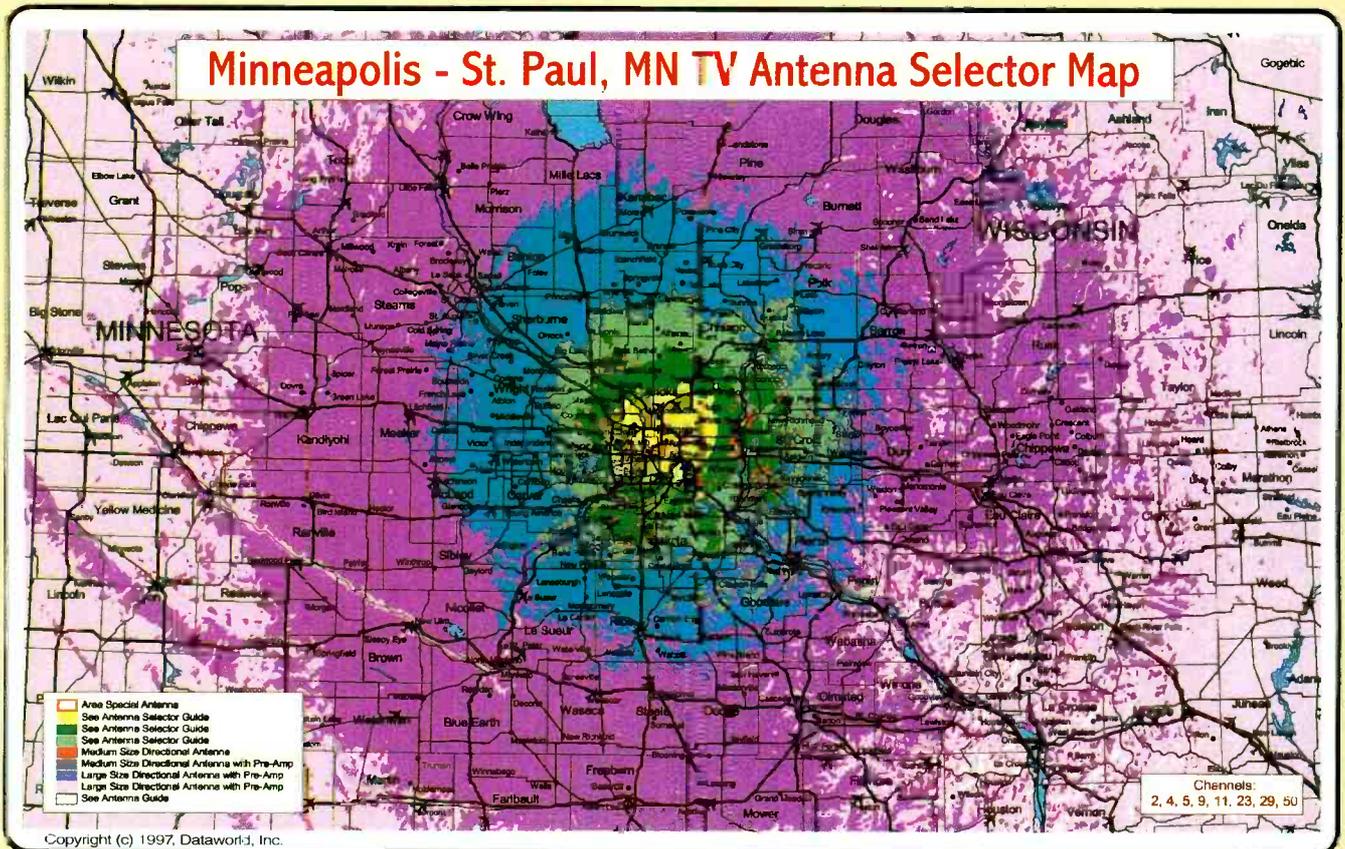




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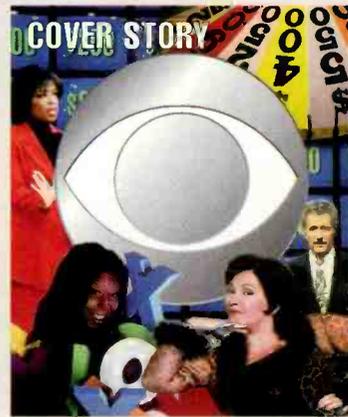
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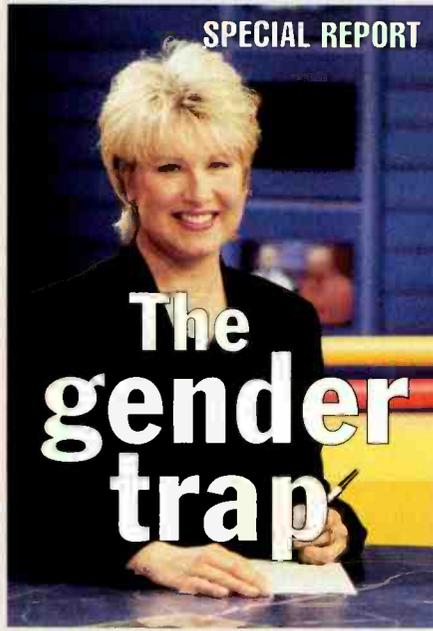
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Venice, 1609 - Midnight Sky



To Galileo, an elaborate puzzle
waiting to be pieced together.

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SONY

The Kings and Eye

CBS pays \$2.5B for King World; Kings stay on, but Eyemark health in doubt

By Joe Schlosser

After talking with a world of suitors, King World Productions' Roger and Michael King opted to hook up with CBS late last week in a stock swap valued at \$2.5 billion.

The syndication giant, purveyors of *Oprah*, *Wheel of Fortune* and *Jeopardy*, entered into a definitive merger agreement with CBS—a deal that will allow the two King brothers to continue producing and distributing hit TV shows on their own and give CBS nearly \$1 billion in cash to buy more radio and TV stations.

Before signing with CBS last Thursday, sources say, the Kings had serious discussions with News Corp., Sony and Barry Diller's USA Networks over the last several months.

"There were many other opportunities and we believe that these assets that Mel [Karmazin, CBS' president and CEO] has put together are not available anywhere else," said Michael King, CEO and vice chairman. "We'll let them do the investing and we are going to what we do best, which is to distribute and make TV shows."

Under terms of the deal, King World shareholders will receive 0.81 shares of CBS common stock for each share of King World common stock. That will give King World's shareholders an 8% interest in CBS. The King brothers themselves will have 2%.

King World will remain a free-standing entity, with the King brothers reporting directly to CBS Television President and CEO Leslie Moonves. CBS executives also said they would continue running their existing syndication division, Eyemark Entertainment, as a separate, competitive unit.

King World is "oceanfront property," Karmazin said. "We always believe whether it's TV stations or radio sta-



Michael King (l) said he and brother Roger (also in picture) "have not been very good bankers." Consequently, they would rather "give the leverage" to Mel Karmazin (r) "and let him do his thing."

tions, the network or the NFL, that we want to have franchises, and certainly in the syndication business there is none better than King World. We like the idea of two streams of revenue."

CBS' reach into 32% of U.S. households through the CBS-owned stations is a great platform for King World's syndicated shows, although some of its most popular, notably *Wheel* and *Jeopardy*, are locked up in most markets through 2004-2005 season.

King World Chairman Roger King conceded that his company has not been doing a "good job" putting the \$900 million the company currently has on its balance sheet to work.

"Mel is a hell of a banker and the King brothers have not been very good bankers," Michael King said. "Four percent return on the money that we've had has not been a very good investment and I'd rather give the leverage of billions and billions of dollars to Mel Karmazin and let him do his thing."

King World is expected to generate close to \$2.2 billion in revenue during the next five years through syndication license deals on *Wheel*, *Jeopardy* and *Oprah*. Of that \$2.2 billion, King World is expected to reap \$700 million in profit.

CBS shares were down \$1.50 in midday trading Thursday (April 1), but media analysts reacted favorably to the deal.

"When it comes to syndication, King World wrote the book," says First Union media analyst Bishop Cheen. "It is the definitive distribution machine, with muscle and knowledgeable management. The challenge, said Cheen, will be to keep the content pipeline full of viable product. *Oprah* is clearly a long-term question mark, although the game shows should continue to thrive for many years, he said. *Oprah* Winfrey has said she will end the show when

her current contract with King World ends after the 2000-2001 season.

Merrill Lynch's Jessica Reif Cohen said the deal will be "high accretive" for CBS, adding 16 cents per share to the company's free cash flow in 2000. Merrill Lynch calculated the deal's purchase price multiple at 6.9 times KWP's 1999 pre-tax earnings, estimated at \$210 million. Merrill Lynch raised its 12-month target price on CBS \$3, to \$56 per share.

CBS' Eyemark Entertainment, the syndication unit that began operating only three years ago, distributes CBS' off-network sitcoms and dramas and a number of first-run projects. Although the companies have full sales and programming staffs, along with various other parallel components, CBS executives are saying they will continue operating them separately.

"Right now they are doing different things and they have different organizations. We are looking at some efficiencies, but both organizations are doing just fine by themselves," Moonves says. "There is no need to rush into something and try to merge two operations. We love having the King brothers with us and Ed Wilson (Eyemark's president) has been doing a great job."

CBS and King World executives said

last week that King World programs will not have to go to CBS-owned stations. "We want to sell shows to CBS, NBC, ABC, Fox, Tribune, all the great broadcasters," Roger King says. "Those companies will buy good ideas from everybody as long as you have integrity. We are not going to experiment with a show on NBC and then sell it to CBS. We are going to remain an independent distribution company, a full-service company that develops shows with CBS and sells shows to ABC, NBC and other outlets."

A number of top Hollywood syndication executives said late last week that the idea of running two separate syndication companies doesn't make good business sense and that the two separate CBS units will eventually be merged.

"Why would you have two redundant operations running around out there; how can you justify that?" one competitor said. "It just makes zero sense to have two distribution companies out there competing against each other. CBS will see that quickly."

"I don't expect any change in the way [King World] does business," said Larry Pollock, head of the ABC-owned stations, which have licensed *Wheel* and *Jeopardy* through 2004-2005. "I think they will run King World like we run Buena Vista Television. It's a separate business."

KINGWORLD

12400 Wilshire Blvd. #1200
Los Angeles, Calif. 90025
(310) 826-1108

■ Top executives:

Roger King, chairman
Michael King, vice chairman and CEO

■ Operating executives:

Fred Cohen, King World International
Andy Friendly, president, first-run programming and production
Steven Hirsch, president, King World Media Sales
Donald Prijatel, president, advertising and promotion
Stuart Stringfellow, president, domestic television sales
Jacob Weisbarth, president, King World Direct
Kevin Allyn, president, licensing and merchandising
Vanessa Coffey, **Jim Ballantine**, children's/animated programming
Moirra Farrell, executive vice president, research
Merrill Karpf, senior vice president, network programming
Randi Cone, senior vice president, communications

■ Founded: 1964

■ NYSE: KWP

■ 1998 revenue: \$684 million

■ 1998 operating cash flow: \$192 million

■ Principal first-run programs: *Jeopardy*, *Wheel of Fortune*, *The Oprah Winfrey Show*, *Hollywood Squares*, *The Roseanne Show*, *Inside Edition* and, coming this fall, *The Martin Short Show*

Malone's still in sell mode

Liberty makes \$1.5 billion stock deal with News Corp. for regional sports nets

By John M. Higgins and
Price Colman

John Malone's first major move after the sale of his Tele-Communications Inc. turns out not to be a major acquisition, but a sale. The chairman of Liberty Media Corp. is negotiating to hand off his half of Fox Liberty Networks to partner News Corp.

The deal, which executives familiar with the discussions expected to be announced this week, calls for News Corp. to buy Liberty's stake of the regional sports network operation for \$1.5 billion in stock, giving Liberty about 8% of News Corp.'s equity. The deal will give News Corp. firmer control over the operation, which includes 12 owned-and-operated regional sports

networks, plus equity interests in 12%-70% in nine others. Fox Liberty also owns entertainment network FX.

On the News Corp. side, one goal is to more closely integrate the cable operation with Fox Broadcasting's sports unit, much in the way The Walt Disney Co. integrated ESPN and ABC Sports to the point that they were run by the same CEO for a while. The existing structure makes that kind of integration difficult, according to an industry executive familiar with the Fox Liberty talks.

Liberty's motives are less clear. Malone's \$50 billion sale of cable system operator TCI to AT&T Corp. has left Liberty flush with \$5.5 billion in cash, another \$4 billion in other liquid—but passive—investments, such as a major stake in Sprint PCS Corp., and several billion more in bor-

rowing capacity. That doesn't count operating units like TV Guide Inc. and pay movie programmer Encore Media.

One Wall Street executive familiar with the discussions said that Malone is seeking to maximize Liberty's liquidity in preparation for other acquisitions. Selling for cash would mean paying capital gains taxes, which Malone is always loathe to do. But it will be much easier for him to borrow against a big chunk of actively traded News Corp. stock than a passive 50% stake in Fox Liberty.

The next step in the sports equation is to discern what the deal means for Cablevision Systems Corp. The MSO's Rainbow Media unit is partnered with Fox Liberty in a number of ventures, having merged much of its own regional sports operation into Fox Liberty in 1997. ■

Yahoo gets video site

\$5.6 billion deal with Broadcast.com broadens scope of 'Net's popular search engine

By Richard Tedesco

Yahoo last week shifted the balance of Internet broadcasting with its \$5.6 billion acquisition of Broadcast.com. With the deal, the major portal breaks into audio and video streaming and assures a larger audience for it.

The anticipated deal significantly broadens the character of content from Yahoo, which draws approximately 25 million individual PC users each month as the Internet's leading search engine. It also heightens the profile of Broadcast.com, claiming 1 million visitors daily who access multimedia streams from local radio and TV stations. Broadcast.com will remain in Dallas as Yahoo's broadcast services division.

The deal, expected to be finalized by late September, "boosts Yahoo's multimedia value tremendously," says Richard Doherty, an analyst with The Envisioning Group, a Long Island, N.Y.-based media consulting company. The deal also threatens to further erode television viewing because Yahoo's popularity, combined with Broadcast.com's video streaming technology, will doubtless draw more eyeballs away from TV screens, experts say.

"It's actually a fairly good match in services," Doherty says.

That sum produced nearly \$230 mil-

lion in revenues last year, with Yahoo clearing \$25.6 million in net income while Broadcast.com lost \$22.4 million. Yahoo will swap 0.7722 shares of its stock for each Broadcast.com share, effectively paying \$130 per share for the Webcaster.

