its piece," a studio executive says.

NBC executives declined to comment, and Brillstein-Grey officials did not return phone calls.

NBC's *NewsRadio* negotiations with Brillstein-Grey—completed before co-star Phil Hartman's death—illustrate how networks are using their muscle to control more of the prime time schedule and sweeten terms of deals in the post-syn-fin world.

NBC also used its leverage to give slots on its fall schedule to some of its own productions. *Wind on Water*—a Saturday night drama of extreme sports and romance set in Hawaii—"would never have made the slot if they didn't own it," says a source who watched the project develop.

The fall prospects for Columbia TriStar Television's CBS pilot *King of Queens* also were hazy until the studio consented last month to the network's demands for a minority stake in the show. If the show is a hit, that stake could be worth as much as \$50 million to CBS in syndication, industry executives estimate.



NBC demanded a 10%-15% cut of *NewsRadio*'s syndication revenue.

CBS and Columbia TriStar officials would not comment.

Fox has not been as adamant about demanding chunks of equity. But its ownership of 20th Century Fox Television and that studio's syndication arm gives the network a powerful tool in negotiations with producers.

For example, when Shukovsky-English decided to seek a co-producer for its Fox fall show *Living in Captivity*, Warner Bros. and 20th Century Fox competed for the project. Fox won.

ABC played its own brand of hardball in recent negotiations with Columbia TriStar, Studios USA and 20th Century Fox Television by insisting that the studios agree to lengthen their standard four and a half year contracts on new shows to six years.

As May deadlines approached, the network demanded that the studios reduce their per-episode license fees on three shows—Columbia TriStar's *Cupid*, Studios USA's *Brother's Keeper* and Fox's *Strange Days*—by \$50,000-\$100,000. Eager to get their shows on the air, the studios agreed.

ABC officials argue that they have nothing for which to apologize, since the network already had agreed to pay the studios extra—industry executives estimate \$50,000 to \$150,000 per episode—to cover longer license terms. "ABC did not demand profit participation for the shows," an ABC executive notes. "In the end, they're still making more money for their pilots."

But studio executives are not taking it so lightly. "It was a pimple on the elephant's ass, but it was an act of bad faith," one studio chief says. "I don't know how [they] plan to compete for high-priced [TV program] packages when everyone will remember what happened this time."

—Michael Stroud

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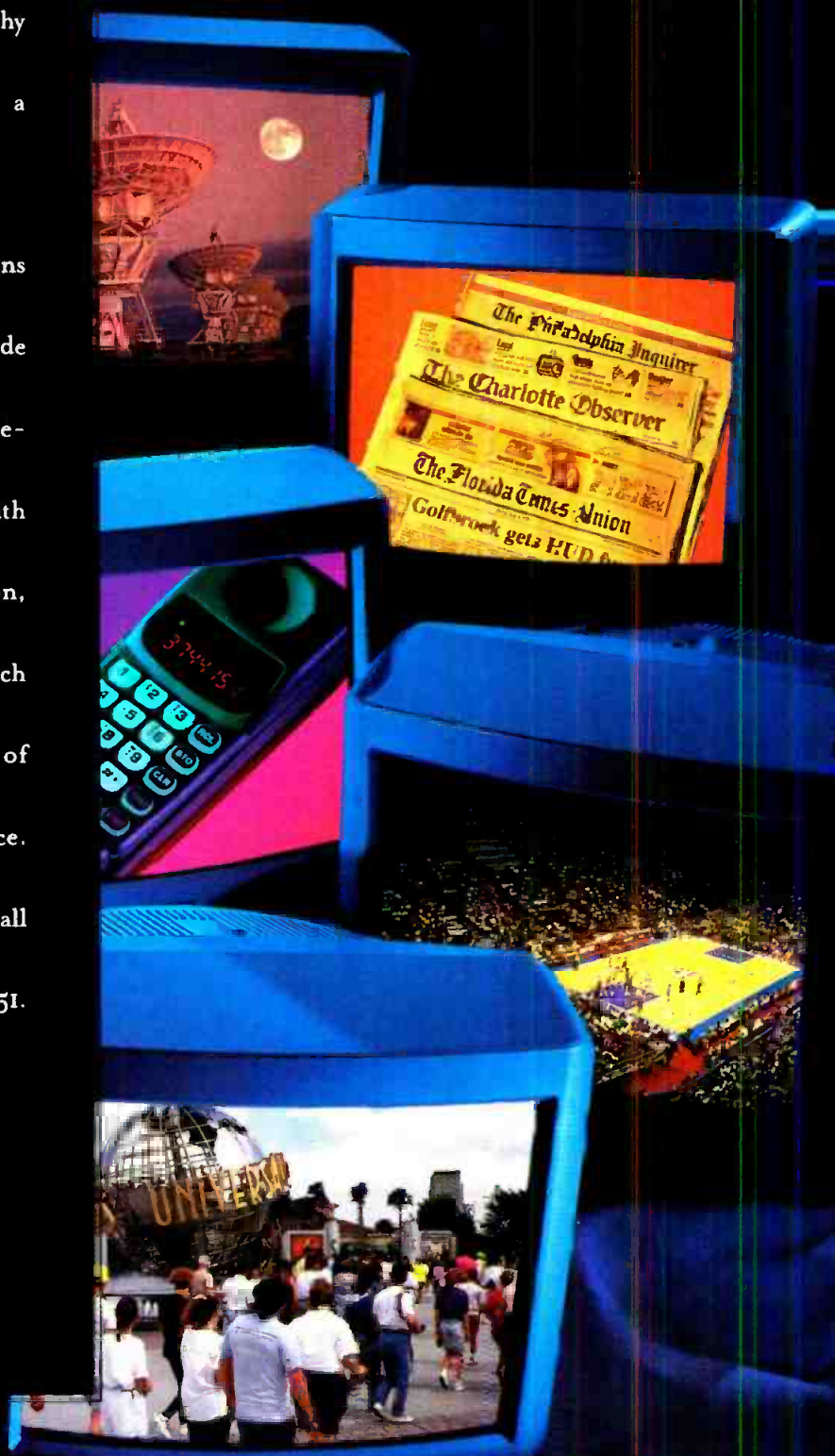
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ty programming.

At the same time, executives of all the major networks say they want to own more stations, because that is where the big profits are. All but Fox have room to buy more outlets under the rules, which cap TV station ownership at 35% national reach. (Under the FCC's "handicap" clause, station groups attribute only half the reach of their UHF stations.)

Reducing compensation is just part of the equation, Iger says. "It's much more than that. It's how we gather news, it's how we develop shows, how we post-produce them. We're not as skilled as we need to be in marketing our product, and we're antiquated in the way we sell commercials. And if we don't act fast, it's all going to come back to haunt us."

As to the compensation issue specifically, Iger says: "When the networks are facing diminishing returns and yet the margins of TV stations remain as high as ever, then something is wrong. Is the current level of compensation sacred? I would have to say, no."

Iger says a new compensation formula that would "rise and fall to some extent with [the network's] fortunes" is needed. "There's no real correlation now between the cost of their advertising and the cost of our programming. There is no correlation between the level of compensation and the cost of our programming. And our programming is their programming. When we buy *Monday Night Football*, it's theirs too. When NBC negotiates a new deal for *ER*, the affiliates benefit just as handsomely, but there's no recognition of that fact. That has to change."

At CBS, Moonves declined to comment on the compensation model. But other high-level executives at the network say that compensation has to go, or at least be reduced. "There is something wrong with a system where stations are making a lot of money and the network isn't, and we are still paying them the kind of compensation that we are paying them. They just can't keep taking. The world has changed from where it was 30 years ago," one execu-



THE NETWORK PROFIT PICTURE

(dollar figures in millions)

	YEAR	REVENUE	% CHANGE	PROFIT	% CHANGE
BIG 3	1992	\$7,944	—	\$148	—
	1993	7,883	-0.8	467	+216%
BIG 4	1994	9,474	—	685	—
	1995	9,722	+2.6%	803	+17%
	1996	11,406	+17.3%	449	-44%
	1997	11,443	+0.3%	393	-12%

The figures for 1996 and 1997 exclude purchase-price accounting benefits taken by ABC and CBS.



"Even in this unbelievably competitive business, we know we can make money as a network."
ABC's IGER

"The business has changed since the days of William Paley, when the whole idea was from the network down, as opposed to stations up."
CBS's MOONVES



tive says.

Two weeks ago, CBS made the first assault on the previously unassailable affiliate comp. In a precedent-setting agreement, stations agreed to swap commercial inventory and pay some cash. The combined deal represents about \$50 million a year to help the network pay for the NFL, which is costing CBS \$500 million annually. Whether it's considered a program payment to the network or a decrease in compensation is irrelevant, station executives say.

"That's just bookkeeping," says a CBS affiliate group operator. "The downside is that the precedent has been set. The upside of the CBS deal is that it's neutral or just slightly negative to the stations in terms of revenue. We also get a contractual obligation from the network on program exclusivity. So we're getting real value in exchange for our contribution."

ABC and its affiliates are talking about a similar contribution. But it's a little stickier, because ABC is less willing than CBS to grant program exclusivity. That's because ABC believes it can reuse many programs outside the core broadcast distribution window in pursuit of new revenue opportunities.

For example, the network is launching a test of soap opera repurposing (see story, "Top of the Week"). The network produces its soap operas in-house, so it has access to thousands of hours of episodes that have aired only once. That, coupled with the fact that many potential soap watchers are now working during the primary afternoon telecast, has convinced ABC that there's a business there, Iger says.

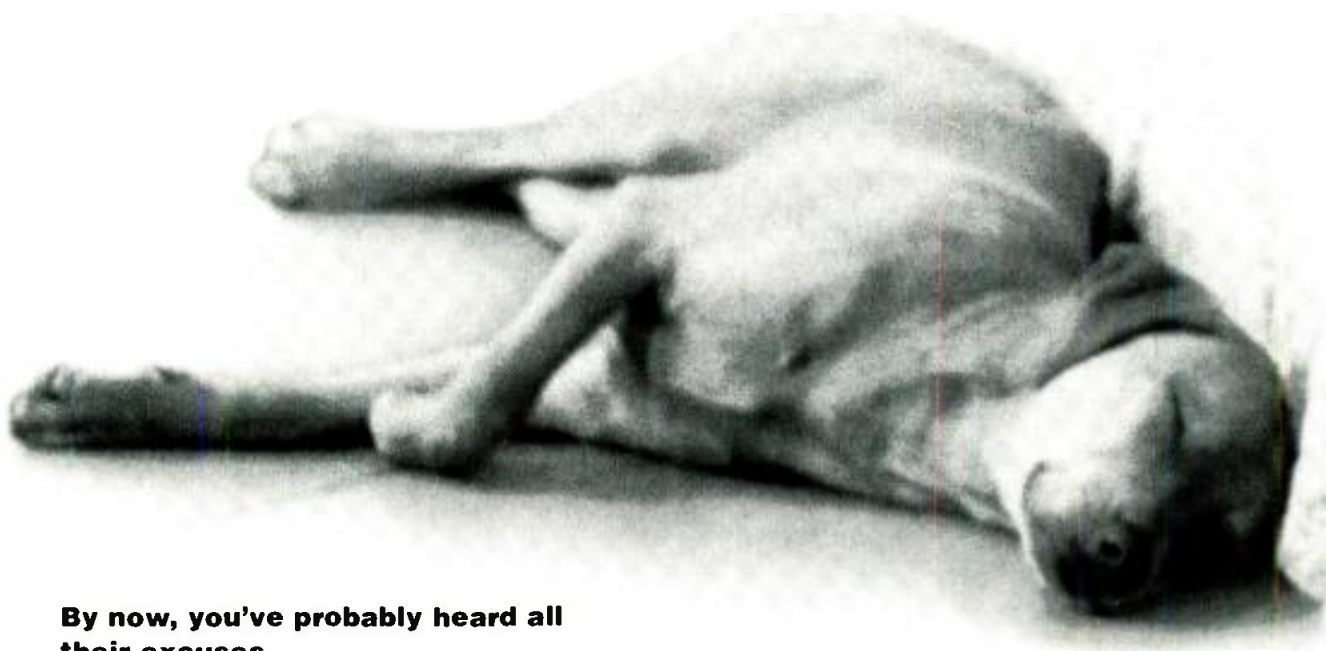
The test begins on July 1 in three markets where the soaps will run on cable in morning, prime time and on weekends. ABC wants to find out how repurposing affects the audience and if there is validity to affiliate concerns that the reuse of soaps in non-network distribution vehicles will draw viewers away from network telecasts.

"There is a broad range of programs that could be repurposed in very different ways," Iger says. "When you add up all the pressures we're under in terms of getting more bang for the buck—new revenue sources and new ways to reach people—in a way, this is perfect."

As for station affiliates that object to such ideas, Iger responds: "They're working hard to maintain a status quo that simply can't be maintained."

But indeed, many affiliates think their afternoon network ratings would suffer from a repackaging of the network schedule. Thus, affiliates want

How Long Will These Sleeping Dogs Lie?



By now, you've probably heard all their excuses.

The Big Dogs, AT&T and MCI, are still howling that they can't compete in local telephone markets. It's just too difficult. It requires too much effort.

Just because they don't want to compete, doesn't mean there isn't competition.

Recently, the Federal Communications Commission held hearings in which smaller, local competitors described their success in competing against the Bell companies.

These smaller companies don't have the tens of thousands of employees that the big long distance giants do. They don't have billions of investment dollars. But they are competing.

While the big dogs are sleeping, Regional Bells are working to make competition work.

How? Local phone companies have devoted more than \$4 billion and

assigned over 8,000 employees to make sure competition works. They've built customized network elements; offered on-site network training and customer service 24 hours a day, 7 days a week. All to connect MCI, AT&T and other competitors to local markets.

You know those big dogs. They lie around all day.

MCI and AT&T have given up on local residential service. Why? The markets are open. Smaller companies are competing. Competition is here.

MCI and AT&T are stalling competition. They only want competition on their own terms. On their own timetable. That's what their executives conceded during recent merger discussions.

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exclusivity in return for a football contribution. "Exclusivity is a crucial part of any contribution we make toward the NFL," says a group ABC affiliate operator. "That makes it a win-win, where everybody comes out of it saying, 'I can live with this.'"

Affiliates say that the networks simply have to get a better handle on costs. "I empathize that the business is changing," says Raycom Broadcasting President John Hayes. "But it's up to them to manage the change so it doesn't put them out of business."

Hayes says he's willing to listen and talk with NBC about proposed changes in its relationship with affiliates. But he stresses that the affiliates already have made significant concessions in connection with inventory give-backs to support Olympic rights. "It feels like we're being nibbled to death," he says.

Other affiliates simply don't buy all the poor-mouthing, woe-is-us talk from the networks. "I don't think things are as bad as they claim," says one group operator. "The spin is that they're in trouble, and if we don't help feed the [network] machine, it's going to starve; and when it starves, you [affiliates] get killed. It's defensive and it's designed to be threatening, and it is."

Network executives are equally adamant that deals with program suppliers must change. Both NBC and CBS, the two major networks not aligned with studios, are focused on acquiring more of an ownership stake in programs. Assuming that they invest in the right shows, ownership prevents the take-it-or-leave-it, *ER*-type license fee hike come renewal time. With luck, it also means higher profits from back-end syndication sales.

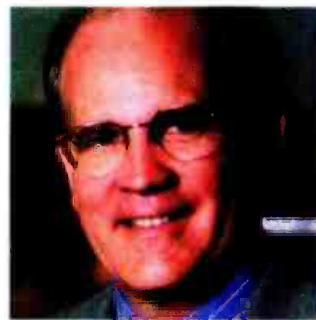
The problem with Hollywood, Wright says, is the horde of middlemen in the guise of studios, packagers and others that are paid huge sums to act as go-betweens for networks and those who actually develop, create, produce, direct and act in shows. "The issue is not paying people [for] success," he says. "The issue is that there isn't much room anymore for paying people who only act as go-betweens. We're probably going to have to assume the go-between role ourselves if we want to insulate ourselves from explosive costs in that area." That may be the only way "to avoid having a gun [put] to our head by



"The networks are challenged financially, but the reality of the nonnetwork world is that the higher-rated shows are a handful of 'Rugrats' episodes, wrestling and the NFL."

Fox's CAREY

"My fear is that if we accept the proposition that you don't have to make a profit, we will be at that situation in about an hour."
NBC's WRIGHT



a quote-unquote production company."

CBS took an interest in six of the seven new shows that it ordered for the start of the 1997-98 season. "We're all looking for new revenue sources," says CBS's Moonves. Ownership, he says, "enables us to have the best creative talent in-house." But Moonves also says that the network won't do a deal just to own a show, unless it's a toss-up, qualitatively speaking, between two shows vying for the schedule.

Iger says ABC is forcing change in its dealings with Hollywood. Until recently, the networks were not allowed to license shows from outside parties for more than four years. That restriction no longer applies. And ABC no longer will pick up a new series unless the initial term is five years or longer.

This season, ABC also went back to producers before setting its schedule and traded potential ownership stakes in programs for smaller license fees. As a studio-owned network, ABC has found that ownership is a decidedly mixed blessing, Iger says. "The business of owning shows is not a great business, for many of the same reasons the networks are suffering," he says. "Costs

and program deficits are increasing, and the talent pool is stretched."

Iger estimates that the network may have saved some \$5 million by going to producers and demanding lower fees. Not a huge sum, by Hollywood standards, but it adds up. "We could save \$500,000 for every pilot just by managing costs better," Iger says.

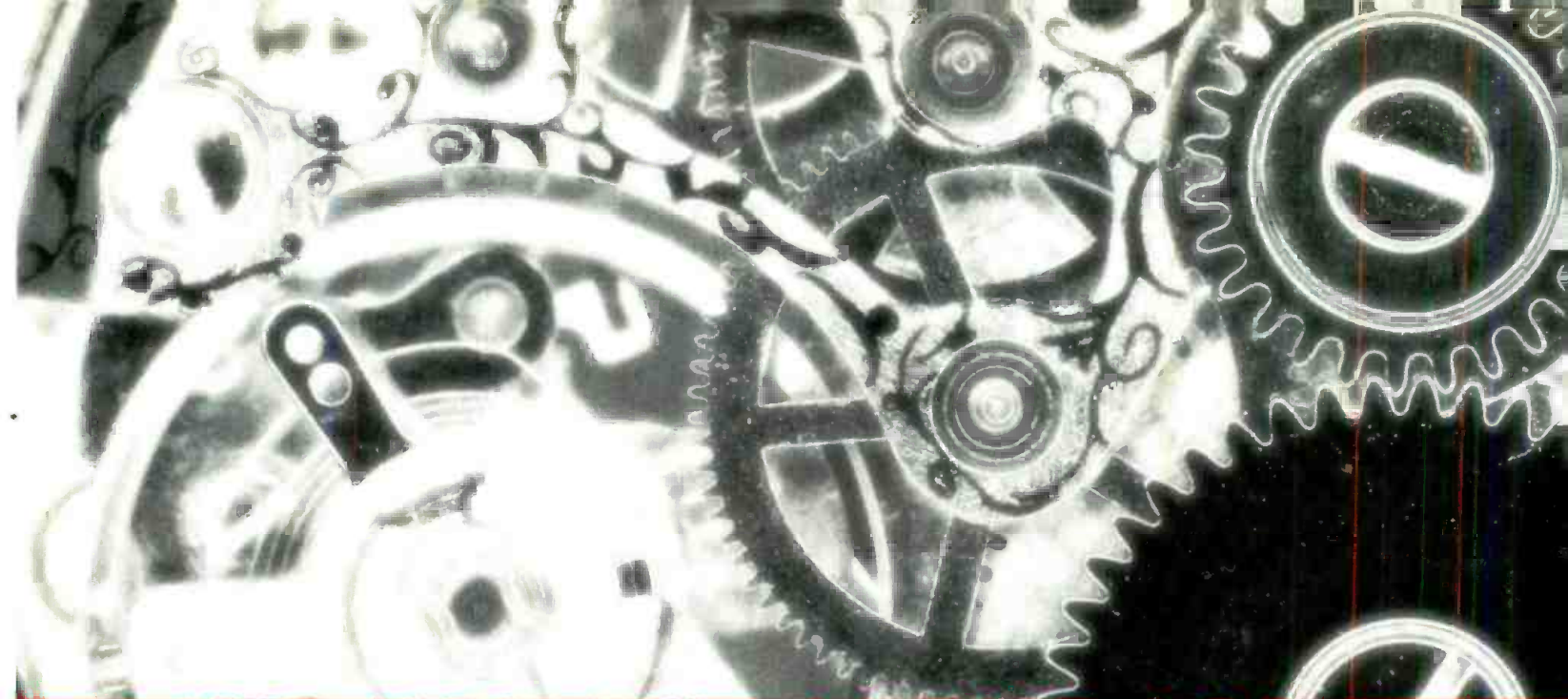
On the advertising front, agency executives are getting more impatient with network demands for higher rates in the face of continually declining ratings. "You can't give someone poor service and then raise rates," says John Lazarus, senior vice president, TN Media, New York. That's what the networks have been doing for years, he says. But it has to stop and "that will be felt in the marketplace this year."

The networks respond that they need to do a better job of selling clients on the value of their product, despite declining ratings. NBC's Wright argues that network pricing, on a cost-per-thousand basis, is a relative bargain, compared with other media—including cable, online and even local broadcast.

"It's hard for us to prove the sales value of a lot of advertising because we're often dealing with campaigns that don't have a direct sales association," Wright says. "They may be image campaigns or designed to precede a particular sales campaign."

Wright says that advertisers should use the network airwaves to sell more products directly. He cited the network's use of just a couple of spots in *Merlin* to sell home video copies of the miniseries. More than 1 million videos were sold. Earlier in the season, CBS had similar success selling a special Christmas edition of *Touched by an Angel*, using direct sales spots within the show.

"Enough has changed, primarily in the way people consume television, that the nature of the network business has to change as well—and, for the most part, it hasn't," says ABC's Iger. Network managers "will be forced to fundamentally change the way their businesses are run, or someone else will be called in to do it." ■



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Whatcha gonna do? Sue

Court says reality shows can be liable for invasion of privacy while pursuing a story

By Dan Trigoboff

California's highest court last week said that TV news programs—so-called reality programs in particular—can be liable for invading people's privacy, even when pursuing a legitimate story.

"In contrast to the broad privilege the press enjoys for publishing truthful, newsworthy information in its possession," wrote Justice Kathryn Mickle Werdegarr for the 5-2 California Supreme Court plurality, "the press has no recognized constitutional privilege to violate generally applicable laws in pursuit of material."

The decision affirms lower courts and allows a Palos Verdes, Calif., accident victim to sue Group W because *On Scene: Emergency Response* secretly recorded her 1990 post-accident conversations with emergency workers at the scene and in a rescue helicopter—through microphones hidden on paramedics. The court held that highly offensive intrusions cannot be justified by the intruder's hope of getting material for a news story.

"No constitutional precedent or principle of which we are aware gives a reporter general license to intrude in an objectively offensive manner into private places, conversations or matters merely because the reporter thinks he or she may thereby find something that will warrant publication or broadcast."

"The public has no legitimate interest in witnessing [accident victim Ruth Shulman's] disorientation and despair. Nor does it have any legitimate interest in knowing her personal and innermost thoughts immediately after sustaining injuries that rendered her a paraplegic."

John Langley, creator and executive producer of reality programming pioneer *Cops*, says as a First Amendment



Reality shows like 'Cops' took a hit in California.

advocate he was distressed by the ruling, but he was unsure of its impact on reality shows. "At *Cops* we've always obtained releases before we put people on the air," Langley says. "If we have no release we obscure their identity. It's the reality of reality programming to be subject to the whims and vagaries of the law."

Also an early entry into reality programming, *On Scene: Emergency Response* began as a local show in Los Angeles but was syndicated by Group W. The show, now part of CBS, was in production for five years in the early 1990s and can still be seen in reruns on CBS's cable network, *Eye on People*.