Stocks in the streaming space soared late Thursday in the wake of the Yahoo-Broadcast.com deal: Broadcast.com was up 10 points, to \$128 a share; RealNetworks rose 34.5 to \$157; InterVu jumped 15, to \$59. Shares of Yahoo rose 7.5 to \$175 a share.

"You have one inflated stock buying another inflated stock for inflated stock," Bill Bass, senior analyst for Forrester Research, observes.

Jeff Mallett, Yahoo president and chief operating officer, says he expects the acquisition to contribute to Yahoo's earnings within a year, but emphasized the move as "strategic," to maintain the search engine's preeminent position on the Web. Yahoo has been an equity investor in Broadcast.com since 1997.

"This deal is about speed and time to market," says Mallett. "We purchase a company that has critical mass and is establishing a lead over its competition now."

That competition includes RealNetworks, which supplies Broadcast.com's primary technology with its RealVideo streaming technology. While it remains

focused on streaming software development, RealNetworks has also become an aggregator of multimedia content in the Broadcast.com mode.

Todd Wagner, chief executive officer of Broadcast.com, says the Yahoo deal improves the nature of their partnership for RealNetworks.

Commenting on the deal, a RealNetworks spokesman said, "Anything that spurs streaming media is good," describing the company's relationship with Broadcast.com as "more collaborative than competitive."

RealNetworks also has an indirect relationship with Yahoo through GeoCities, an online community service that distributes RealNetworks technology. Yahoo struck a \$3.5 billion deal to acquire GeoCities in another stock swap last month.

Waiting in the wings as a would-be competitor is former NBC executive Neil Braun, who has a \$100 million commitment from CMGI to launch an online broadcast service later this year that would directly compete with Broadcast.com. Braun, who says he'll take a different tack to Webcasting, was unavailable to comment on the Yahoo-Broadcast.com alliance.

But the maturation of online video awaits the advent of broadband connections in PC households via cable modem services and telco digital subscriber line

YAHOO!

- **Headquarters:** Santa Clara, Calif.
- **What They Do:** Yahoo is the leading Internet search engine, drawing more than 24 million individual PC users to its site in February, according to independent industry estimates. It currently maintains 18 international Web properties outside the U.S.
- **Annual Revenue:** Net revenues of \$203,270,000 for fiscal 1998, up from \$70,450,000 in 1997
- **Top officers:** Jerry Yang, chief yahoo and director; David Filo, chief yahoo; Tim Koogle, chairman and chief executive officer; Jeffrey Mallett, president and chief operating officer

broadcast.com

- **Headquarters:** Dallas
- **What They Do:** Largest single Internet broadcaster, currently streaming content from more than 300 radio stations and 40 TV stations online; also has rights for all Major League Baseball games streamed online
- **Annual Revenues:** \$22.4 million in revenues for 1998, up from \$9.1 million the previous year
- **Top Officers:** Todd Wagner, chief executive officer; Mark Cuban, president and chairman of the board

services. Those links are expected to excite interest in the Web's still primitive video streams, and Broadcast.com plans to pursue nonexclusive relationships with telcos and high-speed Internet service providers such as @Home and Road Runner, according to Wagner.

Whether @Home will want to play is another matter: The MSO-owned service recently bought its own search engine in a \$6.7 billion deal with Excite, a direct competitor to Yahoo.

But Yahoo and Broadcast.com clearly have a lead in the streaming space as it seeks a more sizable audience. "Broadcast.com doesn't have anyone that's even a close competitor. So Yahoo becomes the biggest player in Internet audio and video," says Bass, who adds that Yahoo's distribution power will make it attractive to multimedia content partners. ■

DirecTV gets FCC blessing

The FCC last week approved the transfer of United States Satellite Broadcasting Co.'s spectrum to DirecTV. The acquisition of the eight USSB direct-broadcast satellite frequencies and its Earth station licenses will enable DirecTV to become a stronger competitor to cable, according to the agency's International Bureau. "This acquisition serves the public interest by promoting competition and giving consumers more choices in video programming," FCC Chairman William Kennard said in a press statement.

Last week's sunset of upper-tier cable rate regulations "makes it even more critical that we provide consumers with competitive alternatives to cable in the video programming market." The approval is conditional on DirecTV implementing service by December 31 from the three USSB frequencies that are non-operational. DirecTV says it plans to use the three frequencies to launch a new service aimed at the country's 7 million Spanish-speaking households. Hughes Electronics, DirecTV's parent, announced in December that it would pay \$1.3 billion to buy USSB from the family of Stanley E. Hubbard.

—Bill McConnell

Hicks picks 3 more TV sticks

Company's Sunrise Television Corp. puts \$81 million in Sinclair's pocket

By Elizabeth A. Rathbun

While he rebuilds his radio company, Thomas O. Hicks continues to grow his television empire. Sunrise Television Corp., owned by Hicks' private investment firm, Hicks, Muse, Tate & Furst Inc., last Wednesday bought three TV stations from Sinclair Broadcast Group Inc.

The \$81 million deal increases Sunrise's holdings by 23%, to 16 stations.

It also brings to \$142 million the amount Sinclair has earned by selling off its TV stations. Last October, the company said it would sell \$500 million worth of stations to raise money. Now, however, the plan is for Sinclair to sell a total of \$175 million-\$200 million worth by midyear, Treasurer Patrick Talamantes says.

With recession worries eased and industry growth predicted for the last half of the year, Sinclair then may not have to sell any more stations, says Talamantes. The company might "see if we can't reach that target [of \$500 million] in other ways," including cash-flow growth at existing stations.

Sunrise is paying about 12 times 1998 cash flow for the three Sinclair stations: NBC affiliates WICD(TV) Champaign/Springfield/Decatur, Ill., (ch. 15) WICS(TV) Springfield/Decatur (ch. 20), and CBS affiliate KGAN(TV)

Cedar Rapids/Dubuque, Iowa (ch. 2). All three were part of Sinclair's \$310 million acquisition of Guy Gannett Communications' seven TV sticks last September.

"We intend to build this thing up [with stations in] as many good markets as we can between [DMAs] 50 and 100," says Sunrise President Robert N. Smith (Smith also is president—and owner—of Smith Broadcasting Group Inc., which owns nine TVs. He has no ownership interest in Sunrise). Sunrise wants to be valued at \$1 billion and now is more than halfway there, he says.

Hicks Muse, of which Tom Hicks is chairman, formed Sunrise in March 1997. Including Hicks Muse's other TV group, LIN Television Corp., the firm ranks No. 19 on BROADCASTING & CABLE's exclusive list of the nation's top TV groups (Jan. 25).

If the FCC and Justice Department approve the latest acquisitions, Hicks Muse would displace E.W. Scripps Co. at No. 18 with coverage of about 8.4% of the nation's households (per FCC calculations, which cut UHF-station coverage in half).

Hicks Muse, meanwhile, is trying to bolster the value of its Chancellor Media Corp. The nation's largest radio company changed management last month and is trimming debt to try to make itself a more attractive merger

partner. As part of the restructuring, Tom Hicks announced that LIN would not be folded into Chancellor as planned, but would remain an entity of Hicks Muse.

While Chancellor investors didn't like the idea of a combined TV-radio company, "that doesn't mean [Hicks Muse] doesn't like television," Smith says. "Their commitment to growth is very strong." A Hicks Muse executive was not available for comment last week.

Besides giving Sunrise a broader presence in the Midwest, the Sinclair deal shifts Sunrise's focus from markets 50-150 to markets 50-100, Smith says. Champaign/Springfield/Decatur is Nielsen's 82nd largest market, while Cedar Rapids is the 88th largest. Sunrise currently owns six TV stations in markets 50-93 and eight stations in 115-195. The deal also gives Sunrise 12 NBC affiliates.

In addition, Sunrise will help Sinclair establish a 10 p.m. newscast at its Fox affiliate in Flint, Mich. Sunrise owns the NBC affiliate there.

The same day the deal with Sinclair was announced, Sunrise said it cut its net loss from \$9.2 million in 1997 to \$1.8 million last year. Broadcast cash flow grew 77.4%, to \$29.1 million. On a same-station basis, BCF grew about 30%, Smith says, "one of the best performances on Wall Street." ■

ABC, affils' talks collapse

At 11th hour, NBC-USA deal and 'favored nations' clause prove negotiations' undoing

By Steve McClellan

ABC and its affiliates were "an inch away," as one source put it, from striking a deal on programming exclusivity, NFL-rights contributions and other monetary issues last week. At the last minute, however, the talks collapsed.

The root of the problem was an 11th-hour demand by ABC to insert "favored nations" language in the agreement concerning exclusivity—which was seen as a reaction to last month's NBC deal with USA for *Law & Order* and *Sex Crimes*. The latter would be reshowed on the cable network two weeks after airing on NBC.

Sources stopped short of saying the talks were dead, although one source involved said they were "smoldering" and in need of resuscitation. Late last week, ABC Affiliate Board Chairman David Barrett, chief operating officer of Hearst Argyle Television, sent a memo to all affiliates and group owners, a copy of which was obtained by BROADCASTING & CABLE.

The memo reported that ABC had "abruptly terminated its discussions with the board. We do not believe at this time ABC will be in further communication with the board on these matters

and will instead pursue discussions with each individual affiliate company."

For its part, ABC Network Television President Pat Fili-Krushel confirmed that talks with the board had broken off, and that she was "not optimistic" about doing a deal with the board. She added that the network would begin talking to individual affiliates and their owners. Fili-Krushel declined to comment on what strategies the network might take in talks with individual stations and groups.

Prior to last week's developments, ABC had agreed in principle to a series of programming-exclusivity windows for different types of programs. For example, the window for entertainment shows was to be six months, or for the duration of the season in which a show airs, whichever was shorter. But ABC affiliate board members felt the favored-nations clause rendered the exclusivity agreement mean-



Fili-Krushel said she was "not optimistic" about doing a deal with the network's affiliate board.

ingless.

Barrett's memo to affiliates said that ABC raised the favored-nations clause on March 19. "This was a new condition; it was unilateral; and your board of governors felt it was not in the best interest of the ABC Network/affiliate partnership since it would delegate to another network complete control over an exclusivity arrangement between ABC and each of its affiliates."

The NBC-USA covers the renewal of the popular *Law & Order* and the pickup of a new show, *Sex Crimes*. Under the agreement, *Sex Crimes* will air first on NBC, but then on the USA cable network just two weeks later. The big advantage for NBC, sources say, is sizable savings on the combined license fee for the two shows. One source said NBC would save close to \$50 million a year in license fees by agreeing to the USA window for *Sex Crimes*.

Both sides last week expressed frustration, and the mood was pretty testy among most of those involved. One network source sniped last week that if the affiliates hadn't "dragged their feet" for so long, a deal could have been done well before the USA-NBC deal was announced. The source also suggested that the favored-nations clause would then have been locked out of the agreement.

A network source said the NBC-USA deal represented a change of "seismic proportions" in the network-studio business model. Affiliates, the source said, "are failing to get the big picture. The business has changed and they've got to do things differently."

It looks like hardball time between ABC and its affiliates. "I think you'll see the network be more aggressive on repurposing with groups it can't make a deal with," said one source. "That's what NBC has been doing." One example: selling the network rights to news products to regional cable news channels. ■

Photo: Tom Sobolik

UPN gets wrestling for a night

UPN is teaming up with the World Wrestling Federation for a May sweeps special, and the network may be looking to do more with the increasingly popular sport come next fall.

The WWF, which has enjoyed renewed popularity on cable's USA Network over the last few years, will put on a two-hour "extravaganza" with many of its top stars on Thursday, April 29. UPN will air the event from 8 p.m.-10 p.m. on the first night of the May sweeps period.

"We are trying it out on a one-time-only basis to see if it can translate over the air in free broadcast television, and if it works we have the option to extend our relationship," says UPN's Entertainment President Tom Nunan. "If you look at what it's done for USA in terms of young men, it is undeniable that wrestling as a pseudo-sport has drawn an incredible audience that is incredibly viable to advertisers who see that this thing is for real and that it's really re-created itself."

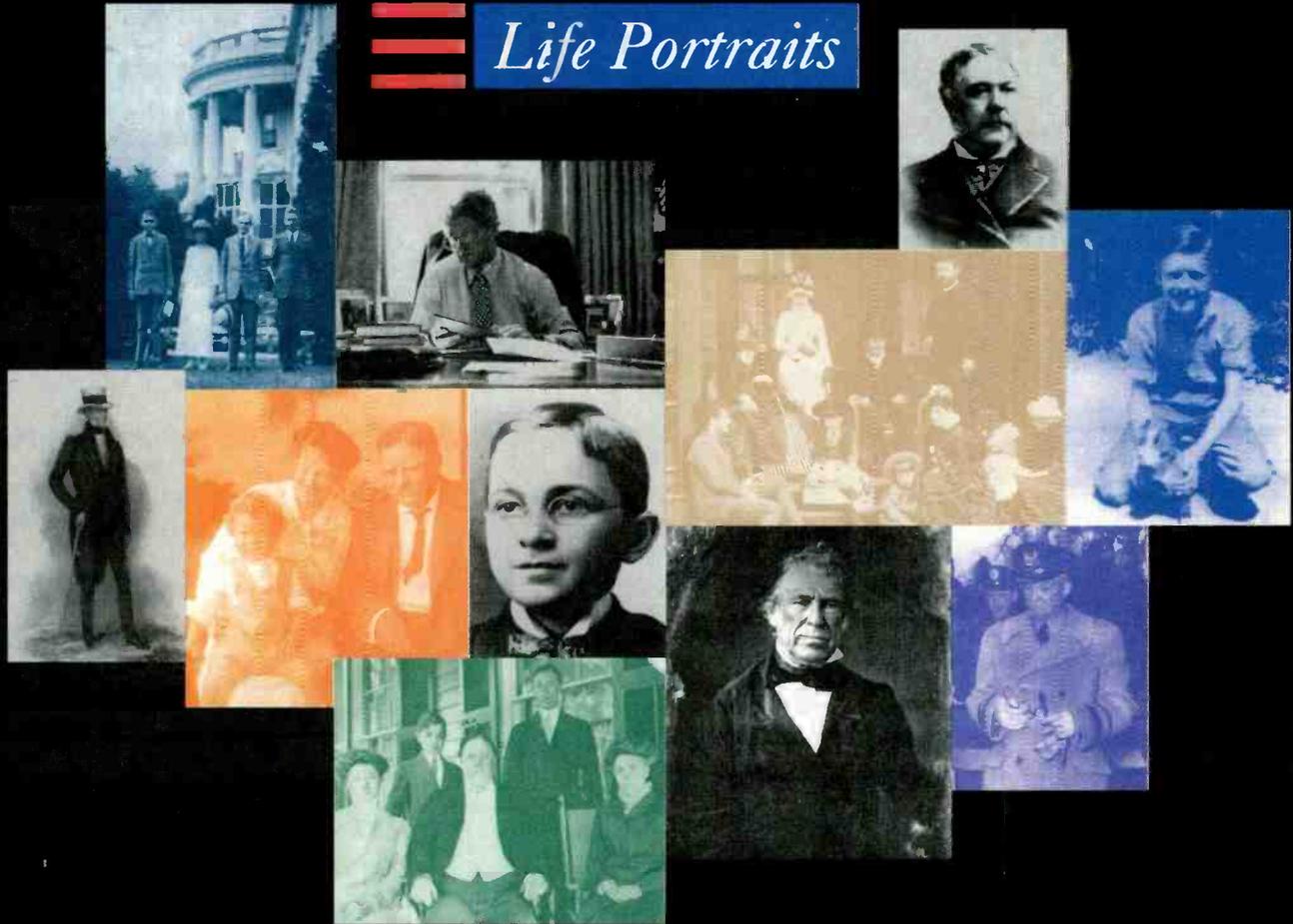
The UPN special will be the WWF's first appearance on network television since NBC aired a prime time special in February 1991. NBC had previously aired periodic WWF specials, called "Saturday Night Main Events." Nunan says the network will look at results from the special and consider putting WWF matches on the air in the fall.

—Joe Schlosser

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Photos: clockwise, starting at bottom William Howard Taft & family; Theodore Roosevelt & family; Andrew Jackson; Calvin Coolidge & family; Bill Clinton; Ulysses S. Grant with friends & family; Chester A. Arthur; Jimmy Carter as a boy; Dwight D. Eisenhower; Zachary Taylor. Center: Harry S. Truman as a boy.

PBS, Kelley win Peabody Awards

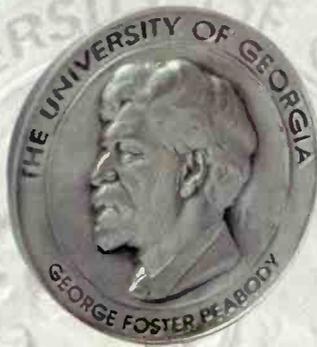
Programs airing on PBS won nine George Foster Peabody Awards, more than any other network. In addition, Jac Venza won a Peabody for his four decades of presenting cultural and arts programming on TV.

Peabodys were also awarded to CNN's Christiane Amanpour, who was cited for her international reporting on both CNN and CBS' *60 Minutes*; Linda Ellerbee, for her groundbreaking *Nick News* series and producer Robert Halmi Sr., cited as "perhaps the last of the great network television impresarios."

David E. Kelley won two Peabodys, for Fox's *Ally McBeal* and ABC's *The Practice*.

The complete list of 33 Peabodys, awarded last week (culled from nearly 1,300 entries) follows:

- *Coverage of Africa*, National Public Radio, reported by Charlayne Hunter-Gault
- *Sisterhood of Hope*, WHAS Radio, Louisville, Ky., reported by Mary Jeffries
- *I Must Keep Fightin': The Art of*



Paul Robeson, National Public Radio

- *Performance Today*, National Public Radio
- "The Reckoning," *Public Eye with Bryant Gumbel*, CBS News, reported by correspondent Carol Marin and producer Don Moseley
- Christiane Amanpour
- *The Olympic Bribery Scandal*, KTVX-TV, Salt Lake City, reported by Chris Vanocur
- *Frontline: Washington's Other Scandal*, WGBH/Frontline, reported by correspondent Bill Moyers

- *About Race*, KRON-TV, San Francisco
- *The Human Body*, BBC and The Learning Channel
- *Africans in America: America's Journey Through Slavery*, WGBH-TV, Boston
- *Travis*, ITVS and City People Productions
- *Frank Lloyd Wright*, Florentine Films and WETA-TV, Washington; produced by Ken Burns and Lynn Novick
- *When Good Men Do Nothing*, BBC, London and WGBH-TV, Boston
- *American Masters: Alexander Calder*, Thirteen/WNET, New York
- *Cold War*, Jeremy Isaacs Productions and CNN Productions, Atlanta
- *The American Experience: Riding the Rails*, The American Experience and The American History Project/Out of the Blue Productions Inc. and WGBH Educational Foundation
- *Dateline NBC: Checks and Balances*, NBC News, New York
- *The American Experience: America 1900*, The American Experience, David Grubin Productions Inc. and WGBH Educational Foundation
- *Christopher*, WANE-TV, Fort Wayne, Ind.
- *The Bear*, TVC and Channel 4, London
- HBO Sports Documentaries, Home Box Office, New York
- *Dr. Katz: Professional Therapist*, Comedy Central, Tom Snyder Productions Inc. and Popular Arts Entertainment, in association with HBO Downtown Productions
- *Mobil Masterpiece Theatre: King Lear*, A Chestermead Production for the BBC, London and WGBH-TV, Boston
- *Shot Through the Heart*, Home Box Office, New York
- *The Baby Dance*, Showtime Networks Inc., Egg Pictures and Pacific Motion Pictures
- *The Practice*, ABC, David E. Kelley Productions
- *NYPD Blue: Raging Bulls*, ABC, Steven Bochco Productions
- *Ally McBeal*, FOX, David E. Kelley Productions
- *The Larry Sanders Show: Flip*, Home Box Office and Brillstein-Grey Entertainment
- Linda Ellerbee, Host of *Nick News*
- Jac Venza
- Robert Halmi Sr.

Avid's shares take a spill

Avid Technology, nonlinear editing firm, took another financial hit last week after it warned that first-quarter revenue would not meet analysts' expectations because of lagging demand in the broadcast and post-production market.

Shares last week fell 30% from \$24 to around \$17 after the company reported that its revenue would be 6%-10% higher than the \$108.7 million in the first quarter of 1998. Analysts have been expecting about a 19% increase.

"While we are disappointed with the level of business this quarter, we remain very excited about prospects for both the NAB show and the rest of the year," said Avid CFO William Flaherty. "We believe we have the right products to address the markets we're are going after and strong demand does exist for them."

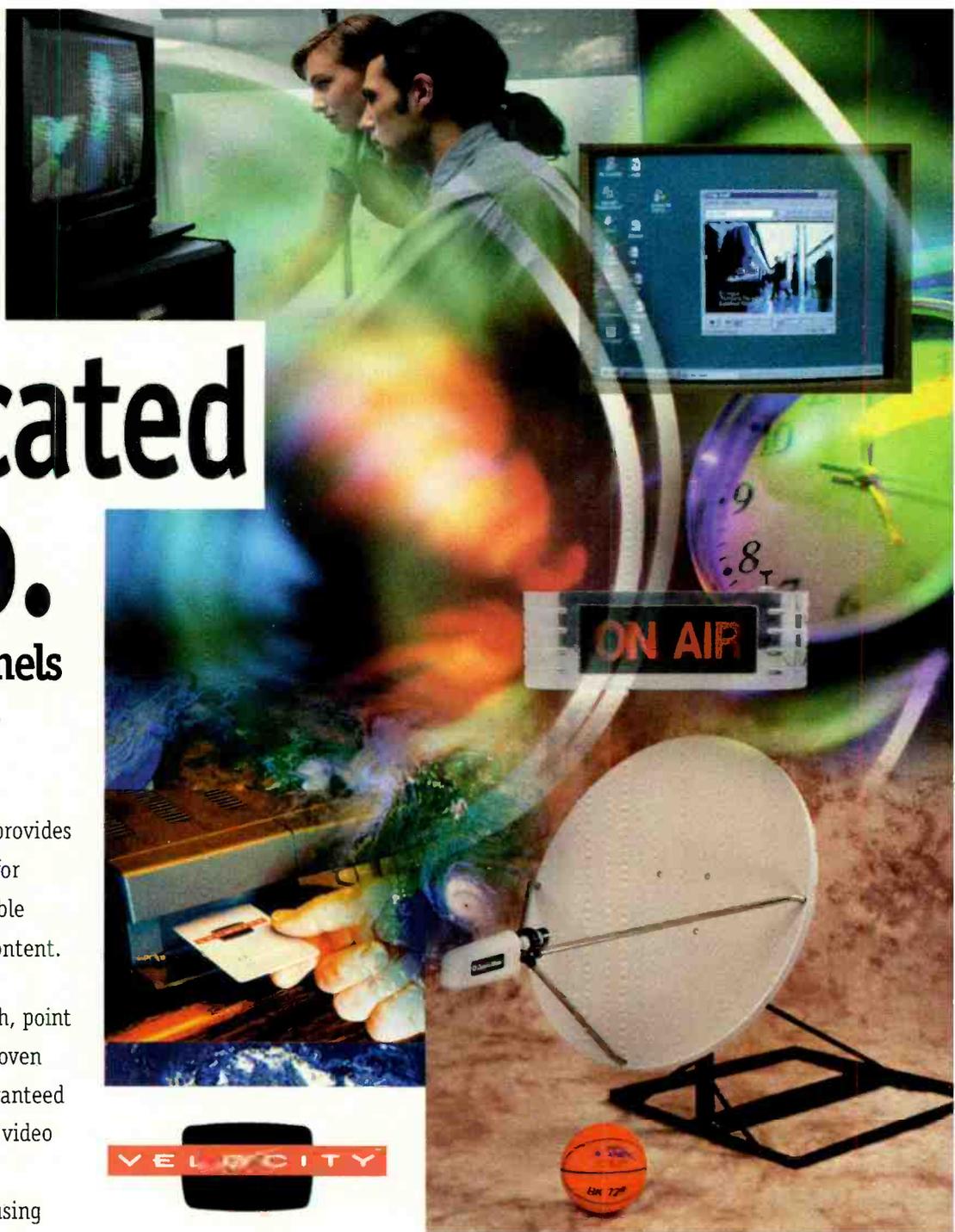
Jennifer Smith, an analyst with BancBoston Robert Stephens told Bloomberg last Tuesday that demand is weakening for Avid's products because broadcasters have been slow to adopt high-definition television, which requires digital editing systems.

Financial upheaval is nothing new to Avid. In the past year the company shares hit a high of about \$48 in May, but dropped to \$11 in October when the company said analysts should lower third-quarter expectations because of product changes and delayed orders as a result of the acquisition of Softimage Inc. from Microsoft.

Then, on Oct. 22, shares shot up 38% as earnings beat the lowered analyst expectations. On Feb. 5 shares rose 12% as fourth-quarter results again beat expectations.

Avid announced its preliminary 1999 first-quarter expectations on March 29, as it reported reevaluated acquisition charges related to Softimage. The company plans to report first-quarter results on April 22. —Karen Anderson

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Must-carry: \$12B hit or crying wolf?

By John M. Higgins

Aggressive digital must-carry rules could create a huge financial burden for cable operators, costing them \$12 billion in revenue, a new study contends.

As smaller independent and UHF broadcasters go digital beginning in 2002, they potentially could suck up so much cable bandwidth that deployment of cable systems' high-speed Internet and telephone services would have to be delayed. That's if the federal government requires operators to carry all of the signals in the market, as is required for conventional broadcast signals, according to Cahners In-Stat Group, a high-technology market research firm.

But the In-Stat summary probably overstates the amount of financial damage operators would incur. The \$12 billion in lost revenues is based on estimates of how much money operators will generate from online and telephone service between 1999 and 2004—assuming that aggressive must-carry rules will make that revenue disappear, rather than slow down deployment.

In-Stat is owned by BROADCASTING & CABLE's parent company Cahners Business Information.

Still, the study forecasts a major channel crunch. Gerry Kaufhold, senior analyst for Cahners In-Stat, says that cable operators should be able to find room for the few hundred major network affiliates going digital between now and 2002. But when as many as 20 stations go digital or HDTV, "We see what we mildly describe as a train wreck in 2002," Kaufhold notes.

The National Association of Broadcasters dismissed the study's premise, countering that operators have exaggerated claims about constrained bandwidth in the past and will do so in the future. NAB spokesman Dennis Wharton says that operators are creating more capacity by rebuilding systems and compressing signals for digital cable—which should leave them with enough room to handle digital broadcast signals. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Testing the waters in Florida

Representative Cliff Stearns (R-Fla.) last week took up the hot topic of eliminating broadcast ownership rules with members of the Florida Association of Broadcasters. Stearns last month introduced a comprehensive bill that would eliminate or change many broadcast ownership rules.

The bill would relax duopoly rules; raise the national ownership cap from 35% to 45%; permanently grandfather local marketing agreements; eliminate rules that prevent ownership of more than one radio or TV station or broadcast outlet and newspaper or cable operation, in the same market; loosen attribution requirements, and allow for some foreign ownership of broadcast properties. Like the rest of the industry, Florida broadcasters take different views of the bill, depending on whether they are a network affiliate, network owned-and-operated station, independent or emerging network affiliate, says Dean Goodman, President of Pax TV. Pax TV parent company Paxson Communications, headquartered in West Palm Beach, Fla., strongly supports Stearns' bill. Republican leaders in the House and Senate support loosening broadcast ownership rules, but the administration and the FCC—fearing consolidation—continue to oppose relaxation.

Karpowicz for VP

Consensus is building around LIN Television VP Paul Karpowicz as the next vice chairman of the NAB's TV Board. Karpowicz would take the seat of Retlaw Broadcasting President Ben Tucker, who is expected to become chairman. Current TV Board Chairman Jim Yager, president of Benedek Broadcasting Corp., is expected to become the next joint board chairman. That seat is now occupied by Cox Radio VP and COO Dick Ferguson, who will serve as immediate past chair.

Reform reservations

Many provisions in the FCC's long-awaited cable reform rules are turning out to be a disappointment to cable companies, says one industry attorney. The agency, in regulations issued last week, has bowed to pressure from local franchising authorities, who want to "maintain as much basic regulatory authority as possible," the attorney wrote in a March 31 memo to industry clients. The cable industry argued that the mere presence of a telephone competitor was sufficient to warrant basic rate deregulation. Local governments may still enforce technical standards as long as the strictures are the same as the FCC's. Congress intended technical standards to be entirely off limits to local, the attorney said. But the FCC's rationale for ignoring this legislative history was to say it was impractical to have the FCC deal with "day-to-day local technical problems as they arise." Also likely to rile the industry, he said, is a requirement that telephone companies' multichannel service offerings "substantially overlap" with existing franchises' markets before incumbent cable firms are exempt from basic rate regulation.