Langley and other First Amendment advocates suggest that the decision, like various state laws that have popped up since the death of Princess Diana, represents a backlash against paparazzi and other media perceived as intrusive.

The holding in *Shulman v. Group W*—there were four separate opinions in various stages of concurrence and dissent—seemed to be trying to take a middle ground between an individual privacy right and the public's right to know. "[T]he state may not intrude into the proper sphere of the news media to dictate what they should publish and broadcast," Werdegarr wrote, "but neither may the media play tyrant to the people by

unlawfully spying on them in the name of newsgathering."

Werdegarr's holding refused to allow case-by-case determinations of newsworthiness in similar circumstances. "The courts do not, and constitutionally could not, sit as superior editors of the press," the majority said.

Jane Kirtley, executive director of The Reporters Committee for Freedom of the Press, is pleased that the California court dismissed Ruth Shulman's claim that her privacy was invaded

when private facts about her were revealed. But she says she was troubled that the court allowed Shulman to pursue her claim of intrusion even for taping at the accident scene.

"We have at least a potential ruling of an intrusion at a public place," she says. "That could be a real bombshell for journalists" using various technologies, from ultrasensitive microphones to long camera lenses.

Shulman's attorney Antony Stuart agrees. He suggests that the ruling favors the public right to know via news broadcasts over the casual interests held by viewers of reality programming, which he terms "vulture video."

"Arguably," the court said, "the last thing an injured accident victim should have to worry about while being pried from her wrecked car is that a television producer may be recording everything she says to medical personnel for the possible edification and entertainment of casual television viewers." ■

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It's 'Time' for Promax/BDA

Convention focuses on getting most promotional pop from every second of air

By Joe Schlosser

Next week's annual Promax and BDA Conference and Exposition in Toronto offers a little of everything for station promotion and design executives—even a session on measuring brain waves.

The theme of the conference is *It's About Time*; many of this year's sessions are focused on maximizing every second of promotional airtime and dol-

lars. The keynote speaker is MTV Networks Chairman Tom Freston, with featured speeches by Carsey-Werner President Caryn Mandabach and Toronto's own Moses Znaimer, co-founder of MuchMusic, Citytv and Bravo!

Actor Christopher Reeve will hold a question-and-answer series on a number of topics, and Discovery Communications President Greg Moyer is the design keynote speaker. Aretha Franklin will take over where Tina Turner left off last year as Promax's opening night concert artist on Wednesday, June 17.

Anna Wise, a leading authority on brain waves, will conduct a session on enhancing creativity through something called Mind Mirror EEG technology. Promax executives expect a crowd of nearly 2,000 for the brain wave seminar, which will be held Friday, June 19.

Promax President Jim Chabin says that the conference is becoming more important every year because of the increased competition from cable and the Internet. Thus, Chabin says, the conference is getting more and more top executives and adding booths on the conference floor.

"The game of television is now mea-



Promax's Jim Chabin

sured by how long you can keep a viewer's attention, and any added seconds or minutes that you can keep a viewer from changing the channel can help considerably," Chabin says. "We now know that a 15-second spot can have the effect of a 30-second spot if edited and cut correctly."

This year's conference will feature 250 speakers, 125 sessions and 164 exhibitors (numbers could increase by the confer-

ence's start). The number of exhibitors is up 5% from last year's conference in Chicago, Chabin says. Registration is also up nearly 5%, but off from the conference's recent pace of nearly 10% growth for the past few years. Promax 1999 will take place in San Francisco.

"The sessions are now becoming so valuable to stations and syndicators alike," Chabin says. "More senior-level executives are coming and are willing to speak. The producers and

syndicators are starting to see how valuable it is to have all the promotion people from stations in one place."

On the business side, Promax executives announced last week that the organization had officially acquired the Broadcast Designers Association Inc. (BDA). Under the terms of the agreement, Promax will take responsibility for overall administration, member services, sponsorship growth, finance and legal activities relating to BDA. BDA will continue to operate as a design association, with its own separate membership class and board of governors. And the annual conference will continue to go by the same name.

"The deal makes a lot of sense for both sides," Chabin says. "It is financially more sound to operate all financial, legal, marketing and every other activity under one roof. It also allows us to do more for the members, because we will be saving a lot of money."

BDA has shut down its New York City offices and has moved in with Promax executives in Los Angeles. The two associations will now have a combined membership of 3,750 TV executives (2,250 Promax/1,500 BDA). ■

'Godzilla' vs. 'Deep Impact'

Network bidding on asteroid tale could begin this week

By Michael Stroud

The Big Four could begin bidding as early as this week on Paramount and DreamWorks SKG's "Deep Impact," as the studio tries to better Godzilla's disappointing \$25 million sale to NBC last week.

Network sources say they expect a deal for the tale of an asteroid that smashes into the earth to be completed by the middle of the month, but with the film likely to attract offers of \$15

million—\$25 million.

Television executives, confused by wildly differing bids for movie properties over the past year, will be watching the sale closely for trends. "Titanic," whose domestic gross is approaching \$600 million, sold for a mere \$30 million; last year's "Lost World" went for \$80 million.

"The bidding has been all over the map," one studio chief says. "There aren't enough data points to figure out whether the deals are getting richer or poorer."

"Deep Impact's" going price could have implications for a range of other upcoming "event" films, from this summer's "Armageddon" to next year's animated "Prince of Egypt."

Networks increasingly see event films as critical promotional vehicles, particularly during sweeps periods.

Development bonanza for Wells

In one of television's richest development deals, producer John Wells has signed with Warner Bros. for as much as \$30 million over five years. Wells, whose *ER* was renewed by NBC for a record \$13 million per episode, is committed to the studio until 2003. Under the deal, Wells will also have a first-look agreement with Warner Bros.' feature film division.

During the recent New York network presentations to advertisers, NBC Entertainment chief Warren Littlefield unveiled a huge mockup of the ship *Titanic* as part of the network's presentation of its fall schedule.

Paramount needs a good comeback after what was widely seen as the muffed "Titanic" sale of the highest-grossing film of all time to NBC. The studio closed the deal shortly after the film was released, following months of negative press and to mixed early reviews.

Columbia TriStar was also burned by "Godzilla," which some analysts had predicted would match the gross of last summer's hit "Independence Day" (\$306 million). While the film has earned well over \$100 million domestically, its rapid drop-off makes it unlikely to earn more than some \$200 million in the U.S., analysts say.

The studio had to settle for \$25 million, or \$10 million less than its initial asking price, if "Godzilla" earns \$125 million or less at the box office. Over that amount, NBC will have to pay \$1.5 million for each \$10 million the movie grosses (at the \$35 million price, there was to have been a \$150 million trigger. ■

'Golf 2000' goes public

New syndicated half-hour showcases public golf courses with help of pro golfer Peter Jacobsen and friends

By Joe Schlosser

Some of the PGA Tour's top personalities have come together for a new syndicated golf series that takes viewers behind the scenes at the country's top public golf courses.

Golf 2000 with Peter Jacobsen combines tips from top professional players, lighthearted features with outspoken golf analyst Gary McCord and celebrity interviews in a weekly half-hour syndicated series.

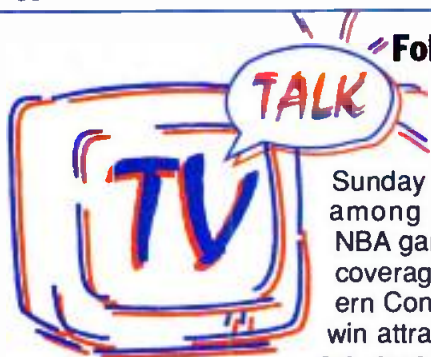
Jacobsen, a current PGA player and budding actor, hosts the series and provides weekly golf instruction. *Golf 2000*, which is distributed by syndication newcomer T.J. Sports, has been cleared in more than 85% of the country and debuts this month. Clearances include KCBS-TV Los Angeles, WCBS-TV New York and four other top-market CBS owned-and-operated stations. Executive producer Jason Charles says that 30 original episodes will be distributed this season. Stations will also



Golf pro Peter Jacobsen takes a swing at syndication with T.J. Sports.

get a weekly 30-second golf tip from Jacobsen.

Frank Chirkinian Jr., the son of long-



Following the ball

The Chicago Bulls' win over the Indiana Pacers last Sunday night (May 31) was among the most-watched NBA game of all time. NBC's coverage of the Bulls' Eastern Conference final game 7 win attracted 61 million viewers, surpassing the 60 million

who tuned in to last year's game 5 of the NBA finals. The game had a Nielsen Media Research rating of 19.1 and a 33 share.

'Ally' accolades

For the first time ever, the Television Critics Association has nominated a show in four categories. Fox's *Ally McBeal* benefited from its nomination in two new categories: This is the first year the association has awarded best new show and only the second that it has nominated a performer in the best comedy category (the show's star, Calista Flockhart). Its other awards were for best comedy and program of the year. Among other top nominees: ABC's canceled *Nothing Sacred* was nominated for awards in three categories (best new program, show of the year and best individual performance for star Kevin Anderson). NBC's *Seinfeld* received nominations for best individual performance for both Jerry Seinfeld and Michael Richards, as well as a best comedy nomi-

nation. Comedy Central's *South Park* was nominated for best new program and program of the year.

NBC nixes Norm

NBC is refusing to run ads for comic Norm McDonald's new film "Dirty Work," reflecting the network's displeasure at comments he made about the network and NBC West Coast President Don Ohlmeyer after being pulled from the cast of *Saturday Night Live*. McDonald also helped to announce Howard Stern's planned late-night competitor to *Saturday Night Live* by introducing the shock jock at a press conference.

'TV Guide' awards

TV Guide will launch its own annual awards gala March 8, 1999, on Fox (Fox owner Rupert Murdoch also owns *TV Guide*). The show will focus on honors voted or by readers of the magazine's December and January issues, with editors selecting some additional awards.

Pearson producer

Pearson Television says it has signed an exclusive two-year distribution agreement with television producer and director Thomas Carter. Under the agreement, Carter has granted Pearson exclusive international distribution rights for all made-for-television movies and miniseries produced by his company over the next two years. Carter, a two-time Emmy winner, most recently was executive producer of the Peabody-winning *Don King: Only in America* on HBO. —Michael Stroud

time CBS Sports producer Frank Chirkinian, is the show's producer. Golf commentator Ann Ligouri, formerly of The Golf Channel, interviews celebrities from their favorite golf courses on each show. Ligouri already has talked with Samuel L. Jackson, Alice Cooper and Leslie Nielsen.

Charles, an avid golfer and former syndication sales executive at New World and Genesis, says he came up with the idea after seeing memberships decline at private country clubs across

the country.

"One of the biggest reasons for the lack of memberships at private country clubs these days is the growth of high-end daily-fee golf courses that act like top-of-the-line country clubs without the monthly and yearly membership costs," Charles says. "So what I wanted to do was give viewers a chance to see what the top courses in the different cities looked like."

Jacobsen, who played himself in Kevin Costner's recent film "Tin Cup,"

and the outspoken and insightful McCord bring something different to the run-of-the-mill golf magazine show, says Charles. "I'm just a flunky who reads lines," says Jacobsen of his part in the series. "I'm a golfer first, but this kind of stuff is fun, and I think the show is going to be clever and innovative."

Jacobsen says he is going to leave the "wacky stuff" in the show up to McCord, whose weekly segment will explain various games played on the course, such as skins and animal golf. ■

SYNDICATION MARKETPLACE

Drawing to a close

Worldvision's first-year game show *Pictionary* will not be returning for a second season in syndication. The Alan Thicke-hosted game show had been cleared for next fall in over 50 percent of the country. *Pictionary* has averaged a 1.4 national rating season to date, according to Nielsen Media Research. In the most recent national weekly numbers, *Pictionary* scored a 1.2 rating. Worldvision chief John Ryan said of the decision: "Alan Thicke and the producer, Kline & Friends, did a great job with the show. However, in the current marketplace, it has been tough for game shows to establish a foothold."

'Vibe' on the move

Columbia TriStar Television Distribution's freshman late-night series *Vibe* is being downgraded on a number of Paramount Stations Group stations. Paramount-owned outlets in Philadelphia, Sacramento and Tampa Bay will move the show to 1 a.m. For the week ending May 17, *Vibe* averaged a 1.3 national HH rating according to Nielsen Media Research. *Vibe* is renewed in more than 90% of the country for a second season, and CTTD executives have no comment on whether the show will actually make its return in syndication.

Clearing the 'Hill'

Twentieth Television has cleared syndicated *King of the Hill* in more than 50% of the country for fall 2001.



'King of the Hill' will debut in syndication in 2001.

New clearances for the animated sitcom include KTXL Sacramento, WBFF Baltimore and WOFL Orlando.

BVT 'Rocks'

Carsey-Werner has tapped Buena Vista Television Ad Sales to handle the barter sales for off-net runs of its *3rd Rock from the Sun*.



BVT will handle barter sales for '3rd Rock from the Sun.'

The NBC sitcom is currently cleared in 195 markets covering 97% of the country for fall 1999. Buena Vista is handling ad sales for C-W's *Grace Under Fire* and second-cycle sales of *Roseanne*, both of which aired on Disney-owned ABC.

Three on a 'Match'

George Hamilton, Nell Carter and Vicki Lawrence are set as panelists for Pearson All American's new version of *Match Game*. The three regular panelists will be joined by two other rotating celebrity panelists each week. The show is hosted by Michael Burger and debuts in syndication Sept. 21. *Match Game* is

cleared in more than 75% of the country, including WCBS-TV New York, KCBS-TV Los Angeles and WPWR-TV Chicago.

'Crow' flies in September

PolyGram Television will launch its weekly syndicated series *The Crow: Stairway To Heaven* the week of September 21. PolyGram has cleared *The Crow* on 142 stations representing 91% percent of the country. Cast members of the feature films have



been added to the series in the last few weeks, including Marc Gomes and Katie Stuart. Gomes plays the part of Detective Albrecht and Stuart has been cast for the role of Sarah. PolyGram has also cleared its weekly music series *Motown Live* on 121 stations, representing 86% of the country. Clearances include WWOR-TV New York, KCOP Los Angeles and KRON-TV San Francisco.

FCC-friendly Raycom

Raycom Sports has cleared two FCC-friendly half-hour syndicated series for the fall. Raycom's NASCAR-licensed auto racing program *Think Fast* has been cleared on 125 stations representing more than 80% of the country. *More Than a Game*, which is returning for its second season, has been cleared on 118 stations, also over 80% coverage.

Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen May 25-31

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 36	abc	CBS	NBC	FOX	UPN	WB
	8.1/14	5.8/10	7.1/12	4.9/9	1.7/3	3.3/6
MONDAY	8:00 40. America's Funniest Home Videos 6.5/12	36. Cosby 6.7/13	62. Suddenly Susan 5.7/11	89. Damon 3.7/7	105. Love Boat: The Next Wave 2.2/4	92. 7th Heaven 3.2/6
	8:30 6.20/20 10.7/18	40. Ev Loves Raymnd 6.5/11	48. Suddenly Susan 6.3/11	90. Getting Personal 3.5/6	13. Clueless 1.2/2	91. 7th Heaven 3.3/6
	9:00	58. Cybill 5.9/10	56. Caroline in the City 6.0/10	48. Ally McBeal 6.3/10	114. Clueless 1.1/2	
	9:30	72. George & Leo 5.2/9	76. Naked Truth 4.8/8			
	10:00 31. The Practice 7.1/13	70. Where Are They Now? 5.3/10	12. Dateline NBC 9.8/18			
TUESDAY	8:00 43. Soul Man 6.4/12	29. JAG 7.2/13	43. Mad About You 6.4/12	79. Fox Tuesday Night Movie—Nick Fury: Agent of S.H.I.E.L.D. 4.5/8	105. Moesha 2.2/4	95. Buffy/Vampire Slayer 2.7/5
	8:30 53. Smthg So Right 6.2/11		43. NewsRadio 6.4/11		132. In the House 2.3/4	
	9:00 10. Rome Imprvmt 10.0/17	35. CBS Tuesday Movie—Titanic, Part 2 6.8/12	29. Frasier 7.2/12		105. Mal & Eddie 2.2/4	55. Buffy/Vampire Slayer 2.7/5
	9:30 24. Two Guys/Girl 7.9/13		24. Just Shoot Me 7.9/13		102. Good News 2.3/4	
	10:00 17. Sex, Drugs and Consenting Ad 9.0/16		17. Dateline NBC 9.0/16			
WEDNESDAY	8:00 62. Spin City 5.7/11	70. The Nanny 5.3/11	65. 3rd Rock fr/Sun 5.6/11	48. Behind the Laughs: Untold Stories of TV Sitcoms 6.3/11	110. The Sentinel 1.8/3	102. Smart Guy 2.3/5
	8:30 32. Jharma & Greg 7.0/13	65. The Nanny 5.6/10	72. Working 5.2/10		95. Sister, Sister 2.9/5	
	9:00 23. Drew Carey 8.4/14	48. Public Eye with Bryant Gumbel 6.3/11	3. NBA Playoffs—Indiana Pacers vs. Chicago Bulls 12.5/23		35. Star Trek: Voyager 3.0/5	94. Wayans Bros 3.1/5
	9:30 62. Ellen 5.7/9	33. Chicago Hope 6.9/12			55. Steve Harvey 2.9/5	
	10:00 13. PrimeTime Live 9.6/17					
THURSDAY	8:00 87. C-16 3.9/8	61. Promised Land 5.8/11	14. Friends 9.2/19	53. World's Wildest Police Videos 6.2/12		
	8:30	28. Diagnosis Murder 7.3/13	15. Just Shoot Me 9.1/17			
	9:00 58. World Music Awards 5.9/10	21. 48 Hours 8.9/16	4. Seinfeld 11.9/21	84. New York Undercover 4.1/7		
	9:30		9. Veronica's Cst 10.2/17			
	10:00		7. ER 10.6/19			
FRIDAY	8:00 65. Sabrina/Witch 5.6/12	38. Kids Say Darnd 6.6/14	33. Dateline NBC 6.9/14	84. Beyond Belief: Fact or Fiction? 4.1/8		
	8:30 69. You Wish 5.4/11	38. Candid Camera 6.6/13		88. Millennium 3.8/7		
	9:00 56. Boy Meets Wrlld 6.0/12	26. Unsolved Mysteries 7.8/14	2. NBA Playoffs—Chicago Bulls vs. Indiana Pacers 13.8/26			
	9:30 65. Teen Angel 5.6/10	43. Nash Bridges 6.4/12				
	10:00 17. 20/20 9.0/16					
SATURDAY	8:00 82. Saturday Night at the Movies—Major League 2 4.6/10	80. Dr. Quinn, Medicine Woman 4.5/10	92. The Pretender 3.4/8	76. Cops 4.9/11		
	8:30	82. Early Edition 5.2/11		58. Cops 6.0/13		
	9:00 78. ABC News Saturday Night 5.1/10	48. Walker, Texas Ranger 6.3/12	84. NBC Saturday Night Movie—Speechless 4.9/10	55. AMW: America Fights Back 6.3/13		
	9:30					
	10:00					
SUNDAY	7:00 78. Wonderful World of Disney—Beverly Hills Family 5.0/9	5. 60 Minutes 11.0/21	26. NBA Tipoff 7.8/17	80. World's Funniest! 4.3/8		10. Parent Hood 1.3/4
	7:30	15. Touched by an Angel 9.1/16		40. The Simpsons 6.5/11		12. Kelly, Kelly 1.5/3
	8:00		1. NBA Playoffs—Indiana Pacers vs. Chicago Bulls 19.1/33	36. King of the Hill 6.7/11		08. Sister, Sister 2.0/3
	8:30	10. CBS Sunday Movie—What the Blind Man Heard 10.0/16		74. The X-Files 5.1/8		00. Jamie Foxx 2.5/4
	9:00 43. ABC Sunday Night Movie—Trial by Fire 6.5/10		7. Dateline NBC 10.6/18			00. Unhap Ev Af 2.5/4
WEEK AVG	6.5/12	7.0/13	9.6/18	5.1/9	2.1/4	2.6/3
	8.3/14	9.5/16	10.2/17	7.0/12	2.8/4	3.1/3

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 **\$39,000,000** **2**
Combos **\$3,498,000** **6**
FMs **\$16,410,500** **11**
AMs **\$13,085,309** **6**
Total **\$71,993,809** **25**

SO FAR IN 1998:

TVs **\$4,710,097,000** **45**
Combos **\$1,055,180,107** **144**
FMs **\$452,975,837** **169**
AMs **\$323,947,599** **112**
Total **\$6,542,155,587** **452**

SAME PERIOD IN 1997:

TVs **\$2,867,918,000** **54**
Combos **\$4,717,841,764** **153**
FMs **\$1,334,791,298** **188**
AMs **\$102,246,345** **96**
Total **\$9,023,197,407** **493**

Source: BROADCASTING & CABLE

TV

WTGS(TV) Hardeeville, S.C./Savannah, Ga.

Price: \$20 million

Buyer: Brissette Broadcasting of Savannah LLP, Boca Raton (Paul Brissette, principal); no other broadcast interests

Seller: LP Media Inc., Savannah (J.

Curtis Lewis III, president); no other broadcast interests

Facilities: Ch. 28, 5,000 kw visual, 500 kw aural, ant. 1,499 ft.

Affiliation: Fox

Broker: Kalil & Co.

WJCL-TV Savannah, Ga.

Price: \$19 million

Buyer: Grapevine Communications LLC, Atlanta (Wendell Reilly, president); owns KAAL-TV Austin, Minn.; KODE-TV Joplin, Mo.; KTBV-TV Anchorage, Alaska, and KKTU-TV Cheyenne and KTWO-TV Casper, both Wyo.

Seller: Lewis Broadcasting Corp., Savannah (J. Curtis Lewis Jr., president); owns WLTZ-TV Columbus, Ga.

Facilities: Ch. 22, 3,830 kw visual, 383 kw aural, ant. 1,430 ft.

Affiliation: ABC

Broker: Kalil & Co.

COMBOS

WSMT-AM-FM Mount Sterling, Ky.

Price: \$900,000

Buyer: Rod Burbridge, Louisville, Ky.; no other broadcast interests

Seller: Mount Sterling Broadcasting Co. Inc., Lexington, Ky. (Jeannette Lucas, principal); no other broadcast interests

Facilities: AM: 1150 khz, 500 w day, 54 w night; FM: 105.5 mhz, 3 kw, ant. 300 ft.

Formats: AM: musical radio; FM: country

KNFT-AM-FM Bayard, N.M.

Price: \$825,000

Buyer: LaRunn Broadcasting System

LLC, Almagordo, N.M. (Phillip H. Runnels, managing member/55% owner); owns KPSS(AM)-KNMZ(FM) Almagordo and KPSS-FM La Luz, N.M. **Seller:** Hunter Investments & Enterprises Inc., Silver City, N.M. (Paul L. Hunter, president); no other broadcast interests

Facilities: AM: 950 khz, 5 kw; FM: 102.9 mhz, 3 kw, ant. 235 ft.

Formats: AM: talk, nostalgia, Spanish; FM: C&W

WMTY-AM-FM Greenwood, S.C.

Price: \$650,000

Buyer: Keene of South Carolina Inc., Greenwood (Rick Prusator, president); no other broadcast interests

Seller: United Community Enterprises Inc., Greenwood (Wallace A. Mullinax, president); no other broadcast interests

Facilities: AM: 1090 khz, 780 w; FM: 103.5 mhz, 25 kw, ant. 328 ft.

Formats: AM: Southern gospel; FM: urban contemporary

Broker: Whittle Agency

WCFR-AM-FM Springfield, Vt.

Price: \$650,000

Buyers: Robert J. and Shirley P. Wolf, West Lebanon, N.H.; own WMXR(FM) Woodstock, Vt.