DENVER

Watching the defections

EchoStar's bounty offer is pushing as many as 1,000 Primestar customers per day to defect to EchoStar's Dish Network, according to sources familiar with the companies. That makes a quick consummation of DirecTV parent Hughes Electronics' \$1.82 billion acquisition of Primestar and its high-power assets in Tempo even more imperative since the more subs lost, the fewer DirecTV gets in the deal. Sources say the closing is imminent. Primestar has already sold part of Tempo's assets—a ground-spare satellite—to Hughes for \$150 million. But two key issues remain: Primestar completing repurchase of at least 90% of its debt and the FCC approving transfer to Hughes of Tempo's license at 119 degrees west longitude.

The dish on dish TV reform

By Paige Albinak

Hill staffers have been hard at work over Congress' Easter recess preparing satellite TV reform bills for votes on the House and Senate floors. Rewriting the Satellite Home Viewer Act has been no easy

task so far, requiring the intense involvement of four House and Senate Committees and two subcommittees: the Senate Commerce and Judiciary Committees, the House Commerce and Judiciary Committees, the House Telecommunications Subcommittee and the House Courts and Intellectual

Property Subcommittee.

With bills out of each of the four full committees, the Commerce and Judiciary versions must be merged before any vote occurs. After the House and Senate each pass bills, the two versions will go to a conference committee that will hash out the differences and write a final bill.

BELOW ARE THE DIFFERENCES THAT DISTINGUISH THE FOUR BILLS:

THE HOUSE AND SENATE AGREE:

to allow satellite TV companies to offer local TV signals without having to carry every station in a market until Jan. 1, 2002

to eliminate the 90 days that a cable subscriber switching to satellite service has to wait before getting TV signals via satellite

to reduce distant network signal copyright fees by 45% and superstation fees by 30%

to not charge satellite carriers copyright fees for carrying local stations

to grant satellite carriers permanent compulsory copyright licenses for local signals and a five-year extension for distant signals. The exception is the House Commerce Committee, which would grant a permanent license for distant signals as well

to require satellite carriers to submit to broadcasters lists of local and distant-signal subscribers

to allow satellite carriers to offer a national PBS feed

SENATE JUDICIARY COMMITTEE BILL:

sets up copyright framework for satellite TV industry, including charging copyright fees for local and distant signals as described above. It grants a permanent copyright license for local signals and a five-year license for distant signals

enforces penalties of no more than \$5 per illegal subscriber per month against satellite carriers who violate copyright provisions. A court also could enjoin the satellite carrier from further broadcasts and fine it \$250,000 per six months of violations. This provision also is included in the House Judiciary Committee bill

SENATE COMMERCE COMMITTEE BILL:

allows existing satellite TV subscribers who live in outer portions of local broadcast signals, or Grade B contours, to permanently continue receiving distant network signals as long as the local broadcaster is not harmed. Any existing satellite TV subscriber who lives within a local broadcaster's main signal, or Grade A contour, would lose his/her distant signal by Dec. 31

requires satellite carriers to negotiate retransmission consent for all local stations until must carry becomes effective Jan. 1, 2002. At that time, TV stations can assert their must-carry privileges. Satellite carriers do not have to negotiate retransmission consent for superstations or distant signals

finest satellite carriers \$50,000 per day per violation for knowingly providing distant signals to ineligible households

requires the FCC to decide whether program exclusivity rules for satellite carriers are "technically and economically feasible and otherwise in the public interest"

requires an FCC report on methods of delivering local signals in small and rural markets

HOUSE JUDICIARY COMMITTEE BILL:

forbids satellite TV companies from importing distant signals into any market once local signals are available via satellite

grants satellite TV companies compulsory copyright licenses for five years for distant signals and permanently for local signals

requires the FCC within one year of the bill's passage to establish network non-duplication, syndicated exclusivity and sports blackout rules for satellite carriers. This also is included in the House Commerce Committee bill

requires satellite TV carriers to provide free, over-the-air antennas to customers who are losing their distant signals

HOUSE COMMERCE COMMITTEE BILL:

allows satellite companies offering local signals to provide distant signals (with programming exclusivity)

requires that seven months after enactment, satellite TV companies must get permission from any station that has out-of-market viewers to which they want to retransmit

requires the FCC to complete rulemaking within one year to revise its retransmission consent rules

requires broadcasters to make programming available to satellite carriers in a fair and non-discriminatory way

requires the FCC within six months of the bill's passage to establish a new model to predict whether a subscriber will be eligible to receive distant signals. Also requires the FCC to develop a new TV picture-quality standard

requires the FCC to complete its proceeding on broadcast ownership rules within six months

requires the National Telecommunications and Information Administration within six months to study feasibility of delivering local signals via a multichannel distributor to small and rural markets

FCC plans 6% fee hike

Licenses for mass media expected to reap \$173 million

By Bill McConnell

The FCC is proposing across-the-board increases in regulatory fees for mass media-related license holders in fiscal 1999. The agency is planning to collect \$173 million in fees

from all industry sectors, an increase of 6%—or \$10 million—over the amount it collected last year. Agency officials may change their minds in one category—FM construction permits. Though the FCC is proposing that the cost of FM construction permits be increased from

\$1,150 to \$1,250, in response to industry complaints the agency has asked whether that fee should actually be cut to \$765. Radio executives complain that FM construction permit fees are out of proportion relative to the fees for fully licensed FM stations, particularly in less-populated areas. NAB officials say they oppose all regulatory fees, but are reviewing this year's proposal before making specific comments. The deadline for those comments is April 19.

TV Regulatory Fees

Fee Category	FY '98	FY '99*	Fee Category	FY '98	FY '99*	Fee Category	FY '98	FY '99*
VHF TV			UHFTV			Other		
Markets 1-10	\$37,575	\$41,125	Markets 1-10	\$14,175	\$15,500	Satellite TV Stations	\$1,175	\$1,275
Markets 11-25	31,275	34,225	Markets 11-25	10,725	11,725	Satellite TV	420	460
Markets 26-50	21,400	23,425	Markets 26-50	6,650	7,275	Construction Permits		
Markets 51-100	11,975	13,100	Markets 51-100	3,975	4,350	LPTV, TV/FM Translators	265	290
Remaining Markets	3,100	3,400	Remaining Markets	1,075	1,175	Cable Antenna Relay Service	50	55
Construction Permits	2,525	2,775	Construction Permits	2,650	2,900	Earth Stations	165	180
						Space Stations	119,000	130,225

Radio Regulatory Fees

Fee Category	FY '98	FY '99*	Fee Category	FY '98	FY '99*	Fee Category	FY '98	FY '99*
More than 1 Million**			400,001-1 million**			125,001-400,000**		
AM Class A	\$4,000	\$4,400	AM Class A	\$2,500	\$2,750	AM Class A	\$1,750	\$2,000
AM Class B	3,250	3,600	AM Class B	2,000	2,250	AM Class B	1,250	1,400
AM Class C	1,500	1,750	AM Class C	1,000	1,250	AM Class C	600	675
AM Class D	2,000	2,250	AM Class D	1,250	1,500	AM Class D	750	825
FM Classes A,B1,C3	3,250	3,600	FM Classes A,B1,C3	2,000	2,250	FM Classes A,B1,C3	1,250	1,400
FM Classes B,C,C1,C2	4,000	4,400	FM Classes B,C,C1,C2	2,500	2,750	FM Classes B,C,C1,C2	1,750	2,000
50,001-125,000**			20,001-50,00**			Fewer than 20,000**		
AM Class A	\$1,250	\$2,000	AM Class A	\$750	\$825	AM Class A	\$400	\$430
AM Class B	800	875	AM Class B	600	650	AM Class B	300	325
AM Class C	400	450	AM Class C	300	325	AM Class C	200	225
AM Class D	600	675	AM Class D	400	450	AM Class D	250	275
FM Classes A,B1,C3	800	875	FM Classes A,B1,C3	600	650	FM Classes A,B1,C3	300	325
FM Classes B,C,C1,C2	1,250	1,350	FM Classes B,C,C1,C2	750	825	FM Classes B,C,C1,C2	400	430
						AM Construction Permit	235	255
						FM Construction Permit	1,150	1,250

Source: FCC

*proposed

**market size

on the Y2K problem.

Without the repairs, computers that use only two digits to represent years may read the date "2000" as "1900" and malfunction. The industry has spent billions to rewrite software and replace equipment that could break down because of the date change.

Generally, the broadcast and cable industries are well prepared, the FCC concluded. On average, broadcasters

Small cable ops cut Y2K too close

FCC survey reports shortage of trained technical personnel to address potential glitches

By Bill McConnell

Many small cable operators are waiting too long to test their preparations for the Year 2000 date switch, the FCC says.

In an industry survey released last week, the FCC said many small systems plan to wrap up tests of their "Y2K" readiness in December, leaving very little time for any necessary fixes.

"These smaller companies have either not adopted the necessary systematic approach to preventing Y2K problems, or have adopted approaches with completion deadlines dangerously close to Jan. 1, 2000," FCC Commissioner Michael Powell said in a press conference at which he unveiled an agency survey of the telecommunications industry's Year 2000 remediation efforts. Powell is the FCC's point man

responding to the survey reported that they will have their primary systems Y2K compliant by May. The average cable industry respondent will be ready by July.

But small cable operators are having more difficulty. Although Powell stressed that widespread cable system shutdowns are not in the offing, he said it is "hard to tell" how many small systems could be hurt.

Approximately 20% of cable respondents claimed that personnel shortages were preventing them from picking up the pace, while access to capital and information were also a problem for roughly 5%. Small systems frequently blamed their problems on a dearth of technicians trained to address the computer glitch. To get on track, the FCC is urging executives of lagging systems to contact CableLabs, the industry consor-



FCC's Powell says broadcasting services will survive the year 2000 date rollover.

Although the FCC did not single out any broadcast sectors as potential problems, the agency did suggest several steps TV and radio stations should take in case glitches arise. For starters, stations should have trained computer personnel on the premises over New Year's Eve. Also, stations should be prepared to cover events in neighboring communities in case nearby stations are shut

down. Finally, stations that have not done so should review remediation efforts with equipment vendors and develop a step-by-step plan for evaluating every critical system.

“We continue to believe the public will continue to have access to broadcast services throughout the year 2000 date rollover,” Powell said.

If there is a weak spot for broadcasters, the FCC said, it is auxiliary equipment such as program scheduling systems and advertising insertion equipment, but many of those chores can be handled manually if there is a breakdown.

The FCC's survey was sent out to telecommunications companies late last year. Responses were received from 203 of the 230 broadcasters contacted and 28 of the 30 cable operators contacted. Another 28 cable companies submitted responses of their own volition. ■



WASHINGTON WATCH

By Bill McConnell and Paige Albiniak

Hands off Internet, McCain tells FCC

Senate Commerce Committee Chairman John McCain (R-Ariz.) plans to introduce a bill next month that would prevent the FCC from regulating the Internet or taxing Internet services. “As the Industrial Age gives way to the Information Age, all Americans, regardless of where they live or how much they earn, must have affordable access to the Internet,” McCain said. “But FCC regulation could cause an increase in the price of Internet access. Our choice is clear: We must make sure that Internet service is available to all.” The bill would forbid the FCC from adopting any rules that would increase the price of Internet service. It would give telephone companies incentives to provide advanced high-

speed services and prevent the FCC from forcing telephone companies to sell their advanced services through middlemen. FCC Chairman William Kennard has said that he has no intention of regulating the Internet. Also next month, McCain plans an April 13 hearing on broadband services with legislation to follow intended to ensure competition in the broadband market.

Radio deals gain waivers

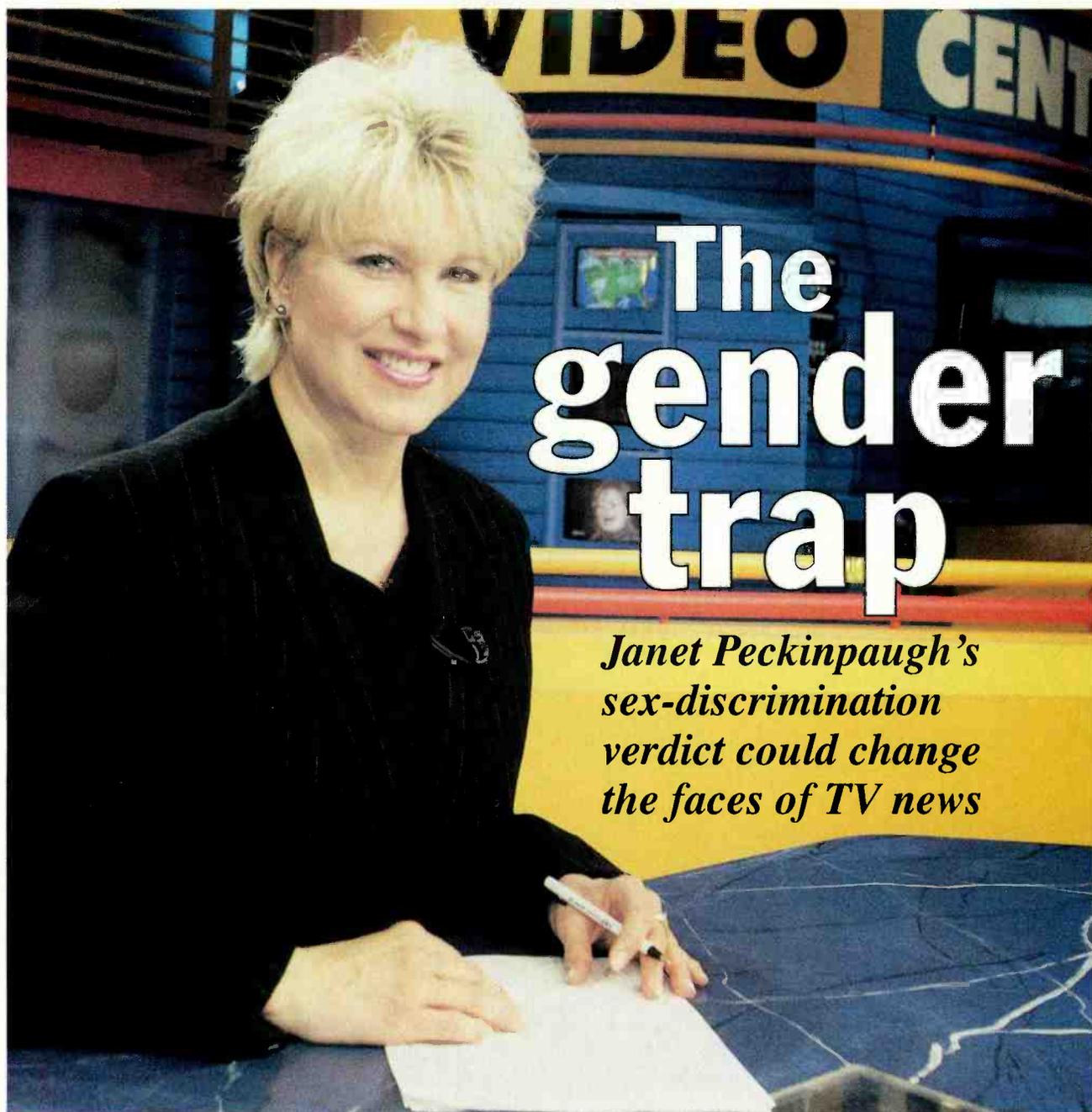
The FCC last week issued three permanent waivers to its “one-to-a-market” rule prohibiting an owner from controlling a TV and a radio station in the same market. The waivers allowed the following purchases: Ramar Communications’ acquisition of KLZK(FM) Brownfield, Texas; Waitt Radio Inc.’s purchase of KOLK(FM)

Onawa, Iowa, and Smith Broadcasting Group’s purchase of KEYT(AM) Santa Barbara, Calif. Each of the waivers was granted based on a five-part, case-by-case standard the FCC uses when the acquired stations are in no jeopardy of failing. By combining back-office functions and newsroom operations, each of the stations said the mergers would be in the public interest because they would lead to reductions in expenses and increases in local news programming. Commissioner Gloria Tristani opposed all three waivers on the grounds that the five-part test was not applied strictly enough. When evaluating case-by-case waiver requests, the FCC examines: the potential for expense reductions to translate into public benefits; the variety of facili-

ties involved; the number of media outlets an applicant owns; financial difficulties faced by the stations involved and market diversity after the acquisition.