Seller: Bernhardt Broadcasting Co. Inc., South Londonderry, Vt. (Michael Bernhardt, president); no other broadcast interests

Facilities: AM: 1480 khz, 5 kw day; FM: 93.5 mhz, 3 kw, ant. 300 ft.

Formats: AM: beautiful music, MOR, big band; FM: adult contemporary

KVCS-AM-FM Perry, Okla.

Price: \$308,000

Buyer: Kenneth R. Greenwood, Tulsa, Okla.; owns 15% of KPNC-FM Ponca City and KOKB(AM) Blackwell, both Okla.

Seller: Singer Broadcasting Group Inc., Oro Valley, Ariz. (John M. Singer, president); no other broadcast interests

Facilities: AM: 1020 khz, 400 w day, 250 w night; FM: 105.1 mhz, 6 kw, ant. 328 ft.

Formats: AM: classic country; FM: all 70s

KMBL(AM)-KAHO(FM) Junction, Tex.

Price: \$165,000

Buyer: Kimble County Communications Inc., Chevy Chase, Md. (Kent S. Foster, president/owner); Foster owns 75% of KPXS(FM) Vidalia, La.; is buying KERV(AM)-KRVL(FM) Kerrville, Tex.

Seller: Murnic-Mead Communications, Kerrville (Robert L. Meadows, president/owner); no other broadcast interests

OpenMike

Brave new world

EDITOR: The May 18 issue of BROADCASTING & CABLE is a keeper. In it were several eye-openers.

On page 18 Jesse Jackson repeated his oft-quoted pronouncement that the FCC is hell-bent on a "\$70 billion giveaway of the digital television spectrum to incumbent broadcasters." "Giveaway" means these broadcasters get to keep it all, and yet they don't? How does Jesse explain the difference? He doesn't, and yet nobody calls his hand.

Another industry publication that arrived with this issue of B&C quoted the president of the National Association of Black Owned Broadcasters as saying that his members were being "forced" to consider selling out to

larger companies. On page 40 of B&C we see that Pierre Sutton has sold his San Antonio, Tex., FM to Clear Channel for \$15 million. Was Pierre "forced" to consider the offer? Should the FCC step in and save his Inner City Broadcasting from its profits?

Finally, on page 71 we find an ad seeking "Hispanic investors to acquire additional properties." Would an ad limited to a call for Caucasian investors reach print without a major outcry?

My dad used to tell me that in 1929 land could be bought in North Carolina for a dime an acre. Unfortunately, our family had no dimes. We also had no excuses or scapegoats to hide behind. My, how times have changed.—*Tom Joyner, president, Joyner Management Services Inc., Apex, N.C.*

Facilities: AM: 1450 khz, 1 kw; FM: 93.5 mhz, 2.4 kw, ant. 318 ft.
Formats: Both: country
Broker: James Long Real Estate

RADIO: FM

WZAZ-FM Upper Arlington/Columbus, Ohio

Price: \$10.1 million
Buyer: Blue Chip Broadcasting, Cincinnati, Ross Love, president; owns/is buying six FMs
Seller: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, Radio Division); owns one TV station; owns/is buying 128 FMs and 68 AMs
Facilities: 98.9 mhz, 3 kw, ant. 328 ft.
Format: Modern rock
Broker: The Crisler Co.

WRBP(FM) Hubbard/Youngstown, Ohio

Price: \$2.7 million
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, radio division); owns one TV station; owns/is buying 128 FMs and 68 AMs
Seller: Stop 26-Riverbend Productions Inc., Youngstown (Robert A. Douglas Jr., president); no other broadcast interests
Facilities: 101.9 mhz, 3 kw, ant. 328 ft.
Format: Adult urban contemporary, classic rock, oldies

KLDZ-FM Santa Barbara, Calif.

Price: \$1.5 million
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, radio division); owns one TV station; owns/is buying 129 FMs and 68 AMs
Seller: Joelmart Inc., Santa Barbara (James F. McKeon, principal); no other broadcast interests
Facilities: 107.7 mhz, 710 w, ant. 1,758 ft.
Format: Dark
Broker: Jay Meyer

KATW(FM) Lewiston, Idaho, and FM CP (BPH-950123MH) in Shelly, Idaho

Price: \$788,500
Buyer: Pacific Empire Communications Corp., Lewiston (Mark Bolland, president); owns KSEI(AM)-KMGH(FM) Pocatello, Idaho
Seller: Woodcom Inc., Lewiston (Mark Bolland, president); no other broadcast interests
Facilities: KATW: 101.5 mhz, 100 kw, ant. 848 ft.; CP: 107.9 mhz, 100 kw,

ant. 503 m.
Format: KATW: AC, oldies; CP: dark

WAKU(FM) Crawfordville, Fla.

Price: \$550,000
Buyer: Altrua Investments International Corp., Tallahassee, Fla. (Michael E. Floyd, president/47.8% owner); no other broadcast interests
Seller: Dash Communications Inc., Crawfordville, Fla. (Terry Posey, vice president); no other broadcast interests
Facilities: 94.1 mhz, 3 kw, ant. 459 ft.
Format: AC

WGKY(FM) Wickliffe, Ky.

Price: \$270,000
Buyer: Wickliffe Rental Properties Inc., Wickliffe (R.K. Kelley, president/owner); no other broadcast interests
Seller: Purchase Sound Broadcasting, Wickliffe (Ron Gentry, principal); no other broadcast interests
Facilities: 1200 khz, 1 kw
Format: Religion

WXHB(FM) Richton, Miss.

Price: \$175,000
Buyer: Sunbelt Broadcasting Corp., Columbia, Miss. (Thomas F. McDaniel, president/owner); owns WJDR(FM) Prentiss and WKNZ(FM) Collins, both Miss.; McDaniel owns

WBOX-AM-FM Bogalusa and Varnado, La., and WCJU(AM) Columbia, Miss.
Seller: TraLyn Broadcasting Inc., Gulfport, Miss. (Darren Kies, president); owns WIGG(AM)-WLNF-FM Lumberton and WXAB(FM) McLean, both Miss.
Facilities: 96.5 mhz, 6 kw, ant. 328 ft.
Format: Talk, news

50% of KVBC(FM) Las Vegas

Price: \$150,000
Buyer: Gerald R. Proctor, Livingston, Tex.; owns KVCT(TV) Victoria, Tex. and 50% of KFXP-TV Pocatello, Idaho
Seller: Gerald S. Rourke, Potomac, Md.; owns 50% of KFXP-TV Pocatello
Facilities: 105.1 mhz, 50 kw, ant. 1,614 ft.
Format: News, talk

WQKO(FM) Howe, Ind.

Price: \$80,000
Buyer: CSN International, Santa Ana, Calif. (Charles W. Smith, president/25% owner); owns KTRX(FM) Tarkio, Mo.; WFGL(AM) Fitchburg, Mass.; WJCX(FM) Pittsfield, Me.; KRSS(FM) Chubbuck, Idaho, and KBLC(FM) Kennewick, Wash.
Seller: Maranatha Christian Fellowship Inc., Howe (Ronald H. Hyre, president); owns WCVN(FM) Bronson,

Continues on page 68

CARIBOU COMMUNICATIONS

has acquired

KNTL-FM

Oklahoma City, Oklahoma

from

BOTT BROADCASTING

for

\$5,250,000

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



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BIA study tracks decrease of ownership diversity

By John Merli, B&C correspondent

As a result of the 1996 Telecommunications Act, which was designed to increase competition and diversity, there are now more than 700 fewer radio owners. That's one of the conclusions of the 1998 State of the Radio Industry study by Broadcast Investment Analysts (BIA).

The annual report concludes that 4,499 owners now operate about 10,500 stations, compared with 5,222 owners controlling some 10,250 sta-

tions before the Telcom Act. The study also finds that nearly 50% of all 5,829 Arbitron-rated stations now are part of a "duopoly-plus configuration"; they account for 75% of all listening in the top 50 markets.

In 1997, the BIA study finds, more than 20% of all commercial radio stations (2,250) changed hands, at a total price tag of \$18 billion. By comparison, in 1995 about half as many stations changed owners, for about \$5.4 billion. The result of all the consolidation in the past couple of years, says

BIA, has been this: "Radio's financial outlook "is strong and improving. ... Profit margins have soared, with many publicly owned broadcasters reporting operating profits in excess of 35%."

BIA concludes that "as a result of consolidation leading to more efficient operations ... cash flow margins will continue to grow, with revenue growth averaging around 7% and expense growth averaging in the 4%-6% range." ■

Radio Unica extends reach

58 affiliates cover almost 85% of U.S. Hispanic households

By John Merli, B&C correspondent

Radio Unica, attempting to become the first successful 24-hour Spanish-language network in the U.S., has built a network of 58 affiliates—including six owned-and-operated stations—since it launched in January with just 32 stations. Its most recent affiliate, KDFT(AM) Dallas-Fort Worth, began offering Unica's round-the-clock programming in mid-May. Radio Unica's mere existence, and its potential success, could affect the way that Spanish-language radio in the U.S. is perceived for several years to come.

Representatives of the new national network say that it has stations in 14 of the top 15 Hispanic markets and that nearly 85% of all U.S. Spanish-speaking households are covered by its network programming. Radio Unica appears to have one key demographic trend working for it: the growing Hispanic population in the U.S. According to recent projections from Interep Research and others, Hispanics will surpass African Americans as the largest ethnic group in this country by the year 2010.

However, despite the growing numbers and the common language, Spanish-speaking populations within the U.S. are rarely unified along cultural

and political lines: They are probably at least as diversified as English-speaking radio demo groups, and perhaps more so. Whether a national American network of Hispanic programming can attract a large enough audience to be deemed successful by advertisers remains to be seen.

Most of the network's affiliates are AMs in the large Spanish-speaking regions of California, Texas and Florida, with additional outlets in areas not widely noted for Hispanic populations, including Idaho, Georgia, Wisconsin and Pennsylvania.

Based in Miami, Radio Unica hopes to further its presence among Hispanic listeners and advertisers with exclusive Spanish-language radio rights to the World Cup soccer championships, which it calls the "premier sporting event for U.S. Hispanics." It will provide live play-by-play coverage between June 10 and July 12.

Radio Unica's programming consists of talk shows, news, sports, and show business features. Many of its late-night and overnight shows are aired via satellite from Mexico in a deal with Grupo Radio Centro. Its chairman is Joaquin Blaya, a former executive with both Univision and Telemundo. He also helped to found the cable news service TeleNoticias. ■

SportsFan creates more networks, more acronyms

SFRN? WRN? SFPPN? PCN? It's been "let's create another network" time for at least one radio sports syndicator in recent weeks.

SportsFan Enterprises, which runs the SportsFan Radio Network (SFRN), has formed a second programming stream to complement the SportsFan brand. Winstar Radio Network (WRN) will be the flagship brand for the creation, acquisition and distribution of new non-sports programming.

The first property to be distributed under the new Winstar brand will be *Just A Minute with Keith Olbermann*. SportsFan says that the Olbermann feature, launched in February, is currently aired on 80 affiliates nationwide, including its recent pickup by Chancellor's WBIX(FM) New York.

In another expansion move, SportsFan also says it has teamed up with Players Communication Network (PCN) to develop yet another network, the SportsFan ProPlayer Network (SFPPN). It will kick off in September with an ad campaign from Southwest Airlines. But this enterprise seems to have an unusual wrinkle: Its formation is designed to create a breeding ground for future radio sports personalities. And a series of SFPPN "broadcast schools" are planned in the next year to provide these novice correspondents with "intensive media training in preparation for their postplaying careers."

—John Merli

TCI dishes up the 'Net

Developing satellite system for revving up data delivery

By Price Colman

TCI's National Digital Television Center will be using satellite technology to plug small cable systems into the Internet by early next year.

TCI's VSAT (very small-aperture terminal) strategy is in development. Although key mileposts still remain, deployment is likely by first quarter 1999, says David Beddow, senior vice president of TCI Technology Ventures Inc.

Even so, TCI would be roughly three years behind a tiny Nebraska MSO, WinDBreak Cable, that's been using VSAT technology to deliver high-speed Internet access to its 120-subscriber headend in Harrison, Neb., since 1996. During that period, WinDBreak spin-off InterTECH has been leasing transponder space to provide the VSAT service. But a \$3 million network operations center in Gering, Neb., is nearing completion—and in the next two to three weeks, the company will switch on its own satellite transponder.

Bill Bauer, President of WinDBreak and InterTECH, says he has achieved 32% penetration on the small system. More important, he's seeing substantial demand from small-system operators, specifically those with fewer than 5,000 subscribers. InterTECH is just beginning to market the service to other cable operators.

"We have designed a pipe going to the customer that is [scalable] down to the point of one customer," says Bauer. The system operator "is only buying the bandwidth needed. That's what we had to do to make it affordable for any size system."



TCI's David Beddow says VSATs will be ready by early next year.

VSAT technology has been in existence since the early '80s. It uses a C-band or Ku-band satellite to link a master earth station with remote sites—in this case, cable headends where a satellite dish less than a meter in diameter receives the digital signal.

The idea is to allow digital data to flow back and forth between those remote sites and the server in the master station, which either serves as or is connected to a regional

or national data center. The data center, in turn, is connected to a fiber Internet backbone. Thus, with VSAT, a subscriber on a small cable system can surf the 'Net at roughly the same speeds as an @Home subscriber who's directly connected to a fiber backbone.

Comsat was an early developer of VSAT technology, using it to link corporate data centers with remote sites, from car dealerships to gas stations and grocery stores, bypassing what was then a rudimentary version of the Internet. Although the Internet had been in existence for about 20 years, those were still the pre-World Wide Web days, and the technology was cumbersome and slow. With the growth of the 'Net and the explosion of its Web component, the VSAT approach is resurfacing as an Internet-connection strategy.

When TCI Chairman John Malone discussed TCI's VSAT efforts at a recent data conference in Denver, there was a good deal of interest from small operators. With @Home and the Road Runner/MediaOne Express services initially being deployed in larger metropolitan systems, some smaller operators feel left behind, even though there's considerable customer demand. Increasingly they're using dial-up ser-

vices as a way of offering subscribers some kind of Internet connection. But at maximum speeds of 56,600 bits per second—far slower than the 1.5 million bits per second of a cable connection—dial-up services play a distant second fiddle to high-speed services.

One of the chief lures of a VSAT approach is economic. Installing fiber is expensive—ranging from \$10,000 to as high as \$20,000 per mile, depending on location. Under the plan that TCI is developing, there's no need for fiber. Headend hardware costs—primarily a dish and receiver—would run from about \$6,000 to about \$16,000. In addition, each system headend would pay a portion of the estimated \$150,000 per month in transponder lease costs.

Intriguing idea, says Mike Pandzic, president of the National Cable Television Cooperative, but not without drawbacks.

"Our median system size is a little under 300 subscribers," says Pandzic. "Sixteen thousand dollars for a new widget kind of replicates the cost of a headend. But just because there's a huge number of tiny cable systems doesn't mean we're not interested in new technologies, rolling out cable modems and playing in that arena. ... I'm an optimist. I'm confident that there won't be technology in Chicago and New York that won't be in small systems. But it's going to take some time."

TCI's approach presents another challenge for small systems: It requires a two-way cable plant. That's hardly a technological hurdle, but it does require sufficient bandwidth for 5-40 megahertz of return-path bandwidth as well as amplifiers modified to work in reverse mode. In addition, there would be additional costs for identifying and correcting signal leaks in the cable plant.

"The economics for us don't look so good when you have to activate the return path," says Ron Martin, COO of Buford Television in Texas.

The InterTECH approach employs a

broadband, high-speed downstream conduit—VSAT and coax cable—and a telephone return path. The premise is that it's sufficient to have a big pipe going into the home and a small pipe coming out. Most consumers want to access Web pages quickly but have little need to send large amounts of digital information in the other direction.

"Our system was designed primarily to be able to service systems of less than 5,000 subscribers," says Bauer. "That doesn't mean we can't go larger, but the economics are restrictive. It

really comes down to the price of a T1 line, the price of a high-speed connection to an Internet backbone."

Size, more than technology, distinguishes WinDBreak-InterTECH from TCI. All told, WinDBreak has about 630 subscribers in four systems, two in Harrison and two near Denver. TCI intends to market its VSAT data service to small systems, although it hasn't completed an analysis of how small a system can be and still justify the expense.

But TCI has a built-in small-system base that makes the economics of simply

selling the VSAT data service in-house attractive. InterTECH, on the other hand, is looking at all systems of 5,000 subscribers or fewer. That translates into some 11 million homes passed, about 7 million subscribers and a whopping 80% of all domestic cable systems.

"I would never have had to come up with this solution if @Home had been able to provide service to me," says Bauer. "I had to create a whole new Internet backbone to provide service to small systems. ... Am I scared that there's going to be competition? No." ■

TVN's targeted digital approach

Starting small, company looks to expand its cable dish service

By Peter J. Brown,
B&C correspondent

Trying to prove that digital cable isn't just for the big boys—either big systems or big program packagers—TVN Entertainment is making progress in getting its digital cable service on the air.

Looking to extend its pay-per-view offerings from satellite dish owners to cable operators, TVN has systems cranking through beta tests of its digital service. It offers programming plus help in financing equipment needed to take a system digital.

TVN started business as a cable competitor, offering pay-per-view service for consumers owning backyard C-band satellite. When availability of small, cheap DBS dishes shrank that business dramatically, TVN hooked onto the rise of digital cable by getting into the wholesale business. Its Digital Cable TV (DCTV) delivers a turnkey digital package, including programming—primarily pay-per-view—plus billing services, marketing and other technical support.

TVN's target is smaller systems that have largely lacked channel capacity for much PPV and generally have to stretch financially for headend upgrades. At the same time, those properties are the ones most vulnerable to competition from expanded offerings on DBS.

"The TVN niche is smaller systems, but there is no reason why smaller systems should be the only ones to take advantage of our digital platform," says Jim Ramo, TVN president. "We're not averse to selling PPV content to any-



TVN President Jim Ramo is aiming his services at smaller cable systems.

body. We have proven that this works," he adds. "We can tell the bigger players that we can provide them with the capability to take more systems digital than they were planning, getting them more quickly to that higher return on investment."

TVN is competing in part with the biggest operator, Tele-Communications Inc., which is offering other operators the Headend In The Sky (HITS) digital package designed primarily for its own systems. HITS offers a broader array of cable channels but doesn't wrap it up in as neat a package.

The DCTV difference is subtle but substantial. First, DCTV is focusing on what Ramo calls near-video-on-demand—initially, 40 channels of PPV with movies on half-hour start times, live sports and special events. The service also features 40 channels of digital music and the Prevue electronic pro-

gramming guide.

Most distinctively, TVN is attempting to break down the barriers to digital cable by providing cable operators with the financing for digital upgrades and digital set-top boxes. Further, the company is handling all the billing, customer ordering and fulfillment for the PPV offerings.

While TVN had planned to launch DCTV more than a year ago, the delay has not dissuaded a number of MSOs. In early May, TVN announced that Marcus Cable, Summit Cablevision, Cable America, Green Tree and Clinton Cable have plans to use TVN's service in the coming months. Comcast is also interested in employing DCTV for some of its smaller systems.

At the NCTA show in May, TVN announced that it was adding three digital PPV feeds to the current list of TVN's value-added services. The feeds can either be added to TVN's existing bank of 32 DCTV channels or converted by operators to serve as a stand-alone analog PPV service. That is intended to provide system operators with a short-term solution until they can acquire the full DCTV package. Rich Fickle, senior vice president of HITS at TCI Ventures Inc., contends that rather than competing, HITS and TVN perform complementary functions.

One MSO executive remains open to the possibility that TCI might acquire its pay per view from TVN, something Fickle denies. "We have no current plans to combine with TVN," Fickle says.

The camps discuss each other, politely, while reinforcing the idea that the two services complement each other.

"A lot of my values about leadership—absolute honesty, integrity... I learned from an Army company commander or two."



Thomas Might

President and CEO
Cable One

Member
C-SPAN Board of Directors

"I left home after the eighth grade to go to the Catholic seminary high school. It was a small school with only 60 students and four priests. So it was a very intimate and very structured education. But it gave me the discipline that has been the backbone of who I am as a business person from a work ethic point of view."

"The only place I have worked other than the Army is *The Washington Post*. I was one of the first summer interns out of the Harvard Business School at *The Post*. My job was to save a million dollars worth of waste newsprint. Afterwards, I came back and started working full time as Don Graham's personal assistant. He has integrity and values that are just so immense that they can't help but rub off on you."

"I knew I was good at math and so-so in English. I didn't want to be an engineer, but I knew I should play off my quantitative skills. So, I thought the right thing for me was to go to an engineering school, get an undergraduate degree and then to see what would happen after that. I've never worked a day as an engineer outside of the Army."

"A lot of my values about leadership—absolute honesty, integrity, kindness, compassion, a caring attitude, a strong work ethic, the feeling that you're not there to be taken care of but you're there to take care of—I learned from an Army company commander or two when I was right out of college and running a platoon. These are the kinds of things that are important."

"I'm a bit of a workaholic and movies are one way I can sort of chill out and relax with the family. I've got three boys and we like to watch movies together. I also like reading biographies and history. I like something that's rooted in reality because of my personality."

"A cable system, in some respects, is like a newspaper. Each person reads a different portion of the daily newspaper. To be complete, a newspaper has to cover all the topics. A cable system has to do that as well. C-SPAN is definitely part of the complete information package that we need to provide to our customers."

C-SPAN®

Created by Cable.
Offered as a Public Service.

Another MSO executive indicates that he is keeping all his options open with respect to PPV sources because of the shift by HITS to Viewer's Choice from the soon-to-die Request.

Regardless of any changes in the HITS lineup, TVN is finding many doors open these days.

"We've talked with most of the MSOs," Ramo says. "Any initial confusion about TVN and what we can do has been put to bed. Among other things, we've all succeeded at moving up the launch date for digital cable. At the beginning of the year, if you asked system operators how many subscribers would be served by digital headends at the end of this year, the answer was somewhere between zero and 25%. Now that number is somewhere between 15 and 50%. It is ambitious, and yet everyone now recognizes the value of creating digital platforms."

"There is something to be said for someone who offers a turnkey solution," says Ron W. Martin, executive vice president and COO of Buford Television, Inc./Friendship Cable TV in Tyler, Tex. "HITS and TVN seem to work very well together."

Martin, who is inclined to see TVN as a more flexible approach for headends serving 2,000-3,500 subscribers, says that he is impressed by TVN's ability to offer a billing interface in conjunction with after-hours support.

"TVN may be skewed to work better in very small headends; HITS may work down to 3,000 subscribers. We know HITS works well on systems with 5,000 subscribers on up," Martin says. "However, TVN is quite advanced on the marketing side. They are geared up to promote pay per view, whereas HITS seems to be more geared up to provide a technical solution."

Walter E. Kemmerer, president of Pine State Management Co, offered TVN his Pine Tree Cablevision system in Pembroke, Me., as a beta-test site.

With 1,225 subscribers (a low average of 23 households per square mile), it is one of 12 headends that Pine Tree operates in Maine and New Hampshire, where the system serves 10,000 subscribers.

In the midst of a rebuild in Pembroke, Kemmerer is taking a 55-mile plant with 20 miles of fiber up to 450 mhz spaced at 550 mhz with a projected cost of about \$400 per mile, he reports. Fiber interconnects to two other Pine Tree systems should increase the subscriber base served by the DCTV head-

end in Pembroke to 4,000. Kemmerer is exploring the Internet domain, tapping into the talent pool at MediaCity World in Mountain View, Calif.

Since the beginning of the year, Pine Tree has been offering its customers a package of 97 channels, including PPV, plus 40 music channels, based on a mix of TVN and HITS.

A huge ice storm in January devastated Down East Maine, where Pine Tree operates five other systems in addition to Pembroke. As a result, Pine Tree's digital campaign did not go into high gear until February. Kemmerer reports that his customer service representatives were so successful at selling the digital package that he ran out of set-top boxes in March.

His churn has dropped to nearly zero, Kemmerer says. He charges \$10.95 for the box, and he has achieved almost 15% penetration. He expects to achieve 33% penetration in his second year; once the box fee falls below \$5, he projects he will reach 50% penetration within the first five years. He estimates that 38% of his current digital subscribers were previously basic-only subscribers.

"It is making my balance sheet look terrific," Kemmerer says, adding that "We never were really good marketers. TVN brings a lot of marketing expertise from the dish side. The ability of operators to tap into everything from newspaper and TV spots to door hangers is attractive."

Digital cable installation takes a lit-

tle longer than the previous average analog installation. Pine Tree techs can complete only four installations per day, according to Kemmerer, because drops that often date back a decade or more are replaced. An audit—inside and outside—is done simultaneously.

Other reasons for longer installation cycles: Customers need to know how to operate the Prevue Interactive Guide properly, and speakers and surround-sound systems require more time.

"The first thing our tech does is look around for some kid in the house," says Kemmerer, adding that the universal remote is far superior to anything the DBS sector has to offer.

At the headend, General Instrument and TVN have provided on-site technical support for the installation of new hardware. GI has provided a rack, which consists of five IRT-1000s, an IRT-2000, three C6-U upconverters, an OM-1000 out-of-band data modulator, an Acculand Ethernet hub, an Ethernet extender and a US Robotics modem.

A second rack was installed for the HITS feed. No new dishes were required to downlink TVN's C-band feed on G9 or HITS Ku-band feed on G/7.

Kemmerer estimates that the whole package cost him \$70,000, including off-balance sheet financing by Nissho Iwai's Lease Acceptance Corp. (LAC) in Farmington Hills, Mich. TVN has formed a financial alliance with LAC to help cable operators with digital equipment financing. ■

HBO aims higher with minis

Boosted by space series, cable net is ramping up production

By Donna Petrozzello

Encouraged by viewer interest and critical success of its *From the Earth to the Moon* 12-hour miniseries, HBO is ramping up production schedules and budget ceilings for other multipart series.

HBO is considering at least three projects—some of which could debut as early as next year—with production budgets that range from \$2 million to \$8 million per hour. *From the Earth to the Moon*, the Tom Hanks-directed story about the Apollo space



The production budget for HBO's miniseries 'From the Earth to the Moon' was \$68 million.

missions, cost HBO \$5.6 million per hour, according to HBO President of Original Programming

Chris Albrecht.

Of the new projects on deck, Albrecht says, the one furthest along in production is *Patriots*, a 13-hour series from director Oliver Stone that documents the birth of America from the perspective of John Adams and Thomas Jefferson.

Other projects include the 10-hour *Decalogue*, a collection of dramas based on the Ten Commandments, from Richard and Lili Fini Zanuck, and a multipart series about the impact of drug use in an urban community, based on David Simon's book, "The Corner." HBO is also talking to Hanks about a series on the history of the Apple computer company, and it is considering a series about the civil rights movement.

"The success of *From the Earth to the Moon* showed that we can take a multipart project and make it a television event," says Albrecht. "Based on its performance, we've decided we want to step up production on some other projects."

"We're trying a multipronged approach of pushing forward with a few projects and hoping to continue having a regular output of event miniseries," Albrecht says.

Some 46.7 million people in 25.5 million HBO homes tuned in to at least part of *Earth*, which ran April 5–May 10 for two hours on six consecutive Sunday nights. Although ratings for the series spiked for its debut and suffered some attrition during network sweeps periods in May, Albrecht says that the network felt the series was "good for business."

At its peak, *Earth* drew almost 4 million homes—both HBO and non-HBO homes included—during its second hour on April 5. The least-watched episode, at 8 p.m. May 10, drew 1.9 million HBO homes, according to Nielsen data.

Earth premiered during an HBO free preview weekend, a move that Albrecht says helped to generate 200,000 new subscription inquiries, or four times the number of calls that typically come in on preview weekends. *Earth* also was nominated by the Television Critics' Association as program of the year.

HBO had considered airing *Earth* for two hours a night over six consecutive nights, Albrecht says, but the network decided the series would have a stronger "impact" over six weeks. HBO will consider whether to schedule

"The success of 'From the Earth to the Moon' showed that we can take a multipart project and make it a television event."

Chris Albrecht, president of original programming, HBO

upcoming series across consecutive weeks or over several days.

"We'll have to consider them individ-

ually," says Albrecht. "It's hard to put 10 hours on all in one week, given the amount of choices available to the audiences, but it's different for six hours."

Albrecht says that the decision to include more multi-part miniseries in the HBO lineup isn't likely to change the network's overall programming strategy too much.

At best, HBO may drop some duplicate showings of theatricals to make way for prime time originals. ■

'Arli\$\$,' cable's 'in' place

Show finds it easier to get top sports, executive talent to make appearances

By Joe Schlosser

HBO's critically acclaimed series, *The Larry Sanders Show*, has been an "in gig" over the past few years for Hollywood stars who want to mock their own industry.

With *Sanders'* departure this year, another HBO series, *Arli\$\$*, which is entering its third season on the cable network, has quickly become a fashionable place for top professional athletes and sports figures to send up their profession. The producers of *Arli\$\$*, which stars Robert Wuhl as a top sports agent, have landed another stellar lineup for 1998.

The list includes Oscar De La Hoya, Michael Irvin, Oksana Baiul, Jeff Gordon, Barry Switzer and Jerry Tarkanian. Others making guest appearances on one of this season's 13 episodes are Bob Baffert, Kenny Anderson, Dale Earnhardt, NBC West Coast President Don Ohlmeyer and top sports agent Leigh Steinberg. *Arli\$\$* will air on Sunday evenings this season; it's paired with HBO's new half-hour series with Sarah Jessica Parker, *Sex and the City*.

Arli\$\$ is produced by Mike Tollin and Brian Robbins (Tollin/Robbins Productions), who also produce a number of series for Nickelodeon and are in production for a couple of feature films. Tollin says that getting name talent for the third season has been a lot easier than in the previous two years.

"I guess it's the same thing that happened to *Larry Sanders*, from what I've heard. You get into years two and three, and there is a certain cachet to being on the show," Tollin says. "We are also very respectful of these guys'



HBO's 'Arli\$\$' is the place to be for sports figures who want TV exposure.

schedules, and we make sure we give them material they are not going to be uncomfortable with. We know they are not actors."

The top athletes and executives are certainly not coming to *Arli\$\$* for the \$\$\$. HBO pays union scale for their time, Tollin says.

"That's a policy we have adhered to from the beginning," he says. "When we had Ted Turner on last season, we got an hour of his time, and he wanted to know how much he was getting for his appearance. I told him scale, and he was thrilled."

Columbia TriStar Television Distribution is currently looking to sell *Larry Sanders* in syndication—something the producers of *Arli\$\$* are considering as well. Rysher Entertainment currently sells the show overseas, and HBO Original Programming is in charge domestically, Robbins says.

"We are actually pretty diligent about shooting TV coverage in terms of language and nudity," Tollin says. "We'll be looking with interest at how *Sanders* goes out the first time." ■

TCl opens digital shop in L.A.

Production center will employ about 175 people

By Price Colman

TCI's National Digital Television Center will open a Los Angeles production and broadcast origination center in September that could one day rival its parent in size.

Los Angeles may be home to one of the world's biggest concentrations of film/video production and post-production operations—but, like the city itself, those operations are spread out. Why not offer one-stop shopping, TCI figured.

"In L.A., you may run around to four or five places before you're done with a show," says Rosemary Danon, general manager of NDTC/LA. "In the Hollywood area, there are lots of nooks

and crannies.... It's a wonderful side of L.A. history, but it's awkward to get to the technology you're looking for today. That's one of the things that will be an advantage of putting it all together under one roof."

There's a bit of history associated with the building at 12312 West Olympic Boulevard that the NDTC/LA operation will occupy. It was previously part of Jeffrey Sudikoff's IDB Communications empire. Sudikoff, founder of IDB, and former president Edward Cheramy were indicted late last year on charges of securities fraud and insider trading. The charges stem from alleged activities involving the firm's stock.

NDTC is gutting the building and installing four full-service studios and

an insert stage with attached control rooms, green rooms, makeup and dressing areas and eight post-production edit suites supporting digital, analog, online and nonlinear formats. The operation will be supported by an uplink facility using C-band and Ku-band antennas and will be connected to a fiber trunk.

Danon says that the center will focus on serving cable programmers. She declined to comment on costs for the center, saying that key equipment purchases are still pending.

The first phase of the NDTC/LA operation will occupy about 84,000 square feet and employ about 175 people, Danon says, adding, "we certainly have growing space." The center could eventually grow as large as the 275,000-square-foot NDTC headquarters in suburban Denver, she notes. ■

H E A D L I N E S

Playboy, Spice coupling

Playboy Enterprises and Spice Entertainment have reached a definitive agreement for Playboy to acquire all outstanding shares of Spice for cash and Playboy stock in a merger valued at \$100 million. Spice stockholders will retain ownership of Spice's digital operations center for video and Internet broadcasts. They will also still own its option to acquire the outstanding stock or assets of Emerald Media, Inc., (a provider of adult entertainment in the C-band market) and certain rights to a library of adult films. Spice has two domestic networks, Spice and Adam & Eve. The deal is expected to close in the third quarter.

@Home with Bresnam

@Home Network and Bresnan Communications Company have announced an affiliation under which Bresnan will offer high-speed Internet access via @Home to Bresnan's roughly 340,000 subscribers in its U.S. systems. Bresnan@Home, as the service will be branded, will be deployed first in Midland and Bay City, Michigan.

Jones named TCIC president

Marvin Jones, a key executive in Tele-Communications Inc.'s efforts to turn around its cable operations, has been

named president and CEO of TCI Communications (TCIC), taking over those titles from Leo Hindery. Jones, who was named COO of TCIC soon after Hindery took the helm of TCI's struggling cable operations in February 1997, is a 38-year veteran of the cable industry. TCIC also named Barbara Wood executive vice president—Finance—Cable Operations. Wood, a former InterMedia Partners executive, joined TCIC in April 1997 and most recently was senior vice president of financial operations at TCIC. TCIC also promoted Madison Bond to executive vice president of programming Administration (from senior vice president role). Long time TCI Communications (TCIC) executive Gary Bracken is retiring, effective the end of July. Bracken, currently executive vice president and controller, joined TCI in 1969 as controller and was instrumental in numerous financial transactions. TCIC Executive VP of Finance Ann Koets will take over general accounting functions.

RCN adds ISP

RCN Corp. continues gobbling up Internet service providers (ISPs) in the Northeast, signing a definitive agreement to acquire Interport Communications of New York City for nearly \$12 million. Terms of the deal call for RCN to buy Interport, which RCN

described as New York City's largest independent ISP, for \$11 million in RCN stock and \$871,000 in cash.

UIH losses increase

United International Holdings (UIH) reported that its net operating loss has increased 71.1% to \$150 million and its net loss increased 146.7%, to \$342.5 million, or \$8.77 per share, for the fiscal year ended Feb. 28. Factoring out a one-time charge of \$79.1 million for early retirement of debt, UIH's net loss would have been \$263.4 million, or \$6.75 per share. Results came on revenue of \$98.6 million, up 212.5%. UIH reported substantial increases in system operating expenses, up 150%, to \$65.6 million, and in system selling, general and administrative expenses, up 86.6%, to \$62.8 million.

S&P upgrade for Jones

Standard & Poor's raised its ratings for Jones Intercable's corporate credit, senior unsecured debt and subordinated debt following last week's news that Comcast is buying a minority interest and an option to acquire control in 2001. S&P raised ratings on the corporate credit and senior unsecured debt to BB+ from BB and raised the subordinated debt rating to BB- from B+. S&P also upgraded its outlook on Jones' debt to positive from stable.



Nick retreats from Germany

Beleaguered by market competition, Viacom-owned kids channel Nickelodeon Germany closed down its operations May 31. Karen Flischel, managing director of Nickelodeon Europe, said in a statement that structural problems of the German market could not be overcome. German advertisers favor family programming rather than children's shows—and, in contrast to other markets, channels must pay for cable distribution.

Canal+, @Entertainment break off merger

NASDAQ-listed Polish TV company @Entertainment has abruptly broken off its pending digital DTH platform merger with Canal+ Poland over management and financial disagreements. @Entertainment terminated its letter of intent with Telewizyjna Korporacja Partycypacyjna (TKP), parent company of Canal+ Polska, on May 31. "We have informed TKP that we remain available to discuss the remaining issues that separate us," says Bob Fowler, CEO of @Entertainment. —Michael Katz

'Hannity & Colmes' makes headway

Fox show continues to gain in tough time slot

By Donna Petrozzello

With ratings for Fox News Channel's issues-oriented talk show *Hannity & Colmes* continuing to improve, FNC is preparing to launch a nationwide promotional print campaign this summer to support the show.

According to Nielsen Media Research, ratings for *Hannity & Colmes* from January through May nearly matched MSNBC's *The News with Brian Williams*. (Williams is a direct competitor in the weeknight 9 p.m.-10 p.m. time slot.) However, the difference in household reach was still considerable.

Over the past five months, *Hannity & Colmes* earned an average .3 rating/92,000 homes compared with Williams' .3/122,000 homes at 9 p.m.-10 p.m., according to Nielsen. This year, both shows peaked in February amid intense coverage of the Monica Lewinsky scandal. Nielsen reported Williams with a .5 rating/188,000 homes and *Hannity & Colmes* with a .4 rating/116,000 homes in February.

Neither show has been strong enough to approach the ratings for CNN's *Larry King Live*, which has averaged a 1.7 rat-



FNC will beef up promotion for 'Hannity & Colmes.'

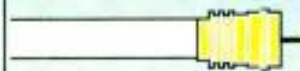
ing/1.2 million homes this year at 9 p.m. And both shows are trailing CNBC's 9 p.m. news and opinion show, *Rivera Live*, with host Geraldo Rivera, which has averaged a 1.1 rating/687,000 homes at 9 p.m. so far this year.

Fox News is touting the *Hannity & Colmes* ratings as a windfall, in part because the show's hosts—conservative Sean Hannity and liberal Alan Colmes—are radio show veterans who have not been in front of TV audiences nearly as much as Williams, who is a regular sit-in for NBC's *Nightly News with Tom Brokaw*.

Also, Fox says that it has done almost nothing—apart from in-channel promos—to get the word out for

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Hannity & Colmes, in contrast with MSNBC's promotion of Williams.

Steve Capus, executive producer of *The News with Brian Williams*, says that

NBC executives are "happy" with Williams' ratings. "Brian Williams' show is a success story for MSNBC and CNBC," says Capus. "We built this

channel around Brian Williams to a large degree, and there are nights that he's the top-rated show in our prime time lineup."

Cablevision names co-presidents

Move raises profile of marketing executives

By John M. Higgins

In an unusual management move, Cablevision Systems Corp. has elevated the role of marketing in its systems by naming two co-presidents of its most important cluster—one of them dedicated solely to promoting and selling cable and other services.

Joseph Azznara was named president of telecommunications services for

Cablevision's metro New York City operation, a 2.6 million-subscriber cluster that covers Long Island, the Bronx, Brooklyn, New Jersey and Connecticut. Azznara has been senior vice president in charge of the region, so his rank isn't dramatically changed.

The departure comes in the appointment of Mike Bair as president of prod-



Mike Bair (l) will head management/marketing while Joseph Azznara leads telecom services for New York.

uct management and marketing, a job that focuses on pricing, packaging and promoting cable, Internet, telephone and other products. Bair comes from the programming side of the business, serving most recently as executive vice president of sports for Cablevision's Rainbow Media Holdings.

Both executives will report directly to Cablevision CEO James Dolan. Ordinarily, a major region has a vice president of marketing who reports to the top regional executive.

Cablevision is considered pretty savvy among cable marketers and may play with packaging and pricing more aggressively than any other operator in the business gives subscribers more flexibility. For example, it gives subscribers more flexibility in mixing and matching traditionally basic channels.

Bair says that the departure in the New York market structure stems from the importance of new products to the company's growth. "If we're going to be taking advantage of this array of products, we decided, 'Let's elevate marketing and the development of these products, let's put these two groups in partnership.'"

The appointments are accompanied by a restructuring that puts all of Cablevision's communications businesses under the two executives' umbrella. Previously, the company's \$45 million-revenue Lightpath business telephone unit, the Optimum Telephone residential phone start-up and the Optimum Online high-speed Internet business had operated as individual units. Now, Azznara and Bair will be responsible for their sales and operations in the New York market.

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of May 25-31, 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	South Park	COM	Wed	10:00p	30	5.4	2.8	2,705	8.4
2	WWF Wrestling	USA	Mon	10:00p	60	4.3	3.2	3,169	7.3
2	WCW Monday Nitro	TNT	Mon	10:00p	60	4.3	3.2	3,112	7.0
4	WCW Monday Nitro	TNT	Mon	9:00p	60	4.2	3.1	3,071	6.8
5	WWF Wrestling	USA	Mon	8:57p	63	4.1	3.1	3,042	6.5
5	WCW Monday Nitro	TNT	Mon	8:00p	60	4.1	3.1	3,033	7.5
7	NASCAR: MBNA Platinum 400	TNN	Sun	12:00n	270	3.6	2.7	2,616	10.2
8	Thunder	TBS	Wed	9:03p	67	3.5	2.6	2,571	5.7
8	Rugrats Vacation	NICK	Sun	10:00a	30	3.5	2.6	2,511	11.1
10	Rugrats Vacation	NICK	Fri	8:00p	30	3.4	2.5	2,453	6.6
11	Rugrats	NICK	Fri	7:30p	30	3.1	2.3	2,282	6.4
11	Rugrats	NICK	Sat	10:00a	30	3.1	2.3	2,240	11.2
13	Rugrats	NICK	Tue	7:30p	30	3.0	2.3	2,210	5.7
13	Hey Arnold	NICK	Sun	11:00a	30	3.0	2.2	2,171	9.5
15	Thunder	TBS	Wed	8:05p	58	2.9	2.2	2,185	5.6
15	Rugrats	NICK	Wed	7:30p	30	2.9	2.2	2,143	5.8
15	Angry Beavers	NICK	Sun	10:30a	30	2.9	2.2	2,116	9.5
15	Rugrats	NICK	Sat	8:00p	30	2.9	2.2	2,111	6.4
19	Rugrats on Nick at Nite	NICK	Fri	9:30p	30	2.8	2.1	2,054	4.8
19	Rugrats on Nick at Nite	NICK	Fri	10:00p	30	2.8	2.1	2,024	4.7
19	Rugrats on Nick at Nite	NICK	Fri	8:30p	30	2.8	2.1	2,020	5.2
22	Our Mother's Murder	USA	Wed	8:59p	121	2.7	2.1	2,021	4.4
22	Kenan & Kel	NICK	Sat	9:00p	30	2.7	2.0	1,982	5.3
22	Rugrats on Nick at Nite	NICK	Fri	9:00p	30	2.7	2.0	1,981	4.9
22	Tiny Toons Adventures	NICK	Sat	9:30a	30	2.7	2.0	1,976	9.6
22	All That	NICK	Sat	8:30p	30	2.7	2.0	1,951	5.5
22	Nicktoon Sat 8a-1p	LIFE	Sun	4:00p	120	2.7	2.0	1,949	6.4
22	Hey Arnold	NICK	Mon	7:30p	30	2.7	2.0	1,938	5.0

Sources: Nielsen Media Research, Turner Research

Technology

June 8, 1998

KOMO-TV begins DTV reception tests

Seattle station sends measurement van into the field

By Glen Dickson

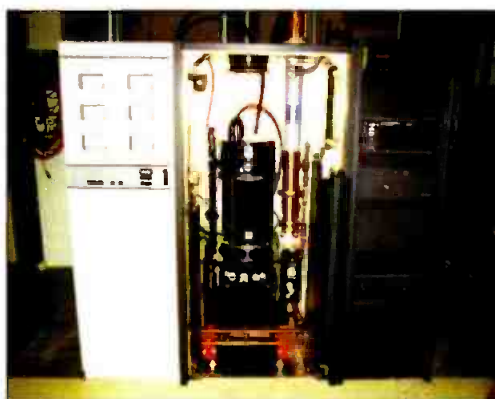
KOMO-TV, the Fisher Broadcasting ABC affiliate in Seattle, has reached the next stage in its DTV evolution by testing the reception of high-power, standard-definition broadcasts.

KOMO-TV's experimental station, KOMO-DTV, began intermittently transmitting a low-power test signal of random bits in January 1997. That was followed by the April 1998 launch of a DTV simulcast of KOMO-TV's analog NTSC signal in the standard-definition 480 I DTV format on digital ch. 38. Now KOMO-DTV has spent several hundred thousand dollars to build a field measurement van, which it will use to measure KOMO-DTV's signal throughout the Seattle area.

The van has a 40-foot mast for receiving signals and a full complement of RF test and measurement equipment, including an \$80,000 Hewlett-Packard vector analyzer. The vehicle will be kept busy through this summer and into early fall compiling measurement data on KOMO-DTV's signal, which is being transmitted at a power level of 350 kw—well below the 1 megawatt level that KOMO-DTV will use when frequency coordination issues with Canada are resolved. The station has been using a Larcant transmitter, Dielectric antenna and Divicom MV40 encoder to support the SDTV signal.

"We plan to do a thorough field testing of DTV propagation," says Pat Holland, KOMO-TV vice president/director of engineering. "We have a little more aggressive terrain than the rest of the country, and we want to fully understand the artifacts of propagation in order to pick a permanent deployment site."

In making its field measurements, KOMO-DTV will be working with trans-



KOMO-DTV's field measurement van, constructed by Frontline Communications of Clearwater, Fla., will be used to perform reception tests on its DTV signal throughout the Seattle market.

KOMO-DTV is using a Larcant digital UHF transmitter to transmit high-power SDTV broadcasts on ch. 38 in Seattle.

mitter supplier Larcant, Zenith Electronics and RF engineer Dennis Wallace, who has been conducting the RF field measurements for WHD-TV, the Model HDTV Station in Washington.

"We want to make sure that the testing we do is not just a renegade effort, but that it's an effort consistent with some form of an as-yet-undeclared national standard of data," says Holland, who points out that the minimal DTV testing conducted so far has all been on the East Coast.

KOMO-DTV also has a portable PC-based receiver unit supplied by Divicom that Holland has been using to view the station's DTV broadcasts.

The PC, which has Intel's Unicorn DTV tuner card and a PC board that combines Intel decoding and Zenith 8-VSB demodulation technology, is connected to a standard Radio Shack panel antenna designed for indoor use. Holland has used the PC receiver to view KOMO-DTV's picture both at the station (two miles from the transmitter site) and at various sites throughout the Seattle area.

While he describes the Intel tuner as being very much a prototype, he has been impressed with the pictures he's

received with it: "I had it in Mount Vernon, about 40 miles north of the transmitter, and had no problem receiving the picture there." He also used the receiver at his home—20 miles north of the transmitter—and says that the DTV picture compared favorably with KOMO-TV's NTSC signal, which he receives off-air with an antenna in his attic. But he is quick to point out that, in both instances, he set up the DTV receiver outside on a back porch, not inside a house where the small UHF antenna could experience multipath problems. "We have a lot to learn about reception inside a building or a home," Holland says.

After signal testing this summer, KOMO-DTV intends to be ready to begin 720 P transmissions of ABC's *Wan-*

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derful World of Disney this fall. Holland hopes that Divicom will have a 720 P encoder ready in that time frame. He says that KOMO-DTV will probably use the station's existing fiber-optic pipes to transport ATSC-encoded feeds to its digital transmitter, instead of using a digital microwave studio-to-transmitter link. The station also is working with ABC to get new satellite receive systems to downlink the digital network feeds.

For KOMO-DTV's non-prime time programming, Holland is looking at various upconversion equipment and will be evaluating a Snell & Wilcox unit this week.