Schulte climbs NAB ladder

Valerie Schulte has been named deputy general counsel at the National Association of Broadcasters. She replaces Barry Umansky, who joined the Washington office of Vorys, Sater, Seymour & Pease on March 15. Schulte joined the NAB in 1980 as staff attorney and has been the group’s lead attorney on digital television, children’s programming and satellite radio policy. Benjamin Ivins takes her place as senior associate general counsel. He has been at NAB since 1987 handling intellectual property and international legal issues. Staff attorney Lori Holy becomes assistant general counsel. She started at NAB in 1996 as a law clerk and has handled low-power radio and equal employment issues.



The gender trap

Janet Peckinpough's sex-discrimination verdict could change the faces of TV news

By Dan Trigoboff

Anchor Janet Peckinpough has given TV news a wakeup call. Even if her multimillion-dollar gender-discrimination suit's verdict is overturned on appeal, her case opens stations to gender-discrimination suits as never before, as well as putting the ubiquitous male-female anchor desk at risk—and perhaps the whole business of hiring on-air talent on the basis of age,

sex, race, and even hair color.

To Peckinpough's agent, Ken Lindner, the lesson is clear: "Broadcast employers may not consider gender when deciding whether an individual should be hired or paired with any other broadcaster. Employers should not perform research or make decisions based on the preconceived, etched-in-stone opinion that having a male-female anchor team is the right, or the most effective pairing, in all cases."

"Any station, any network is vulnerable," says Bill Ryan, president of Post-Newsweek Stations, target of the

Peckinpough suit. In January, Peckinpough convinced a federal jury in Hartford, Conn., that Post-Newsweek decided not to renew her contract at WFSB(TV) there in part because she is a woman. (The station is now owned by Meredith.)

"I don't think [Post-Newsweek] did anything unusual or different from what anybody else does," says Dow Smith, a former Post-Newsweek news director who teaches broadcast journalism at Syracuse University. "If this holds up, everybody is vulnerable to this kind of charge."

Other cases may not have related allegations of sexual harassment, promises of lifetime employment and conspiracy or the paper trail used in Peckinpaugh's case, says her attorney David Golub. "But you'll have statistical evidence. Stations will be vulnerable if they've engaged in a pattern for the last 15 to 20 years. You can make a decision to pair two people because the chemistry is right. But you can't make a decision based on their sex."

The giant award has already been reduced to less than half its original amount, and Post-Newsweek says it still plans to appeal. Nonetheless, the judgment's very size may force TV executives to address their own vulnerabilities based on employment policies that—right or wrong, legal or illegal—are deeply rooted and widely practiced.

TV stations sometimes use verbal sleight of hand to cover gender-based hiring. Classified ads don't call for "male anchors" or "female anchors," but will include coded phrases such as anchor wanted to "complement our established female anchor" or simply to "complement our co-anchor."

Many defend the practices on the grounds of promoting gender and racial diversity. Stations for years were guided by FCC policy tying licensing to hiring that reflected the local community. Along the way, news directors found that such hiring could attract viewers.

In communities with significant minority populations, viewers have come to expect anchors and reporters who belong to those minority groups. And consultants, news directors, focus groups and audiences find male-female anchor pairing the overwhelming favorite.

"I will hire the best, most experienced and qualified person," says Kathy Gazda, news director at WXXA-TV Albany, N.Y. "But in the big picture, I have to reflect the diversity of the market. These are public airwaves; this is a public trust."

But in light of Peckinpaugh, boy-girl, boy-girl should not be presumed on an anchor desk. FCC guidelines have been thrown out and the Equal Employment Opportunity Commission says that factoring gender, race or age is not legal. Diversity and research-based viewer preferences have, at best, limited use as a defense, according to the EEOC.

And although instantly lauded as a victory for women in television, Peckinpaugh's victory—if let stand—could eliminate the virtual 50% set-aside for women at the lucrative TV anchor desk.

However, there could be more women anchors over the long haul. People involved in hiring at all levels agree that the talent pool, at least in general news, now contains more women than men.

Lawyers and TV executives who have followed the case also agree that the verdict could as easily prompt a lawsuit from a man who is denied an anchor

seat that has been reserved for a woman. "It goes for anybody," says Golub.

Peckinpaugh's case also raises another warning flag for stations, according to Memphis employment lawyer R. Eddie Wayland, who has led employment law seminars for broadcasters. "There's a perception that if people have a contract, you can just ter-

Peckinpaugh most appealing to jury

Post-Newsweek says Janet Peckinpaugh lost her job not because she had aged or because a co-anchor held a grudge, but because she lost much of her appeal to the viewing audience. But you wouldn't have known it from the impression the 48-year old Peckinpaugh made on the federal jury of five men and three women that heard her gender-discrimination suit in Hartford, Conn. That audience gave her millions more than she asked. One juror said the size of the judgment was intended to "send a message."

Because the verdict exceeded federal damage caps, the \$8.3 million dollar award has been reduced to \$3.79 million. And if Post-Newsweek has its way it won't be Peckinpaugh's last setback, although the station group's appeal and efforts toward a new trial face a far tougher fight than it had with the award reduction.

Peckinpaugh had been on the TV news fast track at two Hartford stations, but her career slowed dramatically. She was first demoted and eventually dropped at WFSB. (Post-Newsweek was then the owner of WFSB. The station was subsequently sold to Meredith Corp., which was not a defendant in Peckinpaugh's lawsuit.)

Peckinpaugh charged that her demotion from a coveted anchor position came in part because she had complained that co-anchor Al Terzi groped her when both worked at WTNH-TV New Haven, Conn., in 1987.



Al Terzi (l) and Peckinpaugh during their short time together at WFSB Hartford.

Terzi and Peckinpaugh had been a dominant anchor team at WTNH-TV, and re-pairing them when WFSB hired Terzi in 1993 seemed like a natural course to follow. But Terzi refused to co-anchor with her, she says, and the station backed him.

Peckinpaugh also charged that her contract was not renewed at WFSB in 1995 because the station had two younger female anchors to pair with two male anchors.

She alleged that the station determined that there were "too many women" and one had to go. She also said that she'd rejected lucrative opportunities in larger markets because she'd been told she could "grow old" at WFSB.

Post-Newsweek maintains that its decisions regarding Peckinpaugh were neither discriminatory nor retaliatory, and were firmly grounded in research. Her contract was honored in full, they say, and was not renewed. Al Terzi, they claim, had no input in the matter. Executives say they expect to be vindicated on appeal.

Peckinpaugh currently works as an early-morning anchor on WVIT-TV making about a quarter of her top earnings at WFSB. She notes, moreover, that her current \$80,000 salary reflects recent advancement, and that she has earned far less during most of the period since she left WFSB in 1995.

—Dan Trigoboff

minate the relationship when it's over. But you've got to look beyond that as it applies to employment discrimination law," he says. Stations' reasons for not renewing contracts must be consistent with the law, he explains.

For Hartford free-market think-tanker Laurence Cohen, the verdict is one more instance of lost discretion of management. The dispute was a classic confrontation between "the suits" and a 48-year-old single mother who lost her home after she lost her job. "She was just more appealing than a bunch of white guys in wingtips," he says.

According to Cohen, the verdict says, "Don't mess with your news-anchor babes."

Peckinpaugh's case has taken on symbolic value for its perceived chal-

lenge to the "older man, younger woman" model prevalent in newsrooms, even though she lost on her age-discrimination claim.

However, Lindner and Golub believe that age was factored into the gender verdict. "As people get older, and they feel they are wrongfully terminated, they'll look at the case," Lindner notes.

Clearly there are women anchoring at stations around the country well past their 20s and 30s. But most, agents and news directors concede, are in continuing roles that began when they were a good deal younger; they have become popular and built a following over time. Female broadcast journalists over 40, regardless of their ability as journalists or communicators, agents and news executives agree, are far less likely to

succeed in shifting to lucrative positions in other markets.

"This is not brain surgery," says WXXA's Gazda. "I put on a newscast on a Fox affiliate. I follow Party of Five, Beverly Hills 90210. I'm cognizant of [what] the viewers want. Do looks matter? Sure they do."

Patti Paniccia, who has written *The Essential Sex Discrimination Guide: Everything a Working Woman Needs to Know* for publication next year, and who teaches law at Pepperdine University, adds that most of the older women seen on TV news "are extremely attractive and youthful-looking for their age. Only when the networks hire older women with wrinkly skin, pudgy bellies, blotchy complexions, thinning hair and/or dreadful toupees will things

The diversity dilemma

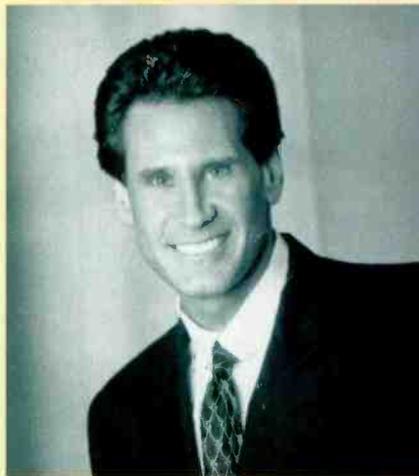
A commentary by Ken Lindner, Ken Lindner & Associates, Los Angeles

For the past 16 years, I have been a talent representative for some of this country's finest broadcast journalists, many of whom are minorities. And I fervently believe that newscasts and reality-based programs must be ethnically diverse, both on the air and off. But in light of the verdict in Peckinpaugh, I am concerned that well-meaning executives, who strive to attain ethnic diversity on-air through certain exclusionary hiring practices, may well be violating anti-discrimination laws and thereby subjecting their companies to potentially major damage awards.

I am called upon almost daily by news and programming executives who say that they have an opening, or a potential opening to fill, and that they must hire an individual of a specific race to fill it. Often these executives say that they want to reflect the ethnic makeup of the community they serve. They may also believe that cultural diversity in the newsroom best serves their station, newscasts and viewers.

These are all worthy goals. The issue is: how to legally attain them. The jury in Peckinpaugh found that WFSB management committed gender discrimination by taking Janet Peckinpaugh off the noon and 5:30 p.m. newscasts after allegedly predetermining that their anchor team had to be a traditional male-female pairing.

Using Peckinpaugh as a guide, if news and program executives and their consultants predetermine that an



"I am concerned that well-meaning executives...may be violating anti-discrimination laws."

individual of a specific race must be hired for a particular position, and preclude individuals of other races from being equally considered for that position, they may well be found guilty of racial discrimination. The smoking-gun evidence will be if stations or their consultants perform viewer research and the candidates in that research are only of one specific race (or if the research is skewed in favor of individuals of a specific race).

Executives should not make on-air decisions or be involved with research based upon the predetermined, etched-in-stone goal of having individuals of only one race as candidates to fill a particular position. The key, under Peckinpaugh, is to allow candidates of all races to have an equal opportunity to compete for any given position, and to let neutral research help determine who fills which on-air roles.

So here's the dilemma for employers who want ethnic diversity on their newscasts and programs: If they adopt certain exclusionary hiring practices that ensure diversity they are at risk of violating discrimination laws. On the other hand, if they open up on-air decisions to candidates of all races, as the Peckinpaugh decision appears to mandate, employers run the risk of having less or no diversity at all.

Lindner, who counts Janet Peckinpaugh among his many clients, is author of Broadcasting Realities, just published by Bonus Books Inc., Chicago.

truly be equal.”

Aging male anchors might buy a toupee, she suggests, but female anchors often at both national and local levels are more likely to feel pressured toward the more drastic step of cosmetic surgery.

According to Jim Willi, president of consulting firm Audience Research & Development, looks are “something viewers in focus groups bring up; it’s not something we ask.” But such remarks could carry weight, since TV executives watching the focus groups discuss the tests.”

On a practical level, case law advises that if station management or its consultants hassle a female on-air personality over her looks, they had better be able to demonstrate that men were similarly treated.

Employers may discriminate based on gender if it can be demonstrated that gender is a bona fide occupational qualification (BFOQ)—a quality necessary for the job. But lawyers say gender has not been established as a BFOQ for news anchoring.

Paniccia says that gender is accepted



Paniccia: ‘Only when the networks hire older women with wrinkly skin, pudgy bellies, blotchy complexions, thinning hair and/or dreadful toupees will things truly be equal.’

as a BFOQ only in rare instances—for such occupations as topless dancer and prostitute (where legal). According to Paniccia, The Playboy Club made its

case that it needed attractive women to entice male customers, she notes, but the Hooters restaurant chain did not. Paniccia’s experience with gender discrimination is not academic. In 1995, she settled her own sex discrimination claim against CNN, which, she contended, fired her after she had a second child.

Paniccia and other attorneys suggest that the predictable argument that customer preference favors mixed pairs would not be enough to establish gender as a BFOQ in TV news. Several attorneys raised the analogy of a restaurant or store refusing to hire minority members for fear of alienating bigoted white customers.