Besides identifying the initial gear required for a DTV launch, Holland has to make a lot of engineering decisions about KOMO-TV's new all-digital plant, which will be constructed over the next two years to support both

KOMO-DTV and the station's ongoing NTSC service.

While ABC has secured a deal with Panasonic to supply discounted 720 P master control packages for affiliates, Holland says he hasn't discussed that offer with Panasonic yet. "Our situation is more global," he says. "We're building a whole new broadcast center."

Unlike a lot of other big-market stations that have component digital plants, KOMO-TV still has a composite plant and will be looking to create an entirely new digital infrastructure instead of building on existing serial 601 equipment.

"Do you swing the pendulum all the way to 720 P equipment, or do you create a 480 I/60 plant and upconvert?" asks Holland. "Or if you do something in between, where does the pendulum end up?" ■

Cutting Edge

By Glen Dickson

PanAmSat has booked more than 15,000 hours of transmission time to handle coverage of World Cup '98 for almost two dozen broadcasters and news agencies, including Caracol of Columbia; NHK of Japan; TVN of Chile; Univision of the U.S.; Venevision of Venezuela; and Organizacion de la Television Iberoamericana, the Latin American broadcast union representing more than 20 countries. While official World Cup '98 rightsholders using PanAmSat capacity can uplink from the Paris International Broadcast Center (IBC), PanAmSat is providing a production and transmission facility directly across from



Hitachi's new three-chip camera, the HV-D15, can be controlled from a PC for remote observation applications.

the IBC to serve non-rightsholders and others that require satellite-based communications. PanAmSat also will deploy four mobile earth stations to handle transmission of live feeds from match locations throughout France; the mobile facilities will include Betacam SP playback, uplink and full PanAmSat space segment access.

Hitachi has introduced a three-CCD color camera, the HV-

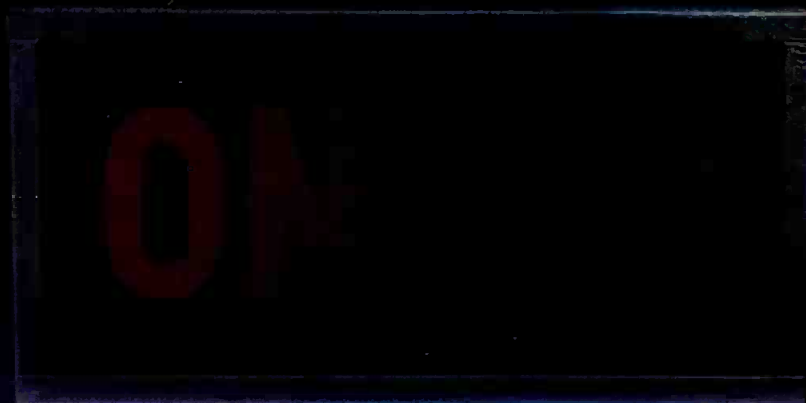
D15, with a single-chip digital VLSI that provides video processing and

decoding and can be remotely controlled by a PC via an RS-232C

interface, making it suitable for broadcast

applications, such as remote observation. The camera uses 13-bit digital signal processing, with all signal processing from the processor section through the encoder section accomplished within the single-chip VLSI. The HV-D15 uses three half-inch, 410,000-pixel CCDs and double-sampled Y-channel digital processing to provide 800 TV lines of resolution. Suggested list price is \$5,270.

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has introduced a new 2.4-meter flyaway satellite antenna system for SNG applications. The unit is a completely portable transmit/receive system for video, voice and data transmissions and can be used with the optional Tri-Band interchangeable feed systems to transmit on virtually any satellite worldwide in the C-, Ku- or X-band frequencies. The 2.4-meter



Comtech's new 2.4-meter flyaway unit can transmit in the C-, Ku- or X-band frequencies.

flyaway comes with five custom transit cases that can be checked as aircraft baggage.

PBS affiliate WHYY-TV Philadelphia has launched a \$23 million initiative to expand its programs and services, earmarking \$11.9 million to construct a new Technology Center on Independence Mall in Philadelphia and \$5.8 million for digital television equipment—including production and master control gear and a digital transmitter. The station is rebuilding its 70,000-square-foot facility to create a more efficient 53,000-square-foot space, with a glass facade that will allow passersby to view the station's studios. Construction on the new Technology Center will begin this July, with completion scheduled for July 1999; WHYY-TV hopes to launch digital broadcasts

from the new facility by November 1999. Communications Engineering Inc. of Newington, Va.; Horowitz Television Technology of Yardley, Pa.; and Russ Berger Design Group Inc. of Dallas are handling technology integration for the project. According to John Doran, WHYY-TV chief engineer, the Technology Center will have a serial 601 digital infrastructure with AES/EBU digital audio and will feature a high level of automation to accommodate multichannel broadcasting. Doran, who also hopes to have some widescreen production capabilities, says that the station will be capable of passing through HDTV prime time programming distributed by PBS.

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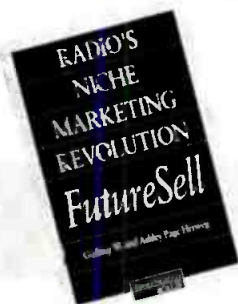
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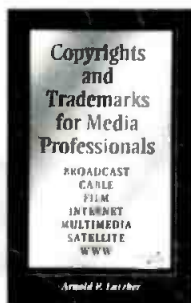


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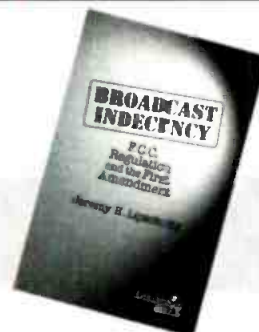


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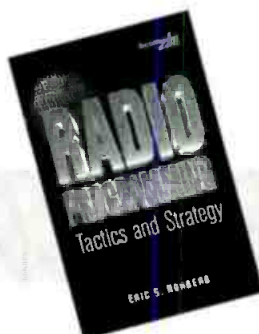


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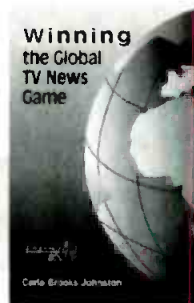
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CNN/SI makes its play

Site operators hope to attract sports fantasy fans

By Richard Tedesco

CNN/SI is seeking to enhance its appeal among sports fantasy enthusiasts with the introduction of original video sports games and the creation of a gaming info/sales center on its site.

CNN/SI's first video game via Shockwave, Home Run Rally, had its opening day last week. Three other video games—drawn from football, basketball and hockey or golf—are expected, according to Steve Zales, CNN/SI Interactive general manager. All will be executed in Shockwave or Java formats.



Zales says.

Looking to displace ESPN as the preeminent online fantasy sports provider, CNN/SI plans the free video fare as an added attraction. The site currently claims 240,000 players in its free fantasy baseball

league. And while the original content remains free for the foreseeable future, CNN/SI is thinking about eventually running tournaments, which provide the bulk of gaming revenue online.

"It's a huge audience," says Zales, "and we know that there is an overlap among people who come online for sports information and those who play games—either online or on PC."

Development costs, which reportedly run into hundreds of thousands of dollars per game, will be offset through sponsorships. Life Savers is

sponsoring Home Run Rally, which will also reside on the Life Savers site. And CNN/SI is talking to Skyworks, the Maywood, N.J., firm that produced Home Run Rally, about a second title.

CNN/SI also announced three game partnerships last week. One calls for CNN/SI to co-promote online tournaments with MPlayer on mplayer.com, beginning this month with a CD-ROM golf game called Links. It also launched the CNN/SI Sports Software Store with e-commerce provider TestDrive Corp.

A third pact, with Online Gaming Review, creates The Playing Field, where game freaks can find the latest news about their favorite titles.

NBA.com lets fans take shots online

NBA enthusiasts now can listen to the finals online and get close-up views of Dennis Rodman's latest coiffure if they like.

NBA.com, a technology the league has licensed from Chicago-based Perceptual Robotics, lets PC users grab video "snapshots" of the action or bench close-ups of their favorite players. Users simply point and click on images within a widescreen panoramic view of the game sites. Once an area of the floor or player is selected, the PC user can direct one of eight cameras covering the game to zoom in on the element selected.

"We think we can generate pictures with the cameras every few seconds," says Stefanie Scheer, NBA director of Internet services. Scheer figures the site will accommodate the 500,000 users the league expects to draw to its online coverage.

Fans can effectively program a steady stream of still images taken from the several arena angles while listening to one of four audiocasts on the NBA site (www.nba.com). Hometown rooters can listen to the play-by-play

from the Utah Jazz and Chicago Bulls radio stations. They also can choose ESPN Radio's coverage or ESPN's Spanish-language broadcast. The site is co-produced by ESPN's Internet Group.

Video highlights from the first half of each game will be available for streaming on NBA.com during halftime, along with a file of digital photos. A feature called Courtside Live, a Java applet that provides a running update on player shot-charts, is available; so is GameStats Live, which provides current stats throughout the game. NBA stars will provide real-time game commentaries, and a Shockwave application will offer animated play diagrams.

"The goal is to enhance the experience they're having," says Scheer, who concedes that the league is seizing the promotional opportunities too: Appearances from Utah Stars WNBA players are slated for online halftime segments from Salt Lake City.

The NBA is thinking about taking its online game to another level. Eventually, Scheer says, fans could access Dennis Rodman's rebounding stats and then view streamed replays of each rebound.—Richard Tedesco

Drudge begrudged

Internet reporter gets 'peer' review

By Dan Trifoboff

There aren't many in this hallowed room who consider you a journalist," National Press Club President Doug Harbrecht told Internet scribe Matt Drudge.

The truth of Harbrecht's assertion would be clear before long, as Drudge, who addressed the prestigious Washington forum last week, was met with challenges to his accuracy, his reporting technique, his news judgment, his credentials and his motives.

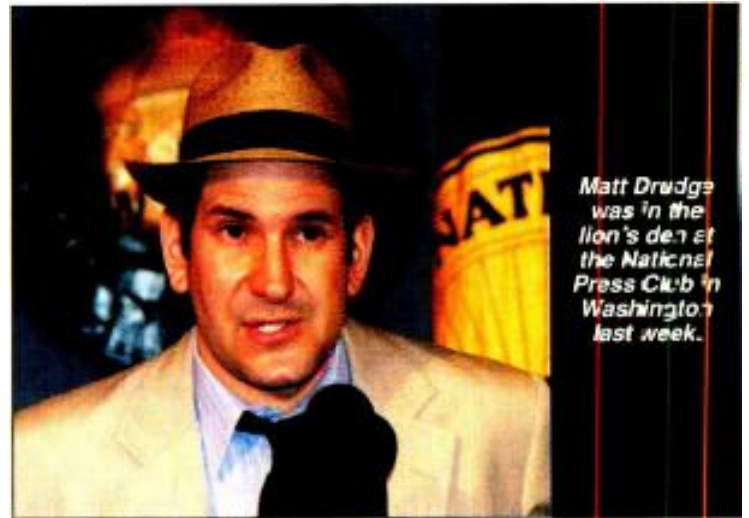
"If you directed this type of tough questioning to the White House," Drudge said, "there'd be no need for someone like me."

Yet Drudge seemed prepared for the onslaught. Alternately donning and doffing his Walter Winchellesque fedora, he handled the aggressive questioning glibly and with good humor. And the

numerous bursts of applause for Drudge suggested at least some grudging respect for his courage in facing critics or perhaps his own criticism of the mainstream media.

When confronted with his erroneous reports—such as the baseless charges of domestic abuse against White House adviser Sidney Blumenthal, for which Drudge faces a multimillion dollar lawsuit—Drudge reminded the assembly of errors at NBC, the *Wall Street Journal*, the *Weekly Standard* and the *New Republic*.

Drudge presented the Internet as a democratizing institution for the media and credited himself—an uneducated former 7-11 clerk whose closest connection to mainstream media was dusting 60 Minutes mugs at the CBS gift shop in Television City—as one of its developers. At various times during his talk and his response to



questions, Drudge compared himself to press freedom icon John Peter Zenger and to Ben Franklin, Thomas Edison and Albert Einstein (for their embrace of new technology and ideas).

Many "exalted minds," he said, "didn't have a clue of what this Internet is going to do. Any citizen can be a reporter." The modem, he said, "lets you cover the world."

His is a new calling in an old profession, he explained, drawing still another comparison between the criti-

cism he's taken and Zenger's being forced to stand trial in prerevolutionary America for defaming colonial officials.

Citing an axiom that has often been used cynically, he noted that freedom of the press belongs to anyone who owns one. As one who felt locked out by lack of education and experience but now runs a Website that he claims has received as many as a million hits a day, he appeared to be suggesting that the Internet gives a press to anyone who wants one.

Intel digs deeper into online music biz

Intel Corp. made a deeper commitment to online music in a deal last week to deliver personalized digital music to PCs via satellite.

The concept capitalizes on digital broadcast technology in development at Intel, expanding on content from a subscription CD-ROM from Launch. The satellite-delivered content would supplement the bimonthly CD-ROM, including music performances and interviews from popular artists. "You are able to get the type of musical content [you want] from your PC when you want it," says Wendy Hafner, Intel director of music marketing.

Launch currently claims a subscribership of 280,000 PC users who pay \$19.95 for the six annual "issues" of the Launch CD-ROM, which sells at retail outlets for \$4.95 per disk. Musical performances and interviews from such artists as Sarah McLachlan, Gwen Stefani and No Doubt have appeared in recent issues.

The service is being promoted as a personalized music channel because high-end PCs equipped with tuner cards can pick from the available material. David Goldberg, CEO of Santa Monica, Calif.-based Launch, concedes that people will need sizable hard drives to accommodate the gigabytes that Launch can download by satellite.

From Intel's perspective, the proliferation of rich multimedia content accelerates sales of the machines that Intel stocks with chips. And Intel remains convinced that music fans are a particularly receptive online audience segment. "There's a definitely a desire [by] music-oriented



fans to get their content via PC," Hafner says.

Launch and Intel plan to test their new service this fall, aiming at an early 1999 commercial launch. Intel also is collaborating with PBS on a digital datacast service to be introduced (with a second broadcast partner) in 1999. (B&C, April 6).—Richard Tedesco

Classifieds

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Research Manager: Tampa Bay Interconnect a Time Warner Communications company located in St. Petersburg, Florida has an immediate opening. Major Duties: Publish on-going competitive county media information; compile data from Nielsen overnight ratings; compile data from Nielsen VIP reports; coordinate research for TBI and local systems; provide ratings information and training for local account executives; maintain current sub count and head-end lists; maintain accurate list of zip codes by zone and system; produce one-sheet information for TV specials, sports, etc; prepare historical information on TV events for future use; provide daily information from ratings to account execs and CNI. Must have four year degree in Marketing Research and at least two (2) years experience in a TV/cable research environment. Knowledge of advertising sales a plus; must learn quickly and become proficient in use of Nielsen Galaxy and Advviews, Media Audit and Scarborough, WIFM, Power Point and Lotus Freelance Graphics, CableScan, and Microsoft Excel. Computer skills must also include software installation and solving low-level software problems. Send resume and references to: Cheryl Zukowski, HR Generalist, Pinellas Region, Fax #813-791-3459. No phone inquiries please. Pre-employment drug-testing required. Time Warner Communications is an Equal Employment Opportunity Employer.

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Sales Account Executive: WTVD-TV, Raleigh-Durham, NC. 3-5 years TV sales experience required. Requires the ability to work with advertising agencies, as well as proven track record in marketing/new business development. No phone calls please! Forward resume to: William Webb, 411 Liberty Street, Durham, NC 27701. EOE.

National Sales Manager. WALB-TV in Albany, GA is seeking an experienced leader and manager to become part of our sales management team. Must be a good motivator with the ability to grow national dollars. Should be familiar with Donovan, Columbine and TAPSCAN. Minimum of 3 years television sales experience. Previous management desirable. Send resume to: Bob Campbell, GSM, PO Box 3130, Albany, GA 31706-3130. An EOE Employer.

Local Sales Manager. KPRC-TV, the Post-Newsweek NBC affiliate in Houston, is seeking LSM to lead dynamic sales force. Prefer experienced sales manager with strong people skills and proven track record. Visibility, energy, enthusiasm, and a nose for new business all a must. Great opportunity in a dynamic market with a high quality of life. Send resume to Steve Danowski, General Sales Manager, KPRC-TV, PO Box 2222, Houston, Texas 77252.

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Account Executive. The following position is open with Spartan Communications, Inc. Interested persons should respond in writing to the address listed below. Account Executive for WKRG-TV. Location: Mobile, AL and Pensacola, FL offices. Qualifications: A minimum of three to five years experience required. Computer skills required. Valid drivers license and good driving record required. *No phone calls.* Please respond in writing to: Spartan Communications, Inc., 2859 Paces Ferry Road, Suite 2150, Atlanta, GA 30339. WKRG-TV is an Equal Opportunity Employer. M/F/D/V. WKRG-TV is a drug-free workplace. Offer of employment is contingent upon you passing a substance abuse test.

Sales Executive wanted. Experience in broadcast business required. Must be able to develop new accounts as well as handle established business. Send resume to: Human Resource Officer, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. EOE.

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Weekend Meteorologist: Middle market affiliate in the south-east is in search of a weekend weather anchor. At least one year of on-air experience, at a commercial TV station, along with a degree is required (AMS seal is preferred). Excellent computer skills will be mandatory. This is a full-time staff position with a full benefits package included. Please send a non-returnable VHS tape, resume, and a brief cover letter to Box 01382 EOE.

Weekend Sports Anchor/Weekday Sports Report. WXXA-TV, a FOX affiliate in Albany, NY, has an immediate opening for a Weekend Sports Anchor/Weekday Sports Reporter. Not looking for just a "scores and highlights" type. Must be able to generate great features and tell them even better. Send resume and tape ASAP to: **Shawn Farley, Sports Director, WXXA-TV FOX-23, 28 Corporate Circle, Albany, NY 12203. EOE. No calls!**

Television Director: The International Broadcasting Bureau an international TV/Radio service of the U.S. government, is seeking candidates for full-time employment as a TV Production Specialist at WORLDNET TV & Film Service in Washington D.C. Extensive experience as a director of news and information programs in a major television commercial market is required. Starting salaries range from \$55,969 to \$72,758. Knowledge of Mandarin desirable. Call for a copy of vacancy announcement, No B/P-98-50 by June 17, 1998, for a complete listing of the qualifications requirements, including special rating factors, and instructions on how to apply for the position at: 202-619-3117. Send resume and non-returnable aircheck, with directors track by COB or postmarked by June 26, 1998 to: International Broadcasting Bureau, ATTN: Susan King, 330 Independence Ave., SW, Washington D.C. 20547.

TV Sports Photojournalist. Richmond's premier Sports Department is seeking a talented photojournalist to join our team. Good story telling skills and a can-do attitude are a must for this position. Send cover letter, resume and non-returnable VHS demo tape to Nancy Kent, News Director, NBC12, PO Box 12, Richmond, VA 23218. No calls. EOE. MFD.

TV News Producer. WAVY News 10 is searching for an experienced Morning Show Producer to join its award winning news team. If you are creative, a good writer, and willing to learn, we have a position open for you. No stackers! No beginners! Send non-returnable VHS tape and resume to David T. Strickland, News Director, WAVY Broadcasting Inc., 300 Wavy Street, Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.

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

Summer relief photographer position available for a fast-paced newscast in a top 40 market. Candidate must have at least one year experience in new photography or videography experience. Editing a plus. Position is temporary for summer relief, and involves rotating schedules. Interested candidates should forward videotape, resume and cover letter: News Director, WIVB-TV, 2077 Elmwood Avenue, Buffalo, NY 14207. WIVB is an EOE.

Sports Photographer/Reporter. The best kept secret of any sports market in the country! We cover six major colleges, Braves, Panthers, NASCAR, PGA, Professional Hockey and Soccer. Need full-time sports photog/part-time reporter and fill-in anchor to compliment our 3-man department. Knowledge of non-linear editing and production work a plus. Rookies save your postage. Bring on your best and send your non-returnable tape and resume to Dean Stephens, Sports Director, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. No phone calls accepted. EOE. M/F.

Producer. WLNE-TV seeks a Producer to join an award-winning, hard-working news team in southeastern New England. Must be able to build a newscast that is thoroughly written and can integrate live graphics, packages, and teases in to a well-paced broadcast. Excellent writing and leadership skills essential. Send resume and tape to: ABC6, Attn: Ingrid Johansen, 10 Orms Street, Providence, RI 02904. Equal Opportunity Employer.

Producer-Director. WTOL-TV is seeking an energetic, creative individual to direct our fast paced, graphic intensive newscasts. Must be able to handle high pressure, deadlines, and deal effectively with crew. Leadership and motivational skills a must. At least 2 years directing news required. Working with a Technical Director is preferred. Remote production directing helpful. Send non-returnable tape with cue track, resume, and salary requirements to Personnel Administrator-102, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls. WTOL is an Equal Opportunity Employer.

Photographer/News Engineer. WGN-TV is searching for two photographer/news engineers with ability to shoot, edit and operate microwave equipment used in the production of daily news programming. Undergraduate degree in broadcasting preferred or related experience. Must be able to lift and carry heavy equipment (50lbs). Driver's license with good driving record required. Good communication skills, sound editorial judgment and familiarity with Chicago city streets a plus. Three years television news gathering and editing experience helpful. Ability to operate and maneuver a live truck. Also must demonstrate high degree of creativity and ability to meet deadlines and work well with others. Send resume and tape to WGN-TV, Human Resources Dept., 2501 Bradley Place, Chicago, IL 60618.

News Director - Sacramento: community-oriented, hands-on manager to lead and coach the motivated staff at Univision-owned KUVS, which is moving to state-of-the-art facilities this Fall. Three years newsroom management experience and fluent Spanish-English required. Send resume, aircheck of your newscast and statement of philosophy to Director of News Operations, Univision Television Group, 6701 Center Drive West, Los Angeles, CA 90045. EOE.

News Director. The dominant NBC news leader in southern WV 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 and salary history to: News Director, WV-VA-TV, PO Box 1930, Bluefield, WV 24701. EEO-M/F.

Meteorologist. WAVY News 10 is looking for a part-time Meteorologist. Ideal candidate should have a minimum 2 years experience as a weather forecaster. Degree in meteorology preferred. No beginners! Send non-returnable VHS tape and resume to David T. Strickland, News Director, WAVY Broadcasting Inc., 300 Wavy Street, Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.

Looking for adventure? Come to Alaska. Station fighting to be number one needs experienced **Reporter, Shooter and Producer**. New gear. Great pay. Lots of live. Send resumes and non-returnable tapes to: News Director, KTVA-11, 1007 32nd Avenue, Anchorage, Alaska 99503. No phone calls please. EOE.

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, Attn: Mark Pierce, Station Manager, 621 SW Pine Island Road, Cape Coral, Florida 33991. We are an Equal Opportunity Employer.

Assistant News Director at WPDE-TV in Myrtle Beach, South Carolina, an ABC affiliate in the Florence/Myrtle Beach market. Several years experience as an assignment editor or producer is preferred. Send resume to Rich Everitt, News Director, 3215 South Cashua Drive, Florence, SC 29501-6386. EOE/MF.

Church Community Reporter for a religious television ministry program. Must be able shoot, edit and report local church events. Degree in Broadcasting/Communications with one year of television news experience preferred. In addition, this position will assist the producer of "Straight Talk" with topic selection and audience recruitment. Send resume and tape to: Personnel Department, WTLW TV-44, 1844 Baly Road, Lima, Ohio 45807. WTLW is an Equal Opportunity Employer.

Weekend Sportscaster/Weekday Sports Reporter needed at WPDE-TV, the ABC affiliate in the Florence/Myrtle Beach, South Carolina market. Send tape and resume to: Allyson Floyd, Assistant News Director, WPDE-TV, 3215 South Cashua Drive, Florence, SC 29501-6386. EOE/MF.

Director, WTVM-TV, the dominant News Leader in Columbus, Georgia, seeks an experienced director or assistant director ready to step up. Responsibilities include directing fast-paced weekend, morning and early fringe newscasts. Commercial production, audio, editing experience preferred. Resume and tape (no Beta!) to: WTVM-TV Operations Manager, 1909 Wynnton Road, Columbus, GA 31906. EOE.

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WTVR-TV in Richmond, Virginia, a Rayccm Media station, has an immediate opening for a Director/Technical Director. Responsibilities include direction of newscasts and public affairs programs. Candidate must possess excellent communication and leadership skills. 3-5 years experience directing live newscasts and public affairs programs required. Experience with GVG300, DPM700, and Chyron desired. Solid knowledge of lighting, audio, and general studio operations preferred. Pre-employment drug screening required. We are an EOE and qualified minorities and females are encouraged to apply. Submit resume, VHS tape and pay requirements to (no phone calls): Matt Heffernan, Director of Operations and Technology, WTVR-TV, 330 West Broad Street, Richmond, VA 23230.

HELP WANTED TECHNICAL



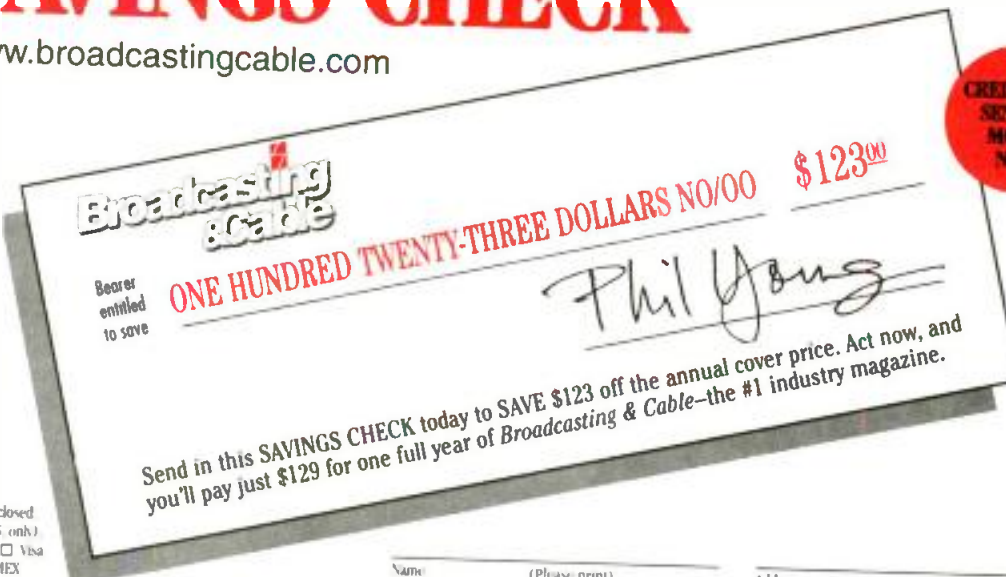
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Manager of Engineering Maintenance: WTNH-TV is looking for a motivated, resourceful person to manage the maintenance and installation of equipment at all of the News Channel 8 sites. The qualified candidate should have a complete knowledge of news related equipment, VHF and UHF transmitters and transmitter plant equipment. FCC rules and regulations as well as both NTSC and DTV studio equipment. The ability to design and oversee construction of those systems is a must. CADD experience is preferred. The ability to manage, motivate, train and work with a staff of 6 Maintenance Technicians as well as to work closely with the Director of Engineering is also required. Contact Martin Ewing, WTNH, 8 Elm Street, New Haven, CT 06510. No phone calls.

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HELP WANTED PROMOTION

Engineering Operations Supervisor: WTNH-TV is looking for a quick thinking, highly motivated person to fill this position. The successful candidate must have experience with all phases of Master Control operation and thoroughly understand all the technical requirements of a complex, fast paced, live news show. This person must supervise and assist the operators as well as train them in the proper operation of all technical facilities. The ability to work closely with the News and Production departments in preparing their respective products is also required. Contact Francine DuVerger, Manager of Engineering Operations, WTNH, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

ENG and Broadcast Personnel. ENG Field Operations with Camera and Microwave Experience. Videotape Editors. Studio Operations and Maintenance Including: 1) Technical Directors (GVG-300 switcher with Kaleidoscope) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camerapersons (studio productions and news broadcasts) 4) Chyron Operators (iNFiNiTi!) 5) Still Store Operations 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching) 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. *For the East Coast, Midwest and West Coast.* Would commence spring/summer 1998. Out-of-town applicants accepted for the 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.

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

Chief Engineer opening at Vermont's ABC affiliate, WVNY-TV has a full-time opening for a Chief Engineer. Hands on manager would oversee all aspects of the engineering department. Strong computer and/or RF knowledge preferred. Applicants should have a minimum of five years broadcast engineering experience. WVNY will be under new ownership in June. Call Ken Kasz at 802-658-8022 with any questions. Send resume to: Director of Broadcast Operations, WVNY-TV, 100 Market Square, Burlington, Vermont 05401. EEO.

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601 Clearwater Park Road
West Palm Beach, FL 33401
Fax: (561) 655-7343
Email: employment@pax.net
Equal Opportunity Employer



Promotion Producer: WDIV-TV has an opening for a Writer/Producer in the Promotion Department. Responsibilities include but are not limited to writing and producing on-air promos for news, station image, syndicated programs, radio spots and print advertisements for station. Strong creative writing and production talents are essential with the ability to work imaginatively and on tight deadlines. A minimum of three years experience in television promotion is *required* and a college degree is preferred. The applicant must be able to demonstrate abilities through a promotion resume reel and writing samples. Mail resume and resume reel to Terri Turpin-Amato, Promotion Manager, WDIV-TV, 550 W. Lafayette Blvd., Detroit, MI 48226-3140. Equal Opportunity Employer.

Promotion Producer. KCRG TV9, ABC in Eastern Iowa seeks a pulse-pounding Promotion Producer. If you can hit the ground running, rush us your tape. You'll write, edit and produce daily news topicals for one of the country's best and most visible news operations. Our spots are seen on demo reels across the country, and so could yours. With series, image, print and programming promotion, plus promoting our in-house AM radio station in the mix, this is an exceptional opportunity for the right person. 2 years proven promotion experience and exceptional written and verbal skills required. Non-linear and linear editing skills necessary. Drive, hustle and a need to succeed rewarded. If you thrive on pressure and deadlines. Send tape/resume or both to Personnel Coordinator, KCRG, PO Box 816, Cedar Rapids, IA 52406. EOE.

Promotion Manager - KDFI 27. *Do you love television?* Can you hum the theme songs of your favorite '70's and 80's shows? This is the job for you. KDFI-27, a rapidly growing independent television station in the 8th market needs a creative, organized manager to make great sports and entertainment promos. You'll help develop strategy, write, produce, run station events, work with FOX Kids, The Dallas Stars NHL team, Sales and Community Affairs. And you'll do it with great production equipment and top-notch support staff. If you're responsible, aggressive and have both production and management experience, look me up at PROMAX or rush your resume and reel to: Gary Ledbetter, Vice President Creative Services, KDFW FOX4/KDFI 27, 400 N. Griffin Street, Dallas, TX 75202. *No calls please!* EOE/M/F/D/V.

Promotion Manager: Aggressive NBC affiliate serving Flint/Saginaw (63rd DMA) seeks creative leader to take a growing station even higher. Must have extensive experience writing and producing on-air promos (particularly topical news promos) and understanding efficient targeting of on-air inventory. Also involves managing all station events, publicity, public service, sales promotion and external advertising. Great opportunity to grow with fast growing major television group. Send resume and non-returnable tape to: Ron Pulera, President and General Manager, WEYI-TV NBC25, 2225 W. Willard Road, Clio, MI 48420. An Equal Opportunity Employer. Call 810-687-1000 to set up an interview at PROMAX.

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

O&O Promotion Manager Wanted: Can you lead and learn? Manage, and motivate? Be creative, and maintain continuity? Be reactive, and proactive? It's a tall order, but if so, NBC 6 in Miami has the career opportunity you didn't think really existed in TV. Sure, you'll have big shoes to fill. But if you've got what it takes to join the team that helped make our 11pm news #1 in May, now's the time to show us what ya got. We're setting up interviews for PROMAX, so RUSH (and I mean RUSH) your resume and philosophies about marketing and leadership via fax to VP of Creative Services 305-789-4192, then, overnight hard copies and your creative reel to: Promo Manager Search, NBC6 WTVJ, 316 N. Miami Avenue, Miami, FL 33128. NBC 6/ WTVJ is an Equal Opportunity Employer.

HELP WANTED RESEARCH

Research Analyst. Highly respected, fast paced. Long Island based research company. Must have experience with Nielsen ratings, knowledge of Excel and Word, a college degree and strong communication skills. Experience with PowerPoint and advanced Windows application a plus. Salary commensurate with experience. Send resume and references to: PO Box 698, Syosset, NY 11791.

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FOX 26 KRIV-TV has just moved to its brand new all-digital facility, and we're looking for a creative, highly-motivated artist to complete our team. Should be proficient with all of the best tools of the trade (Paintbox, HAL, Mac), and be ready to jump head first into a position that emphasizes news graphics and promotion. If you're an easy-going artist who would thrive in a casual and friendly atmosphere, we just might have a place for you! We're moving into the next generation of television so, if you're ready to put your creativity to the test, send your resume tape to:

Personnel Director
FOX KRIV-TV
P.O. Box 22810
Houston, TX 77227
No Phone Calls Please



Senior Designer. Make a splash in the San Francisco market! KNTV, the ABC affiliate in Silicon Valley, is looking for a creative and Bold Designer to provide leadership in daily news design. Will oversee two different and distinctive graphic driven newscasts. Must be a Mac wiz with Photoshop and AfterEffects. Lightwave experience a plus. Requires 2-3 years television news design experience. Qualified applicants please send resume, salary requirements and a non-returnable tape to: Personnel Dept., KNTV, Inc. 645 Park Avenue, San Jose, CA 95110. *Absolutely no phone calls. KNTV is an Equal Opportunity Employer.*

Creative Services Director. WATL is looking for the right person to lead the promotion department. The right person will have the chance to create, produce and oversee the image, topical and series promotions at the number one WB affiliate in the country. The person will have sharp writing skills, a hot graphic sense and the ability to deliver their vision. Please send tape. If qualified, please send or fax resume to Human Resources Department, WB36!, One Monroe Place, Atlanta, GA 30324, Fax 404-881-3755. No phone calls please. EOE.

HELP WANTED MISCELLANEOUS

SINCLAIR As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services of has agreements to acquire 35 stations in 37 separate markets and owns, provides sales and programming services to, or has agreements or options to acquire 59 radio stations in 11 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top: the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

- **Baltimore - WBFF/WNUV-TV - FOX - WB News Producer**
Baltimore's newest newscast needs a hotshot producer. Looking for a "take-charge" person with strong writing and slick production skills. Two years experience in producing news. Send a tape, resume and newscast photo supply. BC #101
- **Baltimore - WBFF/WNUV-TV - FOX/WB News Topical Promotion Producer**
Candidate should have 2-3 years experience writing, producing news topical and image promos. Excellent writing and conceptual skills a must. Hands-on editing skills a big plus. You must crave the world of news promotion and work well under pressure. Rush resume and VHS tape. BC #101
- **Baltimore - WBFF/WNUV-TV - FOX/WB Promotion Writer/Producer**
2-3 years promotional writing/producing experience at a TV station. You will produce station image, programming, sports, and event promos. Some event marketing. Strong writing and conceptual skills a must. Hands-on editing a big plus. Rush resume and VHS tape. BC #102
- **Baltimore - WBFF/WNUV-TV - FOX/WB Senior Promotion Writer/Producer**
3-5 years writing/producing experience required. You will produce station image, news series, news image and programming promos, as well as oversee some sales event marketing. Strong writing and conceptual skills a must. Hands-on editing a big plus. Rush resume and VHS tape. BC #103
- **Charleston, WV - WCHS-TV-ABC Photographer**
Duties include shooting and editing with Beta. Ability to use non-linear editor and fly in fixed wing and chopper a plus. Must be able to operate news ENG live truck. One year exp. and a clean driving record required. Must be able to work all shifts. Send resume and audition tape. BC #101
- **Charleston, WV - WCHS-TV-ABC News Reporter**
Immediate opening for news reporter. Duties include daily and series reporting and writing. Ability to shoot video from time to time and edit video tape helpful. Ability to do motivated live shots and work from the news set essential. Most important is your storytelling ability. If your stories have a beginning, middle and end, if you look professional and have a winning attitude, we want to hear from you. Send tapes and resume. BC #105
- **Charleston, WV - WCHS-TV-ABC Newscast Producer**
Seeking a newscast producer who will bring judgement, intelligence, energy and leadership. If you can achieve these qualities along with production and writing skills, send a resume and non-returnable recent VHS newscast tape. BC #106
- **Columbus, OH - WSYX-TV-ABC Producer**
Immediate opening for an evening news producer. Minimum one-year producing and two years newscast experience. Person will be responsible for putting together a well-written and visually compelling newscast that you can call your own. Lots of opportunity for advancement. Send tape and resume. BC #107
- **Las Vegas - KVVH/KFBI-TV-WB(INP) Assistant Traffic Manager**
Candidate should be experienced in all aspects of broadcast traffic, TV programming, for films, log editing and log recognition. Must have at least 2 years exp. on Columbus. ASB00 be detail-oriented and well organized. Send resume, references and salary history. BC #108
- **Lexington - WDKY-TV-FOX National Sales Manager**
Ideal candidate must possess previous television management experience, a proven sales record, and be detail-oriented, hard working and willing to travel as needed. Send cover letter, resume and salary requirements. BC #109
- **Syracuse - Weather Anchor**
FOX affiliate in Syracuse, NY is seeking a main weather anchor. Candidates must have strong forecasting and communications skills. Two to three years on-air experience required. Send non-returnable tape and resume. BC #110

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10011, Attn: Job # _____

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Television news assistant director seeking a position in Chicago. Will bring intelligence, energy, judgement, leadership, production and writing skills. Contact 708-604-4172.

Mature, reliable veteran broadcaster/copywriter seeks job in small or medium market. John 602-840-3276 or email: jleinfelder@hotmail.com

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Fox Sports Net is seeking a Sales Administrator to act as liaison between traffic and sales administration for the processing of sales orders, makegoods and revisions to orders; work and post logs; handle repeats; resolve order problems; and effectively execute sales orders. Successful candidate will have 1-3 years' similar experience in television working as either a sales assistant or coordinator. Must have good communication and organization skills; the ability to work under pressure; a team player attitude; a willingness to learn; and good PC skills. Traffic background is helpful. Knowledge of a traffic system and college grad preferred.

For immediate consideration, please send resume and salary history to:

Fox Sports Net, Attn: Human Resources, Code: TR-SA, 5251 Gulfon St., Houston, TX 77081; or fax to (713)432-7836. Equal Opportunity Employer.



HELP WANTED RESEARCH



Viewer's Choice, the leader in pay-per-view has openings in its Research Department for:

Associate Director, to support the Affiliate Relations and Marketing departments with research and analyses. Candidate must have MBA or advanced degree in communications or undergraduate degree with significant industry experience as well as 3-4 years of affiliate and/or marketing research experience. Proficiency with Microsoft Suite and database manipulation essential. Must be able to manage large volumes of information and write crisp descriptions of findings. Prior staff management experience required.

Manager, to develop, analyze and manage various materials and resources in support of Affiliate Sales and Marketing areas. Undergraduate degree in communications or related area required along with 2-3 years of affiliate and/or marketing experience at Analyst or Senior Analyst level. Proficiency with Microsoft Suite and database manipulation essential. Must be able to manage large volumes of information and write crisp descriptions findings. Send resume and salary requirements to: **Viewer's Choice, 909 Third Avenue, NY, NY 10022 or fax to: 212-688-9497, Attn: Human Resources**

Research Manager. CNN Newsource Sales, a division of TBS, Inc., is seeking a Research Manager for their Marketing Department. Position will provide acquisition and in-depth analysis of all marketing related research information for CNNs. This person is responsible for designing, executing and managing research projects including marketing/sales presentation content, new business development assessment, concept testing, media plan evaluation and other primary and secondary projects. 2+ years of experience in television, marketing or media research in audience and programming research at a cable network, TV station, ad agency of syndicated custom research vendor preferred. Custom research experience with focus groups and survey design and implementation as well as extensive ratings analysis a must. Working knowledge of Nielsen data and on-line systems. News research background a plus. Please send letter and resume to CNN Newsource Sales, VP, Marketing, Box 105366, 12th floor, North Tower, Atlanta, GA 30348. No phone calls please.

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HELP WANTED TECHNICAL

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

HELP WANTED PROGRAMMING

**ON-AIR
WRITER/PRODUCER**

A&E Television Networks is currently offering an exciting opportunity for an experienced on-air writer/producer to support our international programming brand, **The History Channel International**. The individual will be responsible for repackaging long-form programming and for servicing all on-air promotion needs of existing and new international ventures.

Requirements include a minimum of 5 yrs. post production supervision, including 3+ yrs. promo production experience. Foreign language fluency and experience with non-linear editing systems are desired. Experience with historically-themed documentary programming a plus. Excellent communication & diplomacy skills, as well as the ability to work under pressure, are a must. International travel is required.

Please forward resume only with Salary Requirements to:

**A&E Television Networks
Human Resources Dept./INTP
235 East 45th Street, New York, NY 10017
Fax: (212)907-9402
No Phone Calls Please. EOE.**



If an interview is desired, you will be requested to send a demo tape.

ALLIED FIELDS

HELP WANTED INSTRUCTION

TV/Film Production Magnet Instructor- Looking for talented individual with college degree and experience in production/teaching. Send resume & references to: Palm Beach Gardens High School, 4245 Holly Drive, Palm Beach Gardens, FL 33410.

Graduate assistantships available beginning Fall 1998 leading to M.A. in communication and preparing students for media-related careers, including college teaching. Stipend, health insurance, plus out-of-state tuition waiver. Contact Dr. Joe Oliver, Graduate Program Coordinator, Department of Communication, Stephen F. Austin State University, Nacogdoches, TX 75962. 409-468-4001 (tel.), 409-468-1331 (fax), joliver@sfasu.edu (e-mail), www.sfasu.edu (website).

HELP WANTED PROGRAMMING

Winning Walk Family, a Christian organization that produces national radio and television broadcasts, is seeking qualified applicants in the following positions: Television Producer (programs and features), Graphic Artist, Linear & Non-linear Editor. A minimum 3-5 years experience is required. To apply, send resume, demo reel and salary requirements to: Director of Programming, Winning Walk Family, 6400 Woodway, Houston, TX 77057. No phone calls please.

Television Services Coordinator: Duties include programming Higher Education Channel, assigning student crews, coordinating directing/recording/editing sessions, supervise videotape dubbing, assist in engineering/technical support. Required: Bachelors degree in appropriate area, 3 years professional experience TV/cable programming and/or engineering, computer skills, literate in broadcast computer technology, able to work with multiculturally diverse student population. Preferred: Masters in area, SBE certification. Begin review June 29; appointment ASAP after July 15. \$30,000-35,000. Send resume, application letter, names of three references to Richard Meade, Faculty/Staff Recruitment, SUNY College at Brockport, 350 New Campus Drive, Brockport, NY 14420-2929. AA/EOE.

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

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For the Record

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

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

OWNERSHIP CHANGES

Filed

Dickinson, N.D. (BAL-9890520EK)—Darmar LLC for KDIX(AM): involuntary AOL from Darmar LLC to James J. Schwartz. *June 1*

NEW STATIONS

Returned

Gridley, Ill. (BPED-980109ML)—Pinebrook Foundation Inc. for noncommercial FM at 90.3 mhz. *May 26*

Filed

Firebaugh, Calif. (980519MC)—CSN International for noncommercial FM at 90.5 mhz. *May 27*

San Diego, Calif. (BPCDT-980522KE)—Midwest Television Inc. for KFMB-TV: new digital television facility at ch. 55, 703 kw, ant. 208 m., Mount Soledad, San Diego. *June 2*

Cape Canaveral, Fla. (980519MD)—CSN International for noncommercial FM at 88.7 mhz. *May 27*

Pierson, Fla. (980512MY)—Spanish Educational Broadcasters for noncommercial FM at 88.9 mhz. *May 27*

Chesterlon, Ind. (980512MU)—Broadcasting for the Challenged Inc. for noncommercial FM at 91.1 mhz. *May 26*

South Haven, Ind. (980512MV)—The

WBEZ Alliance Inc. for noncommercial FM at 91.1 mhz. *May 26*

Bunkie, La. (980512MR)—Broadcasting for the Challenged Inc. for noncommercial FM at 89.5 mhz. *May 27*

Freeland, Mich. (980512MT)—CSN International for noncommercial FM at 90.9 mhz. *May 26*

Grand Island, Neb. (980522MA)—Bible Broadcasting Network Inc. for noncommercial FM at 91.9 mhz. *June 2*

Hastings, Neb. (980512MQ)—Broadcasting for the Challenged Inc. for noncommercial FM at 91.7 mhz. *May 27*

Reno, Nev. (BPCDT-980522KF)—Sarkes Tarzian Inc. for KTVN-TV: new digital television facility at ch. 32, 200 kw, ant. 914 m., Slide Mountain, 20 km from Reno. *June 2*

Norwalk, Ohio (980512MW)—Kent State University for noncommercial FM at 90.7 mhz. *May 27*

Pocola, Okla. (980512MS)—Broadcasting for the Challenged Inc. for noncommercial FM at 88.1 mhz. *May 26*

Hood River, Ore. (980522MB)—KBPS Public Radio Foundation for noncommercial FM at 90.3 mhz. *June 2*

Sisters, Ore. (980515MX)—Educational Media Foundation for noncommercial FM at 89.3 mhz. *May 27*

College Station, Tex. (980515MO)—Brazos Educational Radio for noncommercial FM at 91.9 mhz. *May 27*

Houston, Tex. (BPCDT-980521KE)—Fox Television Stations Inc. for KRIV-TV: new digital television facility at ch. 27, 261 kw, ant. 534 m., 5034 McHard Road, Missouri City, Tex., .4 mi S of Texas Rte. 2234, .1 mi W of intersection with Blueridge Road. *June 2*

FACILITIES CHANGES

Filed/Accepted for filing

Tolleson, Ariz. (BP-980429AA)—Interstate

Broadcasting System of Arizona Inc. for KMYL(AM): change night power. *May 7*

Van Buren, Ark. (980429ID)—Elkhead Broadcasting LLC for KLSZ-FM: change channel to 274C2. *May 8*

Fort Bragg, Calif. (980501IC)—The Henry Radio Co. for KLLK-FM: change city of license. *May 12*

Livingston, Calif. (BMPED-980506IC)—Stockton Christian Life College for KYCC(FM): change ERP. *May 13*

San Marcos, Calif. (BP-980521AB)—Radio 1210 Inc. for KPRZ(AM): change ant. *June 2*

Santa Monica, Calif. (980512II)—KACD-FM LP for KACD(FM): change ERP, ant. *May 22*

Shilgletown, Calif. (980509IH)—Alta California Broadcasting Inc. for KRDG(FM): change ERP, TL, ant. *May 19*

Alamosa, Colo. (BPED-980512IF)—Adams State College for KASF-FM: change ERP, class, ant. *May 20*

Estes Park, Colo. (980515ID)—Michael Radio Enterprises of Colo. Inc. for KRKI(FM): change from A to C3. *June 1*

Glenwood Springs, Colo. (980511IB)—Rocky Mountain Radio Co. LLC for KKCH(FM): change TL, ant. *May 19*

Montrose, Colo. (BMPED-980506IB)—Public Broadcasting of Colorado Inc. for KPRH(FM): change ERP, TL, ant. *May 15*

Pueblo, Colo. (BMP-980521AA)—Pueblo Broadcasters Inc. for KGHF(AM): change TL, ERP. *June 2*