One head of a major-market Big Four station thinks TV should drop the pretext and tell “the truth”—that looks and gender are bona fide occupational qualifications for TV news. “We could argue that a small part of their salary is to be a journalist and that a large part is to be a performer,” the executive says. “And the qualifications there include looks and gender—just as if you’re putting on a play. And if it ever gets to the Supreme Court, I believe this argument

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B

Christine Craft in 1983 at the time of her discrimination suit



She's been there

Former TV anchor Christine Craft is only six years older than Janet Peckinpaugh, but her own assertion in court that she lost her job because she was a woman who had aged beyond her supposed usefulness makes her a sort of a godmother.

Craft won six-figure verdicts twice against former employer Metromedia, but eventually lost her case on appeal. Now a lawyer herself, Craft hopes Peckinpaugh—whom she has not met but has spoken with over the phone—fares better over the long haul.

Craft, 54, lives in Sacramento, Calif., where she practices law and keeps a hand in broadcasting as a part-time talk show host on KGO(AM)

San Francisco. Her notoriety as a litigant also leads to frequent appearances as a lecturer on sex discrimination.

As with Peckinpaugh's claim, Craft's 1983 lawsuit put TV station research on trial, contending that no question was too blatantly sexual if it involved a female on the news. "They're less likely today to ask which anchor [a focus group participant] wants to screw," she acknowledges, "but the strides are overstated."

Anchors who face discrimination seldom take action, she says, "because they fear they'll never work in television again. For some reason news directors think they're above the law. I can't blame them for wanting to be successful, but I can blame them for powdering down their newscast. It's never about journalism. Maybe somewhere they're doing marvelous things, but it's not because consultants want substantive stories." Regarding the male-female pairing issue that arose from the Peckinpaugh case, Craft commented, "This is not exactly heavy lifting. It doesn't require two people to do it."

In addition to her lectures, Craft memorialized her view of her legal struggle in a book she named after a comment made about her on-air persona that might have brought others to tears, but one she relishes: *Too Old, Too Ugly, Not Deferential to Men*.

Craft did work in television following her ultimately unsuccessful legal fight, but now that she's out, she finds it "silly" and "shallow" and says she rarely watches. But she fought what she felt was a system stacked against her "because I wasn't raised to think I had less rights because I was female." Craft had been a competitive surfer before going into television—one of her former rivals was Patti Paniccia, who won a settlement on a sex discrimination claim against CNN. "When you've seen real sharks, the corporate ones don't scare you."

—Dan Trigoboff

Craft is now a lawyer and talk show host on KGO(AM) San Francisco.



will be made.

"This industry is not going to put itself in a position where it can't compete. We pay anchors a lot of money, and we pay them to attract an audience. We would not hire actors with no journalism experience. But it's also incorrect to say that we hire anchors because of journalistic credentials alone. We want somebody who meets minimum requirements of journalism experience and intelligence, and a maximum ability to attract an audience."

One source—who has spent decades dealing with TV station and network hiring and placement and who speaks on condition of anonymity—says "an anchor is, by definition a leading man or a leading woman. A station in Hartford, Conn., is worth how much? One hundred million [dollars]? Two hundred million? So if you have a woman who, in your opinion, is not acceptable, what do you do? I'm going to get her out of there. Let her sue me. The advertising loss from keeping her would be greater.

"You have to learn how to protect your assets. If somebody is ineffective, I have a God-given right to get rid of them. This is a business decision. I'll bet my money on businessmen. In every boardroom they have figured out how to fire people, and they're going to do it a hell of a lot better than [Post-Newsweek]. They've done it a hundred times before. They're going to cover their asses better. This was nothing more than a botched management job."

The head of a prominent station group, who also did not want to be identified, agrees. "I don't think there's anything wrong with pairing a man and a woman," the group head notes. "What you cannot say is that you have too many women. You cannot promise her employment forever. That's what lost the case. It's a lot harder to prove a pattern of hiring than it is to prove it with those wonderful quotes." (Post-Newsweek denies having made such statements.)

"People on the practical end will tell you that you've got to run a business," the group head continues. "The government doesn't expect you to run a business based on civil-rights law. Women don't expect that. African-Americans don't expect that. People expect fairness."

"The issues that are good for TV news," says Syracuse professor and veteran newsman Smith, "the work ethic, writing ability, reporting

...should come into play more. A good journalist is going to be a better anchor. That leads to longevity, more value to the station and a better place in the market. Ultimately, reporting skill impacts how well a journalist survives over the years."

Lindner agrees. While conceding that there are certainly successful anchors who are essentially attractive newsreaders, he says it makes little economic sense to hire on that basis alone. "People are asking for more out of newscasters," he notes. "Because of economics, you need to be both a reporter and an anchor."

The case presents "a real challenge to research," says Golub. "Some research methodology perpetuates discrimination. You have to ask other things besides appearance. And if you do ask about appearance, measure appearance against everyone's, not just people of the same gender."

Overwhelmingly, says AR&D's Willi, people prefer a man and a woman and probably 90% of pairings in local news reflects that. However, he adds, "maybe it's a good thing that

comes out of this. Instead of automatically looking for a male or a female, we'll look for other combinations."

Willi says tests of same-gender pairings are already more frequent than in the past. He also believes that as baby boomers age, they'll be more open to anchors, including female anchors, getting older as well.

But Smith notes that management may be abdicating too much of its role to research: "You want someone who's a team player, someone who goes above and beyond, who can give you enterprise reporting and knows how to tell a good story. Research can't factor that in as much as management."

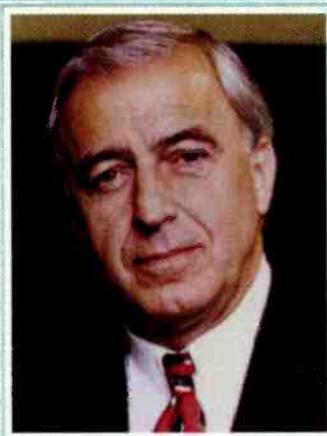
"We have to look beyond the 'pretty boys' and 'pretty girls' out there," says Joe Coscia, news director at WRGB(TV) Albany, N.Y., and a former network executive. "The anchor has the marquee value of the TV station. It's huge. Television is about viewers being comfortable when they're watching. Viewers expect those who present the news to have certain credentials. We should look for fundamentally good reporters and writers."

"In the industry, focus groups, audience preferences and other research can't translate into the be-all and end-all," says attorney Wayland, who has represented numerous TV station groups, including Post-Newsweek. Speaking on general legal principles, and not about Post-Newsweek in particular, he offers: "Customer preference doesn't mean you can discriminate."

"These focus groups are going to have to be filtered. Stations are going to have to consider how results are gotten—more thought to legalities. They'll have to ask if sex was a factor, and if it was applied even-handedly [to men and women]. If there are age- or sex-based comments; if you've got research that's offensive to discrimination law and rely extensively on it, the argument can be made that unlawful criteria [were] used. When statements like 'this person's too old ... too much gray hair' are incorporated in their report, it's hard to say later that those weren't factors. Anything that can contribute to a predetermined mindset not consistent with the law makes stations vulnerable." ■

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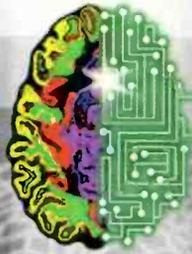
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USA centralizes station control

Group owner is building facilities to feed programming to multiple stations

By Joe Schlosser

USA Broadcasting executives are getting closer to rolling out their original programming format in a number of major markets and the Barry Diller-owned station group is putting the finishing touches on a state-of-the-art broadcast facility in Los Angeles that will serve as a one-stop master control for its stations.

USA Broadcasting executives say they will announce plans for the roll-out of 3-4 new markets (likely top markets such as New York, Los Angeles and Dallas) that will be adopting the group's original programming format, which debuted on Diller's WAMI-TV Miami early last year.

With optimistic ratings news coming out of the Miami station, USA Broadcasting Executive Vice President Doug Binzack says the company is bullish on rolling out its format on all 12 USA-owned broadcast stations within the next three years. Binzack would not disclose which markets USA Broadcasting executives plan on hitting first, but he says the three or four stations will likely adopt the format within the next nine months.

"We are in the marketplaces talking to people right now," Binzack says. "We haven't hired anybody, but we are moving forward and looking forward to taking what we have done in Miami into other markets."

The first test market, WAMI-TV, has been operating since last June with a 50-50 mix of local programming and nationally syndicated fare. WAMI-TV now owns the local broadcast rights to the NBA's Miami Heat and Major League Baseball's Florida Marlins. WAMI-TV's original fare includes an interactive weekly series called *Tens*, a nightly highlight show called *Sportstown Miami* and a number of shows that have ties to Miami-based publications.

Binzack says the new master control facility in Ontario, Calif., (USA Broadcasting Station Works) will be fully operational this fall and will run the



Even though WAMI-TV only broadcast seven Miami Heat basketball games in February, the ratings were more than respectable.

programming for up to five USA Broadcasting stations.

"The facility can serve as sort of the backroom to all of our TV stations," Binzack says. "It is going to be more than a traditional broadcast network would have because it's going to feed a unique signal to each of our stations. And rather than having to put \$8 million-\$10 million in every market on equipment and then staffing up with 20-30 engineers in every market, we can do that with one set of equipment and 40 people in Los Angeles."

He says the cost-saving measure will enable the local stations to spend more money on original programming and promotion. And Binzack says USA Broadcasting is planning to build a sec-

ond similar facility next year to handle five more of their owned stations' programming needs.

As for WAMI-TV, Binzack says the station is considering a number of new, local series for the fall and is preparing for the launch of some top syndicated programs. A number of game show, talk show and even animated series ideas are being considered for WAMI-TV, Binzack says. Original programming like *Tens*, along with some of the other original series currently on WAMI-TV, will likely be carried on other USA Broadcasting stations when they join the ranks of

Diller's original programming. The Miami station has acquired the syndication rights to *Married...with Children*, *The Ricki Lake Show* and *3rd Rock From the Sun*—all of which will launch in the fall.

This week, WAMI-TV will start its first season of Florida Marlins coverage, carrying a total of 60 regular-season games. With the late start of the NBA season, the station only carried seven Miami Heat games in February, but it averaged a 5 rating/7 share for each game, according to Nielsen Media Research. The ratings were equal to or better in certain demographic areas than those generated by the Heat's broadcast outlet last season, Binzack says. ■

Murrow Award goes to CBS' Twin Cities TV station

WCCO-TV Minneapolis won the regional Edward R. Murrow Award for overall excellence from the Radio-Television News Directors Association, as well as awards for writing and for a news series. The award is especially gratifying, since the station got a failing grade earlier this year from the Project for Excellence in Journalism, funded by the Pew Charitable Trusts. WCCO-TV News Director Ted Canova was out front then in his defense of his news department in print interviews and television appearances, and he said he found the RTNDA distinctions "so reassuring" and added that "it gives us some credibility for our criticisms of the other study. Ratings go up and down, but something like this allows you to look at your work and its scope. But life's going on here, just like it did before the Pew study, and after. An award is wonderful, but they're still grading your past. What it should do is raise the bar, raise your standards." — Dan Trigoboff



GET WITH THE PROGRAM

By Joe Schlosser

Dilbert meets George

Former *Seinfeld* co-star Jason Alexander (George Costanza) is joining the cast of UPN's new animated series *Dilbert*. Alexander will be the voice of Catbert, the not-so-nice director of human resources at Dilbert's office. Alexander will make his debut April 5 and has signed on to play the role through the 1999-2000 TV season. *Dilbert* is co-produced by former *Seinfeld* producer Larry Charles.

Providential pick-up

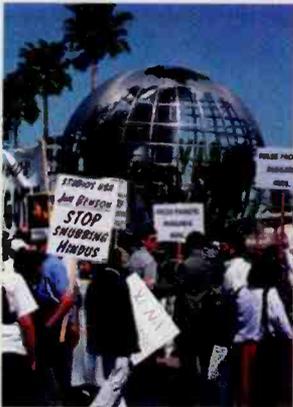
NBC has renewed its mid-season drama, *Providence*, for the 1999-2000 season with a 22-episode order. The series, which is produced by NBC Studios, debuted Jan. 8 and has become the highest-rated new drama of the season.

Even more shameless Monday

On May 3, CBS is perpetrating a shameless sweeps stunt, one that network executives are calling "Even More Shameless Crossovers" (a reference to last year's shameless sweeps stunt). All four CBS Monday night comedies (*Cosby*, *Becker*, *King of Queens* and *Everybody Loves Raymond*) are getting together. Bill Cosby, Ray Romano and *King of Queens'* Kevin James all wind up at Ted Danson's inner-city medical practice on *Becker*. Cosby, Romano and James will use the final minutes of their respective sitcoms to

lead viewers into Danson's TV practice as *Becker* opens with the three sitcom stars sitting in the waiting room. Last year, CBS tried a similar stunt with the sitcoms (minus the yet-to-debut *Becker*) that network executives christened "Shameless Crossover Monday."

Hindu group protests 'Xena'



Hindus at Universal Studios, Hollywood, protest fictionalizing of their deities in recent episodes of 'Xena.'

A number of American Hindu organizations are protesting the portrayal of three Hindu figures in a recent episode of Studios USA's syndicated series *Xena: Warrior Princess*. "Hindus around the world are extremely offended by recent episodes of *Xena: Warrior Princess* that depict Lord Krishna, Hanuman and Kali Mata as fictional by putting words into their mouths they have never spoken," the American Hindu Against Defamation group claimed in a statement. The episode the organizations are protesting, enti-

led "The Way," aired late last month in syndication. Studios USA executives had no comment.

CTTD at the movies

Columbia TriStar Television Distribution has licensed a number of recent theatrical releases to CBS and USA Network. CBS has purchased the first window broadcast rights to *The Deep End of the Ocean*, *Dancing at Lughnasa* and a direct-to-video animated version of *The Nutcracker*, as well as two more runs of *Sleepless in Seattle*. USA acquired the first window on *8MM*, *Cruel Intentions*, *The Opposite of Sex*, *Baby Geniuses* and *Gloria*.

Ratingsarama

The future looks bright for Fox's new animated sitcom *Futurama*. The special preview episode of the series on Sunday night (March 28) attracted 19 million total viewers and scored a 9.6 rating/23 share in adults 18-49. *Futurama* scored an 11.2/17 household rating, according to Nielsen Media Research, and helped Fox win the night in all key demographic areas. *Futurama* outperformed Fox's season-to-date average for the time period by 45% among adults 18-49.

She's all USA's

USA Networks has also acquired the TV network rights window to the theatrical film *She's All That*, from Buena Vista Television. The film will be available to USA in 2001.