Washington (BPED-980521IA)—C-Span for WCSP-FM: change ERP. *June 1*

Carrabelle, Fla. (980521IC)—Richard L. Plessinger Sr. for WOXY(FM): change ant. *June 2*

Cedar Creek, Fla. (BPED-980520IA)—Cedar Creek Public Radio Inc. for WKSG(FM): change ERP. *June 1*

Clermont, Fla. (BPED-980512IB)—Hispanic Broadcast System Inc. for WLAZ(FM): change class, ant. *May 19*

Okeechobee, Fla. (980514MB)—Family Stations Inc. for WWFR(FM): change ERP, TL, city of license, ant. *May 22*

Union Park, Fla. (980511IA)—Central Florida Educational Foundation Inc. for WEAZ(FM): change ERP. *May 15*

Ellijay, Ga. (980518IG)—Lee Broadcasting Co. Inc. for WLJA-FM: change ERP, ant. *June 2*

Toccoa Falls, Ga. (971222MA)—Toccoa Falls College for WDPA(FM): change ERP, TL, ant. *May 15*

Hilo, Hawaii (BMPED-980429MC)—Hawaii Public Radio for new FM: change class from: C1 to A, TL, ERP, ant. *May 7*

Coeur D'Alene, Idaho (980508ID)—Eek Broadcasting for new FM: change channel from A to C3. *May 19*

Carbondale, Ill. (980519IC)—Lyle Broadcasting Corp. for WCIL-FM: change ant. *June 1*

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

Rockford, Ill. (980512IK)—Quest for Life Inc. for WOFL(FM): change TL, ERP, ant. *June 1*

Northwood, Iowa (980506II)—Nolander Properties Inc. for KYTC(FM): change channel to C3. *May 19*

Elizabethtown, Ky. (980511ID)—Hardin Co. Broadcasting Co. Inc. for WQXE(FM): change ERP, TL, ant. *May 22*

Glasgow, Ky. (980513ID)—Heritage Communications Inc. for WGGC(FM): change ant. *June 2*

Reidland, Ky. (980429IG)—W. Russell Withers Jr. for WZZL(FM): change ERP, TL, ant. *May 8*

Versailles, Ky. (980429IF)—Mortenson Broadcasting Co. for WJMM-FM: change ERP, TL, ant. *May 8*

Presque Isle, Me. (BPH-980430IG)—Four Seasons Communications Inc. for WQHR(FM): change TL, ant. *May 8*

Presque Isle, Me. (980430IK)—Quantum Investments Inc. for WOZI(FM): change ERP, TL, ant. *May 11*

Tisbury, Mass. (980515IB)—Broadcast Properties Inc. for WMVY(FM): change ant. *June 1*

Dekalb, Miss. (980512IH)—East Mississippi Broadcasters Inc. for new FM: change TL, ant. *May 22*

Greenwood, Miss. (980518ID)—Clay Ewing for WGRM-FM: change ERP, ant. *June 1*

Hannibal, Mo. (980507IC)—Taylor Broadcasting Co. for KGRC(FM): change ant. *May 15*

Moberly, Mo. (980520IB)—Best Broadcasting Inc. for KCSX(FM): change ant. *June 1*

Butte, Mont. (BMPED-980518IB)—The University of Montana for KAPC(FM): change TL, ant. *June 2*

Hamilton, Mont. (BMPED-980512IA)—The University of Montana for KUFN(FM): change ERP, ant. *May 19*

Cape May, N.J. (BMPED-980512IC)—Mercer County Community College for WWCJ(FM): change TL, ant. *May 19*

Delaware Township, N.J. (BPED-980512ID)—Penn-Jersey Educational Radio Corp. for WQVR(FM): change ERP, ant. *May 19*

Las Cruces, N.M. (980506IH)—Sierra Industries Inc. for KXDA(FM): change ERP, TL, ant. *May 19*

Bath, N.Y. (980430IL)—Pembroke Pines Mass Media for WVIN-FM: change, ERP, TL, ant. *May 11*

Geneva, N.Y. (BMPED-980514IA)—The College of the Seneca for WEOS(FM): change TL, ant. *May 22*

McAlester, Okla. (980504IF)—Bottom Line Broadcasting Inc. for KTMC-FM: change TL, ERP, ant. *May 13*

McAlester, Okla. (980504IE)—Little Dixie Radio Inc. for KMCO(FM): change ant. *May 13*

Banks, Ore. (American Radio Systems License Corp. for KBBT-FM: change ERP, class. *June 1*

Cannon Beach, Ore. (980507IG)—Broad Spectrum Communications Inc. for KCBZ(FM): change ERP, TL, ant. *May 19*

Corvallis, Ore. (980515IC)—Madgekal

Broadcasting Inc. for KFLY(FM): change from C2 to C1. *June 1*

Milton-Freewater, Ore. (BMPED-980508IA)—Lifetalk Broadcasting Assoc. for KLRF(FM): change TL, ant. *May 15*

Philadelphia (BPH-980519IF)—Infinity Broadcasting Corp. for WYSP(FM): change TL, ERP, ant. *June 2*

Philadelphia (BMPCT-980427KE)—Paramount Stations Group for WPSG(TV): change ERP. *May 4*

Philadelphia (980309IG)—WBAV/WBAV-FM/WPEG License Corp. for WIOQ(FM): change ERP, ant. *April 7*

Philadelphia (980316IE)—WUSL License Corp. for WUSL(FM): change TL, ERP, ant. *April 7*

Reading, Pa. (BP-980413AB)—WEEU Broadcasting Co. for WEEU(AM): change nighttime TL, ant. *April 21*

State College, Pa. (980320IE)—Nittany Broadcasting Co. for WBHV(FM): change TL, ERP, ant. *April 10*

Moca, P.R. (BP-980521AC)—Dominga Barreto Santiago for WZNA(AM): add night service with 245 w. *June 2*

Ponce, P.R. (BPCT-980423KE)—S&E Network Inc. for WKPV(TV): change TL, ERP, ant. *May 4*

Georgetown, S.C. (980420ID)—Root Communications License Co. for WXXM(FM): change TL, community of license, ant. *April 30*

Newberry, S.C. (980319IB)—Professional Radio Inc. for WDXZ(FM): change TL, ERP, class, frequency, ant. *April 6*

Sioux Falls, S.D. (980402ID)—Midcontinent Radio of S.D. Inc. for KRRO(FM): change ERP, ant. *April 21*

Benton, Tenn. (980430II)—Stonewood Communications Corp. for WBIN-FM: change TL, ERP, ant. *May 11*

Kingsport, Tenn. (980409IZ)—Tri-Cities Radio Corp. for WKOS(FM): upgrade to 270C2. *April 21*

McKenzie, Tenn. (BMP-980413AD)—McKenzie Broadcast Assn. Inc. for WHDM(AM): add restricted nighttime service with 91 w. *April 24*

Alice, Tex. (980518IF)—Alice Broadcast Co. for KOPY-FM: change ERP. *June 2*

Bastrop, Tex. (BMPED-980508IB)—American Broadcasting Educational Foundation for KYCM(FM): change TL, ant. *May 15*

Borger, Tex. (BMPED-980421IA)—American Family Assn. for KAVO(FM): change ERP. *April 28*

Fort Worth, Tex. (BPCT-980504KE)—New Gaylord Broadcasting Co. LP for KTVT(TV): change ant. *May 15*

Fort Worth, Tex. (BMPCT-980430KG)—Station Venture Operations LP for KXAS-DT: change ERP, ant. *May 15*

Gatesville, Tex. (BMPED-980501MB)—American Family Assn. for KBDE(FM): change ERP, class, TL, ant. *May 7*

Hereford, Tex. (980513IE)—KPAN Broadcasters for KPAN-FM: change ERP. *June 2*

Ingleside, Tex. (980420IH)—BK Radio for

KCCG(FM): upgrade to 253C3. *April 30*

Plainview, Tex. (BMPED-980319MR)—American Family Assn. for KBAH(FM): change ERP, TL. *April 30*

Plainview, Tex. (980407IA)—Rolling Plains Broadcasting Corp. for KHQV(FM): change TL, ERP, ant. *April 21*

Post, Tex. (BPH-980416IA)—James G. Boles for KPOS-FM: change TL, ERP, ant. *May 1*

Taylor, Tex. (980330IB)—Stellar Communications Inc. for KKIK(FM): change TL, ERP, ant. *April 10*

Ogden, Utah (BPED-980410IA)—Bible Broadcasting Network Inc. for KYFO-FM: change TL, ant. *April 24*

Salt Lake City (BPED-980407IE)—Listeners Community Radio of Utah for KRCL(FM): change ERP. *April 17*

Deltaville, Va. (980324ID)—Cobbs Creek Broadcasting GP for new FM: change TL, ERP, ant. *April 6*

Virginia Beach, Va. (BP-980330AB)—Ronald W. Cowan for WVAB(AM): change TL. *April 8*

Burlington, Vt. (980427ID)—Vermont Public Radio for WVPS(FM): change ERP, TL, ant. *May 4*

St. Albans, Vt. (BP-980508AA)—New England Broadcasting LLC for WWSR(AM): change TL, ant. *May 20*

Camas, Wash. (980508IE)—ECI License Co. LP for KNRK(FM): change ERP, class, ant. *May 19*

Dishman, Wash. (BP-980414AA)—Triathlon Broadcasting for KEYF(AM): change TL, ant. *April 24*

Ephrata, Wash. (980323IC)—TRMR Inc. for KTAC(FM): change ERP, class, ant. *April 7*

Yakima, Wash. (980420IE)—T & J Broadcasting Inc. for KFFM(FM): change TL, ant. *April 30*

Martinsburg, W.Va. (BPCT-980402KG)—DP Media Inc. for WWPX(TV): change ERP, ant. *April 24*

Madison, Wis. (980512IJ)—Central Star Communications Inc. for WZEE(FM): change ERP, TL, ant. *May 22*

Milwaukee (BPCT-980427KF)—WITI License Inc. for WITI-TV: change ant. *May 4*

Neillsville, Wis. (980513IA)—Central Wisconsin Broadcasting Inc. for WCCN-FM: change TL, ant. *May 22*

Portage, Wis. (980413IA)—Kramer Broadcasting Inc. for WDDC(FM): change ERP, ant. *April 23*

Casper, Wyo. (980506IF)—DBA Rule Communications for KRRR(FM): change channel from A to C. *May 19*

CALL-SIGN ACTIONS

Granted/reserved

Thomaston, Ala.—Marengo Broadcast Assn. for new FM: change to WAYI(FM). *March 6*

Anchorage, Alaska—Pacific Star Communications Inc. for KENI(AM): change to KTZN. *March 2*

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Changing Hands

Continued from page 39

Holbrook, Ariz.—Channel 11 Television LLC for new TV: change to KBCZ(TV). *March 6*

Tolleson, Ariz.—America 51 LP for KAJW(TV): change to KPPX. *March 9*

Batesville, Ark.—WRD Entertainment Inc. for new FM: change to KBTA-FM. *March 13*

Dermott, Ark.—Delta Radio Inc. for new FM: change to KOTL(FM). *March 9*

Lake Village, Ark.—Delta Radio Inc. for KOTL(FM): change to KZYQ. *March 9*

Little Rock, Ark.—Channel 42 of Little Rock Inc. for KVUT(TV): change to KYPX. *March 16*

Maumelle, Ark.—George S. Flinn Jr. for new FM: change to KSIZ(FM). *March 6*

Leone, AS—Harnack Engineering Inc. for new FM: change to KHJP(FM). *March 9*

Pago Pago, AS—South Seas Broadcasting for new FM: change to KHJS(FM). *March 9*

Angwin, Calif.—Howell Mountain Broadcasting Co. for KCDS(FM): change to KNOL. *March 6*

Grover City, Calif.—Photosphere Broadcasting LLC for KIXT-FM: change to KOJZ(FM). *March 13*

Indio, Calif.—Morris Communications Co. for KCMJ-FM: change to KUUU(FM). *March 6*

Roseville, Calif.—ECI License Co. LP for KRXQ(FM): change to KRAK. *March 5*

Sacramento, Calif.—EZ Sacramento Inc. for KRAK(FM): change to KRXQ. *March 5*

Tahoe City, Calif.—Americom Las Vegas LP for KRZQ-FM: change to KLCA(FM). *March 15*

Boulder, Colo.—University of Colorado Foundation for KBCO(AM): change to KVCU. *March 13*

Montrose, Colo.—Public Broadcasting of Colo. Inc. for new FM: change to KAZS(FM). *March 6*

Washington—WWRC License Corp. for WWRC(AM): change to WTEM. *March 9*

Clearwater, Fla.—Clear Channel Metroplex Licenses Inc. for WMTX-FM: change to WSSR(FM). *March 13*

Kissimmee, Fla.—Alliance Broadcasting Group Inc. for WOTS(AM): change to WOMN. *March 20*

Elberton, Ga.—Chase Broadcasting Inc. for WODA(FM): change to WEHR. *March 6*

Port Wentworth, Ga.—Radio Training Network Inc. for new FM: change to WAYH(FM). *March 6*

Warner Robins, Ga.—WIKS-FM Inc. for new AM: change to WAXP(AM). *March 6*

East Moline, Ill.—Mississippi Valley Broadcasting Inc. for WLLR-FM: change to KUUL(FM). *March 2*

Seneca, Ill.—Nelson Enterprises Inc. for WJEK(FM): change to WJOK-FM. *Feb. 20*

South Bend, Ind.—Times Communications Inc. for new AM: change to WJVA(AM). *March 6*

Creston, Iowa—G.O. Radio Ltd. for KITR(FM): change to KSIB-FM. *March 6*

Davenport, Iowa—Quad Cities Broadcasting Inc. for KUUL(FM): change to WLLR-FM. *March 2*

Winfield, Kan.—American Family Assn. for new FM: change to KBDD(FM). *March 20*

—Compiled by Sara Brown

Mich.

Facilities: 91.9 mhz, 3 kw, ant. 298 ft.

Format: Religion

KLCX(FM) St. Charles, Minn.

Price: \$67,000

Buyer: Charles Broadcasting Co. LLC, Rochester, Minn. (Howard G. Bill, managing member/51% owner); Bill owns KOLM(AM)-KWWK(FM) Rochester, Minn. (where seller Richard R. Radke is employed as general manager) and 45.5% of WLFN(AM)-WQCC(FM) and WLXR-FM LaCrosse, Wis.

Seller: Richard R. Radke, Rochester; no other broadcast interests

Facilities: 107.7 mhz, 1.95 kw, ant. 571 ft.

Format: Dark

WMKB(FM) Ridgebury, Pa.

Price: \$30,000

Buyer: DuBois Area Broadcasting Co. Inc., DuBois, Pa. (Brownlee family, owners); owns WDBA(FM) DuBois

Seller: Lighthouse Media Inc., Horseheads, N.Y. (Robert and Jane Rundall and James Pierce, principals); no other broadcast interests

Facilities: 96.9 mhz, 1.55 kw, ant. 430 ft.

Format: Religion

RADIO: AM

WYPA(AM) Chicago

Price: \$8.3 million (forgiveness of debt)

Buyer: TSG Associates II Inc., Chicago (Darryl Thompson, principal); owns WNDZ(AM) Chicago

Seller: Douglas Broadcasting Inc./Par Holdings Inc., Palo Alto, Calif. (N. John Douglas, chairman; Duane E. Hill and Cleveland A. Christophe, principals); owns/is buying two FMs and 12 AMs

Facilities: 820 khz, 5 kw

Format: Talk

KQXI(AM) and expanded band CP KAYK (AM) Arvada, Colo.

Amplifications

Heftel Broadcasting Corp.'s \$65.15 million purchase of KKLO-FM and KJOY-FM San Diego from Jacor Communications Inc. (B&C, June 1) was brokered by Gary Stevens.

■ The sale of KBLA(AM) Los Angeles for \$21 million by Sinclair Broadcast Group Inc. to Radio Unica Corp. (B&C, June 1) was brokered by Serafin Bros. Inc. and Ted Hepburn Co.

Price: \$3.5 million

Buyer: Walt Disney Co./ABC Inc., Los Angeles/New York (Michael D. Eisner, chairman; Robert Iger, president, ABC; Preston Padden, president, ABC Television; Robert Callahan, president, ABC Radio); owns 10 TVs; owns/is buying 15 FMs; owns 16 AMs

Seller: Radio Property Ventures, Florissant, Mo. (Burt Kaufman, principal); owns KXEN(AM) Festus, Mo. and KXEG(AM) Tolleson, Ariz.

Facilities: KQXI: 1550 khz, 10 kw day, 166 w night; KAYK: 1690 khz, 10 kw day, 1 kw night

Formats: KQXI: religion; KAYK: dark

Brokers: William Moir (seller) and Media Venture Partners (buyer)

WAIK(AM) Galesburg, Ill.

Price: \$325,000

Buyer: WPW Broadcasting Inc., Monmouth, Ill. (Wayne W. Whalen, chairman); owns WRAM(AM)-WMOI(FM) Monmouth, Ill.

Seller: Northern Broadcast Group Inc., Galesburg, Ill. (Michael McCulloch, principal); no other broadcast interests

Facilities: 1590 khz, 5 kw day, 50 w night

Format: Big band, memory music

WSLI(AM) Jackson, Miss.

Price: \$325,000

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president); owns/is buying 135 FMs, 82 AMs and 11 TVs

Seller: Spur Capital Inc., Austin, Tex. (Don Kuykendell, president); no other broadcast interests

Facilities: 930 khz, 5 kw

Format: Sports, talk

Broker: Norman Fischer & Associates

KVCI(AM) Canton, Tex.

Price: \$290,309 (\$289,309 acquisition of debt)

Buyers: Eric L. Jontra and R. Dean Taylor, Canton; no other broadcast interests

Sellers: William C. Bone and Lloyd Shinn, Canton; no other broadcast interests

Facilities: 1510 khz, 500 w

Format: Country

WMCL(AM) McLeansboro, Ill.

Price: \$245,000

Buyer: Dana Communications Corp., Benton, Ill. (Dana R. Withers, president); owns WORL(FM) Benton, Ill.

Seller: Daniel R. Johnson, McLeansboro; has application to build a new FM in Galatia, Ill.

Facilities: 1060 khz, 2.5 kw

Format: Country, agriculture news

—Compiled by Sara Brown

Datebook

THIS WEEK

Through June 9—**NIMA International** European conference. Excelsior Hotel, The Lido, Venice, Italy. Contact: (202) 289-6462.

Through June 10—**International Children's Television Festival**, Bayerischer Rundfunk, Munich, Germany. Contact: David Kleeman, (847) 390-6499.

Through June 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.

Through June 11—**SUPERCOMM '98**, communications and information technology conference and exhibition. Georgia World Congress Center, Atlanta. Contact: (800) 974-9786.

Through June 13—19th annual **Banff Television Festival**. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 8—**New York Women in Radio & Television** 20th Anniversary Birthday Bash and Benefit Auction. Studio 601, New York City. Contact: Terry Lawler, (212) 679-0870.

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—3rd annual Broadcasters Cup Golf Tournament and Hall of Fame Tribute Dinner Dance, presented by the **Nevada Broadcasters Association**. Desert Inn, Las Vegas. Contact: Bob Fisher, (702) 794-4994.

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

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—"Gender Differences: Leadership and Influence," seminar presented by **Women in Cable & Telecommunications**. Westin Tabor Center, Denver. Contact: Laurie Empen, (312) 634-2353.

June 16-18—**Confederation of Aerial Industries Ltd.** trade fair. Heathrow Park Hotel, West Drayton, Middlesex, England. Contact: 0181-902 8998.

June 17—"Great Expectations," lunch seminar presented by the **Broadcast Advertising Club of Chicago**. Loyola University Business School, Chicago. Contact: (312) 440-0540.

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 Osmanski, (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 24-27—**Association of Higher Education Cable Television Administrators** first annual conference. Sheraton Orlando North, Orlando. Contact: Angel Marlowe, (919) 684-2930.

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 2—"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.

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 Baltimore Hotel, Los Angeles. Contact: (703) 319-0800.

July 10-12—"Covering the '98 Elections," workshop sponsored by the **Radio-Television News Directors Foundation**. Swissotel, Chicago. Contact: Kathleen Graham, (202) 467-5216.

July 11—**International Teleproduction Society** International Monitor Awards presentation and gala. Regal Baltimore Hotel, Los Angeles. Contact: Julie H.J. Chung, (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.

July 19-22—**Women in Cable & Telecommunications** national management conference. JW Marriott Hotel, Washington. Contact: (312) 634-2330.

July 20-23—**New England Cable Television Association** summer telecommunications symposium. Newport, R.I. Contact: Bill Durans, (781) 843-3418.

July 22-24—**Montana Cable Telecommunications Association** annual convention. Grouse Mountain Lodge, Whitefish, Mont. Contact: Greg

Herbert, (406) 628-2100.

July 22-26—SBCA '98, national satellite convention and exposition presented by the **Satellite Broadcasting and Communications Association**. Opryland Hotel, Nashville. Contact: Jennifer Snyder, (703) 549-6990.

July 23-25—**Southwest National Religious Broadcasters** convention. Dallas/Ft. Worth Marriott, Ft. Worth, Tex. Contact: (918) 743-9188.

July 24-25—**Michigan Association of Broadcasters** annual meeting and management retreat. Shanty Creek Resort, Bellaire, Mich. Contact: Michael Steger, (517) 484-7444.

July 25-27—51st annual **California Broadcasters Association** convention. Doubletree Hotel, Monterey, Calif. Contact: (916) 444-2237.

AUGUST

Aug. 3—**The 1998 New York Festivals** International Television Programming and Promotion deadline for entries. Contact: (914) 238-4481.

Aug. 3-5—**Alabama Cable Telecommunications Association** annual convention. Marriott's Grand Hotel, Point Clear, Ala. Contact: Jennifer Robinson, (334) 271-2281.

Aug. 5-8—**Association for Education in Journalism & Mass Communication Association of Schools of Journalism & Mass Communication** 81th annual convention. Hyatt Regency Baltimore, Baltimore. Contact: (803) 777-2005.

Aug. 13-15—**Nebraska Broadcasters Association** 65th annual convention. Holiday Inn, York, Neb. Contact: Dick Palmquist, (402) 778-5178.

Aug. 13-15—**Tennessee Association of Broadcasters** annual convention. Clubhouse Inn and Conference Center, Nashville. Contact: Jill Green (615) 399-3791.

SEPTEMBER

Sept. 2-4—**Texas Association of Broadcasters and Society of Broadcast Engineers** 45th annual convention and trade show. Hotel InterContinental, Dallas. Contact: (512) 322-9944.

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 Osmanski, (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. 27-29—**Society of Broadcast Engineers** national meeting and electronic media expo. Meydenbauer Center, Bellevue (Seattle), Washington. Contact: John Poray, (317) 253-1640.

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)

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A good BET for growth

Hitting the books has never been a chore for Debra Lee. In fact, her inquiring mind has helped to fuel BET Holdings Inc.'s growth from a small cable company 12 years ago to the \$1.2 billion cable-and-more conglomerate it is today.

As president of BET since March 1996 (and vice president and general counsel for 10 years before that), Lee helps to keep the company's fire burning steadily. "She's a great captain," BET Chairman Robert L. Johnson says. "With her deliberate style of decision-making, [she's] a perfect match for me."

That's not always an easy job, Lee says. "The biggest challenge about working for Bob is keeping up with Bob," who steadily presses for growth. "The last I heard we're on our way to a \$3 billion company."

"One of her great talents is she's able to get people to work together to bring a project to completion, and that's a rare skill out here," says former FCC commissioner Tyrone Brown, who has practiced law with Lee.

"Debbie is very charismatic," says FCC Chairman William E. Kennard, who is a distant cousin of Lee. "She has an ability to go into a very tense situation with very difficult people ... and forge consensus."

That skill may stem from Lee's childhood as the youngest of three in an Army family. With the unstinting encouragement of her parents and teachers, Lee always did well in school. She wanted to be a journalist, but via Brown University was led into law at Harvard. With the addition of a master's degree from Harvard's Kennedy School of Government, Lee intended to pursue a federal government job.

But by the time she graduated from the joint four-year program in 1980, then-President Reagan had imposed a hiring freeze. "Plus, I didn't want to go into a Republican administration," Lee says. She told herself she would "hide out" at a law firm "until Democrats came back into office. That [took 12 years and] killed my government career," she says with a laugh.

One of Lee's eventual clients at her law firm, Steptoe & Johnson, was the cable network Black Entertainment Television, then five years old and boasting 10 million subscribers. She saw cable's potential and admired the fact that BET was a black-owned company. When Johnson offered her a job as BET's first lawyer, it "turned



"As diverse as programming has been on the cable side, it's probably not as diverse as it could be."

Debra Louise Lee

President/chief operating officer, BET Holdings Inc., Washington; b. Aug. 8, 1954, Fort Jackson, S.C.; BA, political science (emphasis Asian politics), Brown University, 1976; master of public policy, John F. Kennedy School of Government, Harvard, and JD, Harvard Law School, 1980 (joint four-year program); law clerk, U.S. District Court for the District of Columbia, 1980-81; lawyer, Steptoe & Johnson, Washington, 1981-86; VP/general counsel, BET Holdings, 1986-96; current position since March 1996; m. Randall Coleman, Aug. 4, 1985; children: Quinn, 9; Ava, 4

out to be the perfect opportunity," Lee says.

By getting in early, Lee says she has been involved "in every deal that we did"—even her initial career hope, journalism. BET publishes *BET Weekend* and *Emerge* and last month bought *Heart and Soul*.

Perhaps most challenging so far, Lee took BET public on Nov. 1, 1991. "We really agonized over it for a while. ... It has changed the company forever, but for the best," she says.

With the money that flowed in from going public, BET started other cable networks—BET on Jazz, BET Movies/STARZ!3 and BET Action Pay-Per-View—to accompany its core music-video channel. BET also is delving with relish into the restaurant business.

"Once you develop a niche ... you should be able to take that brand into all kinds of other things," Lee says. That includes jazz channels in Japan and Canada; a Visa card, and clothing and accessories.

Lee is convinced that being public has made other companies feel more comfortable about entering into joint ventures. For example, MSBET, an interactive service with Microsoft, went online in 1996. And in the works with Hilton Hotels is a BET SoundStage Casino in Las Vegas.

But "I think we're as diverse as we're going to be," Lee says of BET's holdings. The company is concentrating on improving the ratings of the BET cable network, which accounts for 88% of corporate revenue and is available in 51 million homes, according to BET's 1997 annual report. And in a move that Johnson has said will allow BET to operate pressure-free, the company is returning to private hands. Johnson and Tele-Communication Inc.'s Liberty Media Corp. in March offered \$63 per share to buy out BET's 6 million public shares.

"We feel a lot of responsibility and we get a lot of demand" for African-American news and public affairs programming, Lee says. While BET tries to offer some of that with programs like *Teen Summit* and coverage of events like the Million Man March, "we're primarily entertainment. We're primarily music-driven," she says.

That leaves room for competition, she points out, although there are hurdles to overcome to get programming for African Americans on the air: "There's still racism, and as diverse as programming has been on the cable side, it's probably not as diverse as it could be."—Elizabeth A. Rathbun

BROADCAST TV



Conlon

Jerome Conlon, VP, brand planning, category development and consumer insights, Starbucks Coffee Co., joins NBC, Burbank, Calif., as senior VP, NBC West Coast marketing and research.

Appointments at WTTG-TV Washington: **Lorraine Snebold**, creative services director, KYW-TV Philadelphia, joins as VP, creative services and programming; **Katherine M. Green**, news director, WBAL-TV Baltimore, joins WTTG-TV Washington as VP and news director.



Thatcher

Dennis P. Thatcher, VP/GM, WOIO-TV Cleveland, joins Paxson Communications, Chicago, as VP, Midwest region, PAX NET.

Appointments at KVUE-TV Austin, Tex.: **Melissa Gale**, anchor/reporter/producer, WOWK-TV Huntington, W.Va., joins as co-anchor of *KVUE-TV Daybreak*; **Mike Barnes**, weekend sports anchor, named sports director.

JOURNALISM

Jill Geisler, VP, news, WITI-TV Milwaukee, joins the faculty of The Poynter Institute for Media Studies, St. Petersburg, Fla. as an instructor.

PROGRAMMING



Teicher



Potiker

Appointments at NBC, Los Angeles: **Debbie Teicher**, director, miniseries and motion pictures for television, NBC

Studios, named director, miniseries and motion pictures for television, NBC Entertainment; **Gwen Potiker**, manager, miniseries and motion pictures for television, NBC Studios, named director of same.

Dan Filie, senior VP, Universal Television Enterprises, Universal City, Calif., named senior VP/executive in charge of dramatic production, worldwide television production, Universal Television & Networks Group.

Appointments at Ethnic-American Broadcasting Company, Fort Lee, N.J.: **Jim Helfgott**, president, SkyView, named VP, affiliate sales and marketing; **Patrick Cunningham**, operations director and GM, named GM, SkyView.

Sylvester Russo, chancellor, King World Productions, Short Hills, N.J., named VP/controller.

RADIO

Rick Porter, VP/GM, Salt Lake City market, Jacor, named VP and market manager, Dayton market.

Andrea Scott, VP/GM, WBZZ-FM/WZPT-FM/WDSY-FM Pittsburgh, joins Citadel Communications, Providence, R.I., as VP/GM of WPRO-AM-FM, WWLI-FM, WSKO-FM, WXEX-FM and WHKK-FM there.

Bill White, program director, KDKA(AM) Pittsburgh, joins KMBZ(AM)/KCMO(AM) Kansas City, Mo., in same capacity.

CABLE



Alexander

Jim Alexander, director of research, CNN News Group, Atlanta, joins The Weather Channel there as VP, consumer and strategic research.

Mark de Vitre, director of business and legal affairs, WarnerVision Entertainment Co. and Warner Home Video, Los Angeles, joins FX Networks there as VP, business and legal affairs.

Dolores Morris, VP, program development, The Children's Television Workshop, joins Home Box Office, New York City, as VP, original pro-

gramming, HBO Family.

Appointments at TCI Communications Inc., Englewood, Colo.: **Marvin Jones**, chief operating officer, named president/CEO; **Barbara Wood**, senior VP, financial operations, named executive VP, finance, cable operations; **Madison Bond**, senior VP, programming, named executive VP, programming administration.

Appointments at Fox News Channel, New York City: **Kathy Ardleigh**, senior producer, prime time programming, named senior producer, politics; **Bill Shine**, producer, *Hannity & Colmes*, named senior producer, prime time programming; **Peter Zorich**, associate producer, *Hannity & Colmes*, named producer of same; **Amy Sohnen**, producer, *The O'Reilly Factor*, named producer, *Drudge*; **Dave Brown**, producer, *The Crier Report*, named producer, *The O'Reilly Factor*; **Matthew Damicone**, regional manager, Jones Network Sales, Boston, joins as Southeast regional manager, affiliate sales.

Sheryl Feldinger, project director, Strategy Research Corp., Miami, joins NBC Cable Networks, New York City, as director of ad sales research.

Appointments at USA Networks: **Kathryn McArdle**, VP, movies and miniseries, Spelling Entertainment, Los Angeles, joins as director, long-form programming there; **Richard Lynn**, VP, business affairs, named VP, business affairs, and general counsel, New York City.

Brian Lynch, GM, Comcast Cablevision of Delmarva, Dover, Del., named VP/GM.

ASSOCIATIONS/LAW FIRMS

Appointments at the National Association of Broadcasters: **John David**, senior VP, NAB Radio Department, Washington, named executive VP; **Chuck Sherman**, senior VP, NAB Television Department, Washington, named executive VP.

Jill Birch, executive director, Women Business Owners of Canada, joins Canadian Association of Broadcasters, Ottawa, as VP, radio.

Shirley Wuest, program manager, National Association of Realtors, joins CTAM, Alexandria, Va., as director, research.

—Compiled by Kenneth Ray

CBS Corp. closed last Friday on its \$2.6 billion purchase of American Radio Systems after months of juggling properties to address multiple ownership and antitrust issues at the Department of Justice and the FCC.

The House Commerce Committee last week continued its effort to probe the FCC's planned move to Washington's Portals development, issuing subpoenas to Washington lobbyist Peter Knight as well as to Portals investor Franklin Haney. Since last fall the committee has been investigating a \$1 million payment Haney made to Knight. "We were forced to issue subpoenas today because these men and their associates have refused to provide documents," Committee Chairman Thomas Bliley (R-Va.) said.

Twentieth Television's new talk/relationship show *Forgive or Forget*, which debuts nationally today (June 8), **will appear in more than**

90% of the country. It will air on WPWR-TV Chicago at 9 p.m., supplanting *Vibe*, which will move to 1 a.m.

NBC has ordered 13 episodes of *Lateline* for a midseason renewal, co-producer John Markus says. "The network has asked us to be ready," says Markus, who is producing the comedy about a news show not unlike Ted Koppel's *Nightline* and featuring *Saturday Night Live* alumnus Al Franken. The show's renewal comes amid uncertainty for another NBC news spoof, *NewsRadio*, which featured another *Saturday Night* alumnus, the late Phil Hartman. Some industry executives believe that show won't last beyond mid-season, when the network and producer Brillstein-Grey will have enough episodes to syndicate.

Several Virginia TV stations say they were led to believe that assurances to promote a favorite campaign of the governor's through news coverage and public service spots would

enhance their chances of winning a piece of the campaign's ad budget, according to reports last week in the *Washington Post*. Station executives told the *Post* that state officials suggested that their bids for the advertising would take on a higher value if they agreed to support Gov. James Gilmore III's effort against teenage sexual activity. State officials said they did not intend cash-for-coverage deals. Bill Foy, news director at WRIC-TV Petersburg—which was awarded a contract—told B&C that while the issue of abstinence "will be given consideration" in the station's news and public affairs programming, there were no deals made regarding coverage.

Jones International subsidiary Jones International Networks says it is buying its ad firm, MediaAmerica Inc. Financial terms were not disclosed. The purchase agreement calls for MediaAmerica to become part of Jones International Net-

works, which includes Jones Radio Network, Jones International Networks' cable channels—Product Information Network and Great American Country—and the company's satellite delivery and production support division. Gary Schonfeld and Ron Hartenbaum, co-founders of MediaAmerica, will serve as co-CEOs of radio operations, reporting to Gregory Liptak, president of Jones International Networks. MediaAmerica, which Jones characterized as the largest independent marketer of national radio programs in the U.S., will retain its New York headquarters.

Members of the Gore commission agree that broadcasters should adhere to a voluntary code of conduct with regard to their digital television public interest obligations. They also agree that public broadcasters should keep their analog channels for educational programming, says Norm Ornstein, co-chairman of the panel. The commission will spend the summer hammering out the details of both plans and writing recommendations, which are due in October. At its next meeting in Minneapolis today (June 8), the group will discuss what a voluntary code would include, how it would be enforced and whether broadcasters should have to publicly disclose their public interest efforts. It also will consider the definition of educational programming and how such programming could be funded. Some commission members have suggested using the fees that broadcasters will pay for ancillary digital services or proceeds from other spectrum auctions. The Gore commission's

NBA to stream highlights

The NBA and @Home Network are teaming up to produce highlights of each NBA finals matchup for on-demand streaming on @Home's high-speed Internet cable service.

Highlight packages of each contest between the Chicago Bulls and the Utah Jazz are being posted the morning after every game on the @Home Sports Channel. The NBA is providing several key plays from each quarter; some sequences are three or four minutes long.

The broadband pipe between the headend and the @Home user's PC enables a fast download of 10-15 megabyte files of cached NBA clips that otherwise would be too unwieldy to deliver. The quality of the images, delivered with Apple's QuickTime, is enhanced by the speed of the @Home user's modem.

The effort is an expansion of the @Home/NBA Video Highlights service. That service, co-produced by NBA Entertainment and @Home, was started during the regular season to produce NBA Action Courtside Countdown—the top 10 plays of the week—for @Home users.

@Home believes that a nightly on-demand video service of searchable NBA highlights during the regular season will eventually be a "pretty compelling" premium package to offer its subscribers, according to John Garner, director of @Home marketing. A deal to offer WNBA highlights is the next likely development.

According to Garner, @Home is talking with Major League Baseball, the National Football League and the National Hockey League about producing similar video clips packages for high-speed streaming.

—Richard Tedesco

most difficult task: coming to a consensus on issues such as free airtime and how to handle public interest obligations in a multi-channel broadcast environment.

Decisionmark will offer its software free of licensing fees for a limited time to satellite TV distributor PrimeTime 24's retailers and distributors in light of the company's current legal troubles. Decisionmark's software determines whether subscribers are in so-called white areas. A federal district court in Miami last month said it plans to enjoin PrimeTime 24 from illegally selling the imported network signals of CBS and Fox.

The Advanced Television Systems Committee (ATSC) conducted demonstration broadcasts of high-definition television for attendees of the BroadcastAsia98 trade show in Singapore last week. The ATSC DTV system will be tested in Singapore throughout this month by the Singapore Digital TV Technical Committee, which is evaluating digital television systems for use there. Additional HDTV demonstrations will be conducted at the headquarters of the Television Corp. of Singapore June 15-19.

An overwhelming majority of US West shareholders voted in favor of splitting cable and telephone operations into two separate, stand-alone publicly traded companies.

Of the 73% of total outstanding shares of US West Communications and US West Media Group whose votes were reported at parent US West Inc.'s annual meeting in New York last week, 98% voted in favor of the split. Shares of Communications and Media Group had been trading as separate tracking stocks of US West Inc. since November 1995. The companies expect the split to be completed in about a week. Following the split, Media Group will be known as MediaOne Group and will retain its New York Stock Exchange trading symbol, UMG. US West Communications will be known as US West and retain its NYSE symbol, USW. In conjunction with the split, US West Dex, the company's Yellow Pages and electronic directory business, will transfer from MediaOne Group to the new US West in a transaction valued at \$4.75 billion—\$3.9 billion in debt and \$850 million in equity.

FCC commissioners at week's end were collecting some last-minute information about cable set-top boxes before voting this Thursday (June 11) on rules to ensure the commercial availability of set-top "navigation" devices.

After a hearing last week, **Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.) said the market, and not regulators, should decide whether cable operators carry**

Westin wants to 'do more with less'

David Westin, president of ABC News, said last week that he will focus a lot of his attention on expanding the news division's activities in such new media as cable, online, satellite and digital services. Westin succeeded ABC News Chairman Rooney Arledge as the top operating executive at the news division last week (B&C, June 1).

"Rooney oversaw vast expansion of the news division on the TV network side," Westin said. "We can't expect to match that going forward, so we have to find other growth outlets without damaging the core franchise." Westin also said that it is imperative that the division "do more with less. We have to prune and grow at the same time."

Westin confirmed that talks are taking place about digital-tier news programs and services, in the context of broader discussions that company president Robert Iger is having with cable operators. With the coming of digital, Westin said, the notion of a 24-hour news service of some sort has to be continually reassessed. The network considered launching a cable news channel in 1996 but opted not to because of cable's capacity crunch.

—Steve McClellan

all broadcasters' digital signals. Sen. Ron Wyden (D-Ore.) said he believes that although competition is needed to lower cable rates, satellite TV providers that want to offer local signals in local markets must carry all broadcasters' signals.

Burns also is considering merging the FCC's Mass Media and Cable Services bureaus. Burns, who next week will hold an oversight hearing on the FCC's budget reauthorization, would not comment on possible topics.

Discovery Communications Inc. and BBC Worldwide Ltd. will launch Animal Planet in Asia on June 26, marking the first fruit of a joint initiative between Discovery and the BBC to develop cable networks interna-

tionally. Discovery and the BBC will evenly divide ownership of the channel, but Discovery will largely control operations and programming. The BBC is expected to contribute an increasing share of programs as the new channel matures, the BBC's Peter Teague says. Discovery is hoping to reach 1 million Asian subscribers by year end but acknowledges that it will be competing head-on for carriage with NBC's joint venture with National Geographic. Those companies are launching a Nat Geo-themed channel in Asia this year.

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Dim reality

We disagree with the California Supreme Court's decision to allow an accident victim to sue "reality TV" producers for invading her privacy during a report on an emergency rescue. Although the court says that the state can't constitutionally intrude or dictate what is broadcast ("sit as superior editors of the press"), it does just that when it accuses the media of tyranny and rules that "the public has no legitimate interest" in reporting practices the court finds distasteful.

The ruling, we fear, is another example of the antimedia backlash that has unfortunately and inappropriately swelled since the death of Princess Diana. Increasingly, governments seem to be attacking the media—not just for the substance of reporting but for the means of reporting. Legislation now pending in Congress would prohibit photographers from hounding celebrities and restrict use of telephoto lens and high-power microphones. We don't defend overzealous paparazzi, but such legislation is inevitably overreaching. "Laws that prohibit shooting a backyard with a telephoto lense may protect the privacy of a starlet in a bikini," RTNDA President Barbara Cochran told Congress, "but they might also block a news crew from taping the city mayor taking bribes."

The thrill of victory

In 1994, *Sports Illustrated* listed the 40 most influential figures in the world of sports over the previous four decades. Number one was Muhammad Ali; number two was Michael Jordan; number three was not Jack Nicklaus or Hank Aaron or even Pete Roselle. It was Roone Arledge, who last week stepped back from operational duties at the network he helped nurture.

When Roone Arledge came to ABC in 1960, the networks were battling over the rights to the major sports (sound

familiar?). He decided that TV sports could be much more, that rather than just line up to cover ball games and golf tournaments, ABC should treat sports as news to be investigated. He took his training—of news and special events programming unit manager at NBC—and applied it to sports, taking ABC's cameras off the beaten track and focusing them on the "constant variety." (ABC was covering curling even before it was cool). Under Arledge, ABC pioneered Olympics coverage, introduced instant replay and slow motion, took the NFL into prime time with *Monday Night Football* and made *Wide World of Sports* a household name.

Arledge's sports credits would have been enough feathers for any cap, but he returned to his news roots as head of ABC News and brought his vision to such shows as *Nightline* and *20/20*, in the process helping to raise the network's news profile—and ratings—substantially. Arledge once told this magazine that television must "make use of all of the technology at our disposal not only to entertain but to inform and draw people closer together." His legacy is proof of that power in a career that has literally spanned the globe.

The Drudgery of journalism

Internet scribe Matt Drudge showed surprising aplomb last week as he took on the mainstream media at its home base—the National Press Club in Washington.

Drudge celebrates the Internet for its promotion of unedited information offered by untrained practitioners like himself. Defending his own inaccuracies, Drudge cited a litany of significant mistakes made by mainstream media, as if to say that for all their "middleman" and "Big Brother" layers of editors, they do no better.

But these mistakes resulted from corrective systems that broke down, and we can hardly accept the notion that fewer failsafes will lead to fewer mistakes. Drudge may call it "middleman" or "Big Brother." We consider it professionalism.

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The screenshot shows the homepage of Broadcasting & Cable Online. At the top is the logo "Broadcasting ONLINE & Cable". Below it is a search bar with the word "SEARCH" inside. To the left is a sidebar with links: "Subscribers log in here", "TODAY'S UPDATE", "Online Daily", "Today's Job Bank", "Station Sales", "People", "Policy Briefing", "Industry Calendar", "SUBSCRIBE", and "THIS WEEK'S MAGAZINE" (with a cover image of Chuck Lillis). The main content area features "TODAY'S TOP STORIES" with a headline "Powell: Spectrum not scarce" and a paragraph about FCC Commissioner Michael Powell. To the right is a "BREAKING NEWS" section with a "TOP OF THE NEWS" item about Comedy Central's 'South Park'. Below that is a "TODAY'S JOB BANK" section with a "Select a Job" dropdown and a "Submit" button. At the bottom right is a "Stock Watch" section with the text "Get the latest stock information".

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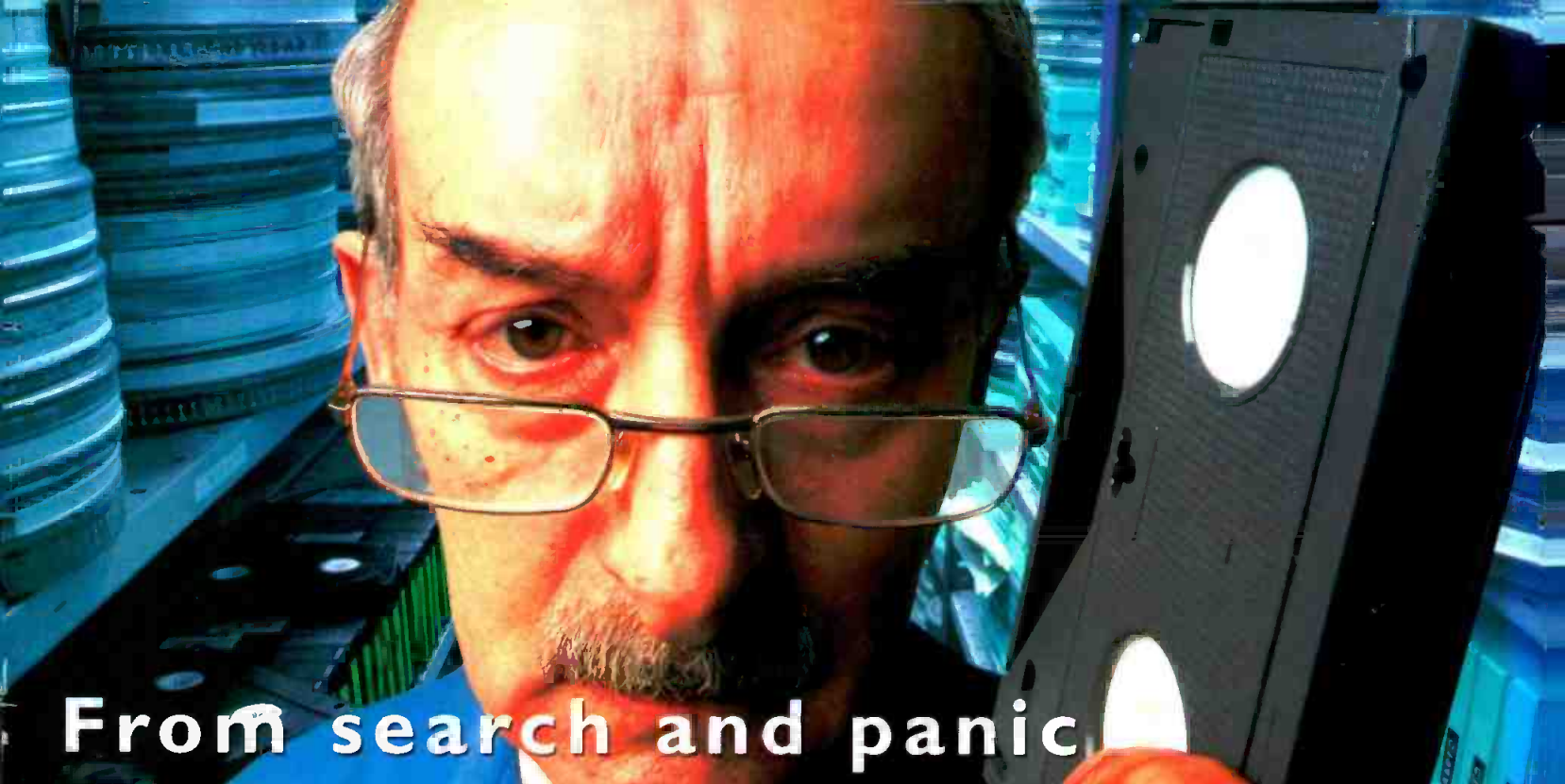
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