Kellner kudos

The WB Network's CEO, Jamie Kellner, has been chosen by the National Conference for Community and Justice to receive its Humanitarian Award. Kellner will be honored on April 14 at a Los Angeles fund-raiser chaired by Warner Bros. executives Bob Daly and Barry Meyer.

More 'Moesha'

UPN has renewed the half-hour comedy *Moesha* for the 1999-2000 season. The show, which debuted in 1996, has emerged this season as the network's top show among teens and women 18-34.

'Treasure' in high def

National Geographic is teaming with JWM Productions and Crawford Communications on *The Treasure Seekers*, a series of 26 half-hours that will be produced in high definition. The series is the first from Geographic's new Program Enterprise Group, which is developing new series programming, particularly nonfiction, for National Geographic channels worldwide.

Soffer upped at USA

Emira Soffer has been named vice president of business and legal affairs at Studios USA Domestic Television. Soffer was formerly manager and director of television business affairs for Studios USA Television.

'Extra' adds correspondent

Jamie Colby has joined the syndicated news-magazine *Extra* as an East Coast correspondent. Colby was formerly an anchor and general assignment reporter at WLNJ-TV Riverhead, N.Y.



STATION BREAK

By Dan Trigoboff

News director hired in Washington

Former WRC-TV Washington managing editor Paul Irvin joined WUSA(TV) there as news director last week. Irvin had left television and had been pursuing a degree in education from the University of Maryland, intending to teach, but was persuaded to return by former WRC-TV news director, now WUSA general manager Dick Reingold. The position had been vacant since the exit of Mike Cavender in January. Cavender is now with WGNX(TV) Atlanta.

Death on a highway in San Antonio

The KSAT-TV San Antonio newsroom was shocked when the news came in that reporter Michelle Lima had been struck by a car while on assignment. Lima died Saturday, March 27, at Wilford Hall Medical Center at the Lackland Air Force Base. Lima, 30, was covering a kidnapping and helping to put away her photographer's equipment on a dark, rural access road south of the city when she was hit. Colleagues said that some reporters might have considered themselves above breaking down equipment after a shoot, but Lima was the type who did anything she could to help out and get the job done.

Tributes came in throughout last week. On the evening of the day Lima died, the San Antonio Spurs asked for a moment of silence prior to their

NBA game in memory of the popular local reporter and anchor. Local police flew their flags at half-mast and offered an honor guard for her funeral. Lima had been scheduled to be honored Saturday as grand marshal in a parade at the Natalia Bluebonnet Festival. The station reported that numerous people sent flowers and that there were hundreds of calls. "Everyone was devastated," said News Director Jim Boyle. "She was special." Lima had previously worked at CNN and at WJBF-TV Augusta, Ga. "She had the brightest future," Boyle

said. "When I hired her I was impressed with her work. The longer she worked here, the more impressed everybody became."

SkyFox aids police in Akron capture

WJW-TV Cleveland's SkyFox helicopter aided Akron police in a capture of a burglary suspect. The suspect was spotted fleeing from police while the chopper was reporting traffic during the station's morning show. Cameras stayed with the suspect as he crossed through woods, yards and an interstate

highway, and regular programming was preempted for the chase. The newsroom contacted police to let them know they were, literally, following the story and police gave substantial credit to the station for the capture.

News director Greg Easterly said that the station is neither in the habit of interrupting programming for chases nor aiding police, but "this made compelling television. We're not police agents, but it came up in the course of doing our jobs. And circumstances put us in a position where we could help authorities do their jobs."

All news is local. Contact Dan Trigoboff at (301) 260-0923, fax (202) 463-3742 or e-mail dtrig@erols.com.

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MARCH 22-28

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

'Law & Order' was one of seven NBC shows that made this week's top 10 list, helping the network take four nights and win Week 27.

Week 27	abc	Fox	NBC	FOX	UPN	WB
	6.9/11	8.1/13	7.7/12	7.5/12	2.0/3	4.0/6
MONDAY	8:00 39. 20/20 8.0/13	46. Cosby 7.5/12	70. Suddenly Susan 6.1/10	70. Road to Fame 6.1/10	104. Dilbert 2.5/4	85. 7th Heaven 5.0/8
	8:30	41. King of Queens 7.9/12	73. Caroline in/City 6.0/9		110. Redhanded 2.0/3	
	9:00 61. ABC Monday Night Movie—John Sandford's Mind Prey 6.4/11	13. Ev Lvs Raymd 10.8/17	51. Law & Order 7.2/11	29. Life & Trials: Ally McBeal 8.9/14	114. The Sentinel 1.6/3	96. Rescue 77 2.9/5
	9:30	17. Becker 9.6/15				
	10:00 62. L.A. Doctors 6.3/11		16. Dateline NBC 9.8/17			
10:30						
	6.8/11	7.6/13	10.3/17	5.6/9	2.1/3	2.9/5
TUESDAY	8:00 26. Home Imprvmt 9.0/15	41. JAG 7.9/13	34. Frasier 6.3/10	83. King of the Hill 5.3/9	102. Moesha 2.6/4	101. Buffy the Vampire Slayer 2.7/4
	8:30 55. The Hughleys 7.1/11		25. Just Shoot Me 9.1/15	84. The PJs 5.1/8	108. Family Rules 2.1/3	
	9:00 46. Spin City 7.5/12	46. CBS Tuesday Movie—Only You 7.5/13	16. Just Shoot Me 10.0/16	73. World's Funniest Kids Outtakes 6.0/10	110. Malcolm & Eddie 2.0/3	91. Rescue 77 3.1/5
	9:30 70. Sports Night 6.1/10		17. Will & Grace 9.6/15		113. Between Brothers 1.8/3	
	10:00 79. NYPD Blue 5.6/10		8. Dateline NBC 12.1/22			
10:30						
	9.0/15	7.2/13	9.6/16	7.2/12	2.5/4	3.0/5
WEDNESDAY	8:00 35. ABC Analysis 8.4/15	69. Cosby 5.9/10	23. Dateline NBC 9.2/15	51. Fox Movie Special—The Mask 7.2/12	110. 7 Days 2.0/3	91. Dawson's Creek 3.1/5
	8:30 33. It's Like, YKnow*8.7/14	78. Payne 5.8/9			96. Star Trek: Voyager 2.9/5	95. Charmed 3.0/5
	9:00 19. Drew Carey 9.5/15	29. 60 Minutes II 8.9/14	36. World's Most Amazing Videos 8.3/13			
	9:30 20. The Norm Show*9.3/15		9. Law & Order 11.3/20			
	10:00 29. 20/20 8.9/15	66. Chicago Hope 6.2/11				
10:30						
	4.8/8	6.3/10	15.6/25	6.7/11	1.3/2	2.9/5
THURSDAY	8:00 87. America's Funniest Home Videos 4.9/8	41. Promised Land 7.9/13	4. Friends 14.1/23	58. World's Wildest Police Videos 6.6/11	117. UPN Thursday Night Movie—Killer Deal 1.3/2	99. Smart Guy 2.8/5
	8:30		7. Jesse 12.9/20	56. Fox Files 6.8/11		96. Jamie Foxx 2.9/5
	9:00 89. World Figure Skating Championships 4.7/8	62. Turks 6.3/10	2. Frasier 16.2/25			91. Steve Harvey 3.1/5
	9:30	88. People of the Century 4.8/8	6. Veronica's Clst 13.4/21			102. For Your Love 2.6/4
	10:00		1. ER 18.6/32			
10:30						
	7.2/13	7.4/13	8.0/14	3.3/6	1.4/2	
FRIDAY	8:00 62. Two of a Kind 6.3/11	46. Kids/Darndest 7.5/14	41. Providence 7.9/14	90. Guinness World Records 3.6/6	115. Am Greatest Pets 1.5/3	
	8:30 66. Boy Meets Wrld 6.2/11	37. Kids/Darndest 8.2/14			115. Am Greatest Pets 1.5/3	
	9:00 51. Sabrina/Witch 7.2/12	57. Candid Camera 6.7/11	29. Dateline NBC 8.9/15	91. Millennium 3.1/5	118. Love Boat: The Next Wave 1.2/2	
	9:30 76. Brothr's Keeper 5.9/10	66. Candid Camera 6.2/11				
	10:00 26. 20/20 9.0/16	39. Nash Bridges 8.0/15	51. Homicide: Life on the Street 7.2/13			
10:30						
	6.6/12	9.8/18	6.0/11	6.0/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 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	
SATURDAY	8:00	12. NCAA Basketball Championship—Duke vs. Michigan State 10.9/20	80. The Pretender 5.5/10	80. Cops 5.5/10		
	8:30			60. Cops 6.5/12		
	9:00 58. World Figure Skating Championship 6.6/12		62. NBC Movie of the Week—The Lake 6.3/11	76. AMW: America Fights Back 5.9/11		
	9:30					
	10:00	73. Martial Law 6.0/12				
10:30						
	7.4/12	12.7/21	6.5/11	8.4/14	2.3/4	
SUNDAY	7:00 66. Wonderful World of Disney—Balloon Farm 6.2/10	3. 60 Minutes 14.3/25	82. NBA Basketball Game 2—N.Y. Knicks vs. L.A. Lakers 5.4/10	85. World's Funniest! 5.0/9	108. 7th Heaven Beginnings 2.1/4	
	7:30	5. Touched by an Angel 13.7/21		20. The Simpsons 9.3/15	104. Sister, Sister 2.5/4	
	8:00			11. Futurama 11.2/17	99. Smart Guy 2.8/4	
	8:30				107. Zoe Dunc Jck Jn 2.2/3	
	9:00 37. 20/20 8.2/13	9. CBS Sunday Movie—Holy Joe 11.3/18	41. NBC Sunday Night Movie—Mutiny 7.9/13	14. The X-Files 10.1/15	106. Unhap Ever After 2.3/4	
9:30						
10:00 26. The Practice 9.0/15						
10:30						
WEEK AVG	7.0/12	8.7/15	9.0/15	6.5/11	1.8/3	3.0/5
STD AVG	8.4/14	9.1/15	9.0/15	7.2/12	2.0/3	3.3/5

Wireless gets Worldcom boost

Telco giant pumps \$200 million into sector many thought should be given last rites

By Price Colman

A \$200 million investment by telecommunications giant MCI Worldcom has reawakened interest in wireless cable—a sector widely considered dead or dying two years ago.

For MCI Worldcom, it's a relatively small bet that could result in a big payoff—crucial “last mile” access to consumers and small businesses without the high cost and hassle of going through regional Bell networks.

In MCI Worldcom's case, that would translate into offering high-speed Internet access and even local telephone service, but probably not video, over the wireless networks, sources say.

MCI Worldcom is buying bonds issued by CAI Wireless Systems, People's Choice TV (PCTV), Wireless One and CS Wireless (94% owned by CAI), according to sources familiar with the situation. The stake MCI Worldcom has taken represents roughly 40% of the bonds in the four firms held by Merrill Lynch Global Asset Management and Moore Capital.

Those same sources speculate that MCI Worldcom would have little trouble acquiring the rest of the bonds held by Merrill Lynch and Moore. If that happened, MCI Worldcom could effectively control the companies. That, in turn, would give the nation's second largest long-distance company access to millions of homes and businesses the wireless providers can reach with their line-of-sight service.

“I think the question MCI Worldcom is scratching its head over is, ‘How do I get broadband access for data to small businesses and residences in large metropolitan markets?’ ” says one source. “Everyone has backbone. The question is how do you get the last mile?”

MCI Worldcom and the wireless firms declined to comment.

MCI Worldcom's involvement has little immediate financial impact on the companies. All continue trying to recover from critical financial injuries they suffered after investors and strategic partners dumped wireless in 1997.

CAI emerged from voluntary Chapter 11 bankruptcy last fall. Wireless

One was set to complete its own voluntary Chapter 11 reorganization last week. PCTV had been seeking a similar reorganization but was unable to obtain the consent of its bondholders.

While the companies continue to confront financial hardship, the MCI Worldcom stake provides a psychological lift for the four firms and the sector in general.

“We look on this development as an important validation of what the Wireless Communications Association International and its members have been trying to do to emphasize the opportunities right now in broadband wireless services,” says Andrew Kreig, president of the trade group.

The key strength of wireless, says Kreig, is its ability “to be first to market with low-cost, high-speed data and related services in the sweet spot of small business use.” In addition, the FCC is in the final stages of deliberating whether to broaden use of the spectrum beyond delivery of video.

An FCC decision could come this

quarter, according to Kreig.

From 1995 through mid-1996, the oxymoronically named wireless cable sector was a darling of the investment community and Baby Bells alike because it appeared to offer an inexpensive competitive play against cable in the multichannel video business. But after some wireless-RBOC alliances failed to materialize and Bell Atlantic reneged on a \$100 million-plus strategic investment in CAI, wireless cable hit the wall. Stocks that had traded in the high teens fell to penny-stock levels and were delisted from major exchanges. Virtually all the wireless cable companies began defaulting on debt interest payments.

In the past 18 months, the sector has tried to reinvent itself, choosing to focus on wireless high-speed data and doing nothing to grow a video segment that simply couldn't compete with cable or satellite. Deep-pocket entities such as Bell South and GTE maintain competitive wireless video operations, but they are the exceptions. ■

Courting viewers

Court TV orders up new look and \$10 million campaign

By John M. Higgins

With ratings now perking up from the flat-line the network had been generating in the past two years, Court TV is overhauling its look and starting to spend a little money to promote itself.

The legal network has budgeted \$10 million for a campaign to promote new and old-but-recast programming under a new slogan “Inside Crime, Inside Justice.” The campaign includes a new logo that surrounds the “TV” in Court TV with the image of a thumbprint to further tout the network's coverage of crime. The new look hits the air April 12.

Recently hired Court TV President and CEO Henry Schleiff is trying to reposition the network away from its

past dependence on trial coverage, in part by injecting more stable and predictable ratings.

Schleiff calls the effort an “attempt, at least, to have a more cohesive statement that singles us out in this genre,” adding: “There is a real spectrum to this crime and justice thing; we want to be the network of record.”

A \$10 million promotion budget isn't very large, even by cable network standards. But Court TV has spent very little in the year since managing partner Time Warner Inc. ousted network founder Steve Brill and bought out his stake. Brill has gone on to launch *Content* magazine.

While sticking with full-time coverage of criminal and civil trials during the day, the network has tried to anchor its always-anemic prime time schedule



with the off-NBC series *Homicide* and crime-related movies.

Taking a page out of A&E's reality and crime playbook. Court TV has also loaded the schedule with episodes of *Crime Story*, which looks at a single case, criminal or theme each hour. An episode runs before and after *Homicide*'s 9 p.m. weekday slot. There are only 88 completed *Crime Story* episodes, so Court TV is in heavy rerun mode.

So far, Schleiff is seeing results. Court TV's post-O.J. prime time ratings had sunk to a 0.1-0.2 and sometimes even 0.03. During the first quarter the network posted a 0.3, a 50% ratings gain. Schleiff noted that the network hasn't been spending any money on promotion.

What he really needs now is a show at 8 p.m. so the network doesn't beat *Crime Story* to death. "If we can resolve favorably the 8 p.m. strip problem then I think you're going to see us really take off," he said. ■

Foxy quarter for cable

News net hangs onto Nielsen gains from impeachment story

By John M. Higgins

USA Network held the top slot in cable's Nielsen race during the first quarter, but the most interesting shifts were recorded by three Fox-related networks—and not all of those were good.

Nielsen Media data provided by Discovery Networks show that Fox News Channel continued to reap the benefits of its focus on the Clinton scandal, doubling its audience for the quarter ended March 28. But two other services owned in part by Fox dropped fairly sharply over the same period.

USA Network's numbers are growing on the strength of a slate of shows

largely remaining from the regime that was ousted when Chairman Barry Diller took control of the operation last year. The channel's audience was up 4% to a 2.6 rating in prime time. Luckily for Diller, a big part of that schedule was WWF Wrestling, which posted a 66% viewership gain in March. Wrestling remains the biggest ratings generator in cable.

TNT came in second with a 10% gain to a 2.2, followed by Nickelodeon and TBS, tied for third at 2.0, each up 5%.

Significant gains were posted by The History Channel (up 33% to a 0.8), TV Food Network (up 33% to 0.4), Travel Channel (up 50% to a 0.3 after being sold to Discovery last year) and Court TV (up 100%, but still in the cellar with a 0.2).

Other winners included Animal Planet, E! and VH1, all of which posted 25% gains to a 0.5 for the quarter.

MTV, which has been overhauling its programming over the past year, was flat in all households at a 0.7. But its target 12-34 demo responded, with viewership rising 17% to a 0.7 in that audience segment.

The Disney Channel posted a 23% drop in prime time to a 1.7, despite a continuing effort to attract adults to the "kids-and-family" network.

In the news wars, Fox News' rating jumped 100% to a 0.6. Much of that gain stemmed from the network's relentless pounding on the sex scandal involving President Clinton, particularly its slate of talking-head shows.

"The impeachment went away, but they're giving us a shot," said Bill Shine, senior producer for prime time programming at Fox News. After an initial news lull, toward the end of the month the news networks got some serious news with the U.S. bombing of Serbians to try and loosen their grip on Kosovo.

Fox News beat MSNBC, which remained flat at a 0.4. CNN's prime time score remained highest at a 1.0, but that's a 9% dip.

The most notable action continues to come at Fox Family Channel, where a much-touted programming overhaul prompted a 36% decline in prime time ratings from 1.4 to 0.9. The network completely revamped its schedule last



CABLE'S TOP 25

PEOPLE'S CHOICE

Both the Purdue Boilermakers and ESPN celebrated following the NCAA Women's Basketball Final. The game ranked No. 6 with a 4.3 rating and 6.6 share.

Following are the top 25 basic cable programs for the week of March 22-28, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable U.S.	HHs (000)	Cable Share
1	WWF Wrestling	USA	Mon	9:00P	60	6.4 4.9	4855	9.5
1	WWF Wrestling	USA	Mon	10:00P	65	6.4 4.9	4851	10.8
3	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.8 3.6	3590	7.2
4	WWF Wrestling	USA	Sun	7:00P	60	4.7 3.5	3514	7.7
5	Rugrats	NICK	Sat	8:00P	30	4.5 3.4	3361	7.8
6	NCAA Women's Basketball	ESPN	Sun	8:58P	137	4.3 3.3	3238	6.6
7	Rugrats	NICK	Sun	5:30P	30	4.1 3.1	3076	8.3
8	Rugrats	NICK	Sun	5:00P	30	4.0 3.0	2948	8.2
9	Rugrats Passover	NICK	Wed	8:00P	30	3.9 2.9	2891	6.1
9	Rugrats	NICK	Sat	5:00P	30	3.9 2.9	2868	9.0
11	Rugrats	NICK	Sun	4:30P	30	3.8 2.8	2807	8.2
12	Rugrats	NICK	Thu	7:30P	30	3.7 2.8	2742	6.1
12	Rugrats	NICK	Sat	4:30P	30	3.7 2.7	2733	9.0
14	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.6 2.7	2713	5.3
14	Rugrats	NICK	Sat	7:30P	30	3.6 2.7	2702	6.6
14	Rugrats	NICK	Sat	5:30P	30	3.6 2.7	2654	7.9
14	Movie: 'I Know My First...'	LIF	Sun	6:00P	120	3.6 2.7	2651	6.3
18	Movie: 'The Shawshank...'	TBS	Sun	2:24P	183	3.6 2.7	2656	8.1
18	WCW Monday Nitro Live!	TNT	Mon	10:00P	67	3.5 2.7	2639	5.9
18	Rugrats	NICK	Sun	4:00P	30	3.5 2.6	2615	7.9
18	All That	NICK	Sat	8:30P	30	3.5 2.6	2611	5.9
18	Rugrats	NICK	Wed	7:30P	30	3.5 2.6	2591	5.9
23	Movie: 'Fatal Error'	TBS	Sun	8:00P	120	3.4 2.6	2595	5.2
23	Rugrats	NICK	Mon	7:30P	30	3.4 2.6	2564	5.6
23	Movie: 'Coming to...'	USA	Sun	4:30P	150	3.4 2.6	2545	6.7
23	Rugrats	NICK	Sun	3:30P	30	3.4 2.5	2521	7.8
23	Rugrats	NICK	Sun	10:00A	30	3.4 2.5	2503	9.3

fall, scrapping virtually all of the programming inherited when Fox Family Worldwide acquired The Family Channel for \$1.9 billion in 1997. Fox Family executives replaced a slate heavy with Westerns and older off-broadcast series with what they proclaimed was a hipper, "edgier" schedule.

Network spokesman Barry Stagg said the drop comes from an expected churn in the network's traditional audience. Fox Family's previous audience makeup was loaded with older adults deemed unattractive by advertisers and, hence, programmers. He said the company's gains among advertiser-attractive teens have offset the loss of older adults. (The Family Channel was hugely profitable even with that unfavorable demographic mix.)

The network could not immediately



Fox Family filled its schedule with multiple runs of 'The New Addams Family.'

provide more detailed ratings analysis at press time. But the available data show that ratings for adults 25-54 dropped 25%. Ratings for adults 18-49 fell 12%.

"Advertisers don't buy households, they buy demos," Stagg said, adding that the network's new audience is now "more representative of true families."

The network generally has a movie

running for the first two hours of prime time and in a recent stunt led into the period with as many as six plays of its original *The New Addams Family*. The company has made greater efforts to transform its daytime schedule into a kids block. But the network has been falling well short of ratings guarantees to advertisers.

If freshness is hurting Fox Family's numbers, staleness is affecting another Fox-related network, fx. The

entertainment channel saw a big falloff, with prime time ratings dropping 30% from a 1.0 to a 0.7. The network has been relying for three years on striping anchor shows *X-Files* and *NYPD Blue*. But most of the available off-network episodes have been shown several times each and they don't get the kind of ratings pop they once did. ■



Travel picks up host

Tracy Gallagher hits the road with *Travel Daily*, the Travel Channel's weeknight news and information series. Gallagher will co-host the series with Peter Greenberg, host of the series since it was introduced in September 1998. Gallagher was previously a reporter, anchor and co-host for BayTV News and KRON, San Francisco, as well as an associate producer at KTVU-TV in Oakland, Calif.

Disney kicks off new shows

The Disney Channel unveiled Tuesday a new slate of programming for "middle age" kids (ages 9-11), including original series and movies for its Magical World of Disney franchise. Programming in pre-production includes a new sea-

son of *Bug Juice*, a documentary series chronicling the lives of kids in summer camp; *Circus Kids* (working title), a documentary series that follows the Circus Smirkus, an international youth circus; and *The Magic Jersey* (working title), which is based on two kids who jump into the lives of different sports heroes. Among the original movies are *P.U.N.K.S.*, which features 13-year-olds who evade a corrupt scientist.

A chance for romance

Are you feeling lucky? Romance Classics hopes so. The network has launched a new national sweepstakes in support of its "April in Paris" programming platform. One grand prizewinner will receive a first-class trip to

Paris for two, a "French makeover" for one room in the winner's home, a wardrobe by Chloe, cosmetics from Sephora, fragrances by Chanel, a selection of French champagne and more Paris-inspired winnings. The "April in Paris" programming festival features back-to-back films from Paris every Thursday night in April, including the world premiere film *Circle of Passion*. Entries can be made by postcard or by visiting the Romance Classics Web site at <http://www.romanceclassics.com>. And if you don't win, as the French say, *c'est la vie*.

Hockey hawker hired to 2000

Pass the throat lozenges to Mike Emrick. The veteran FOX Sports New York hockey anchor will announce his 2000th professional hockey game on April 3 when he covers the New Jersey Devils and the Pittsburgh Penguins on the Madison Square Garden

Network. Emrick is in his 26th season as a hockey play-by-play announcer and his 19th consecutive season as an NHL television announcer.

NCTC and MTV settle

The National Cable Television Cooperative (NCTC), the programming and equipment purchasing consortium for smaller cable operators, and Viacom subsidiary MTV Networks have settled a long-running rate dispute out of court. The NCTC sued MTV last June, claiming that a rate increase the programmer enacted in mid-1997 violated terms of a contract between MTV and the cooperative. Because of the pending litigation, some new NCTC members that had previous carriage agreements with MTV were prevented from carrying it under the NCTC contract. Terms of the settlement weren't disclosed, but an NCTC official said co-op members should be satisfied.

DTV edges closer to scrambling

Standard would enable broadcasters to offer pay TV over their digital channels

By Glen Dickson

The Advanced Television Systems Committee (ATSC) is close to approving a conditional access standard that paves the way for broadcasters to offer subscription services on their digital television channels.

The proposed standard for scrambling DTV broadcasts includes "PC cards" or "smart cards" that would be installed in DTV receivers to descramble the broadcasts. It also provides for a return channel from the receivers that would allow broadcasters to track pay-TV viewing and bill customers for it.

Assuming approval by a technical subcommittee, the standard will be sent out for a ballot by the general ATSC membership this week. "I expect it to pass," says ATSC Executive Director Craig Tanner.

All the broadcast networks favor the standard, Tanner says, noting that Fox and ABC were particularly active in getting it completed.

Fox's Andy Setos, executive vice president of News Corp.'s news technology group, says that Fox was



involved in drafting the standard, but has no current plans to utilize it.

"We think conditional access is an important part of any digital broadcasting standard," says Setos. "It's nice to have it available if a broadcaster has a business model that makes sense for that type of service. It's more to have the potential than it is for a plan." Setos points out that the DVB digital transmission standard adopted in Europe already includes conditional access.

ABC executives declined to comment on the standard.

Both Tanner and Setos say a top priority for DTV conditional access is making sure viewers won't have to change smart cards when switching from one broadcaster's pay service to another. So

the proposed standard calls for a common scrambling system, which could be supplied by such companies as NDS or General Instrument. It would allow broadcasters to send different "encrypted keys" within their ATSC broadcast streams. The scrambling step would occur before a station fed its program streams into its DTV multiplexer for broadcast (multiplexing—the broadcasting of multiple channels—is implicit in doing pay TV, because broadcasters have to supply one free DTV service under FCC mandate).

The ability to descramble the content and decrypt the keys would be contained entirely in the smart card, says Tanner. The card will comply with the National Renewable Security Standard jointly written by Consumer Electronics Manufacturers Association and the National Cable Television Association, which means the card could be replaced if the system were breached by pirates.

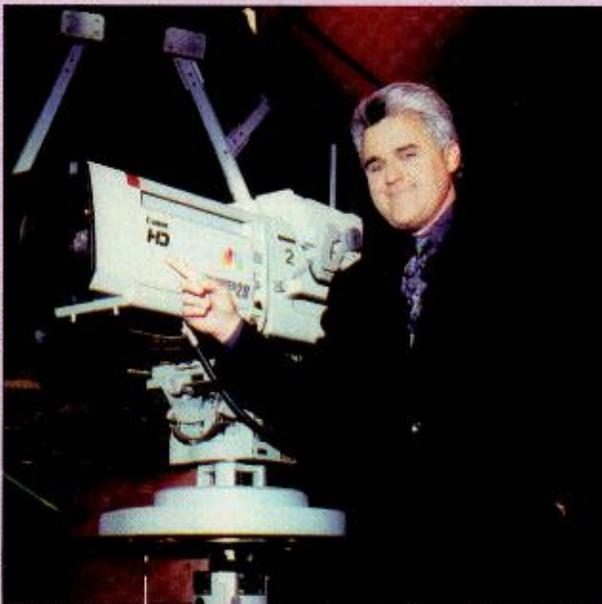
There are no secrets in the TV set or set-top box," says Tanner of the ATSC proposal. "That's significant, because in the past, conditional access has had security codes in the box."

The proposed conditional access system also calls for automatic data exchange among broadcasters, which means competing broadcasters will need to transmit information about each other's pay services to guarantee a seamless experience for the DTV viewer.

"We didn't want it to be clunky," Setos explains. "If you're watching the EPG from company A, and you want to watch a program from company B, it wouldn't be conducive to a good, friendly consumer product to have to switch cards. With automatic data exchange, the consumer would only have to use one card and could subscribe to different businesses."

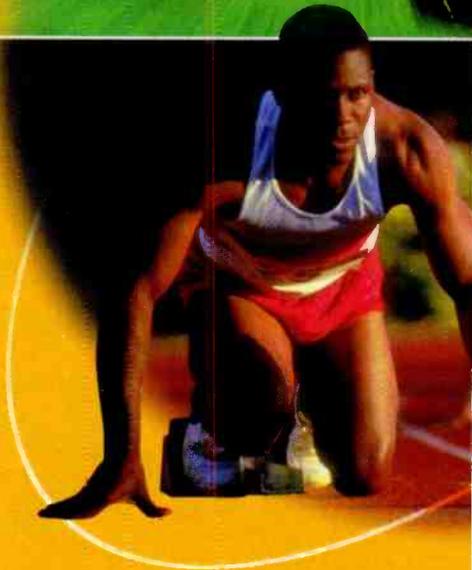
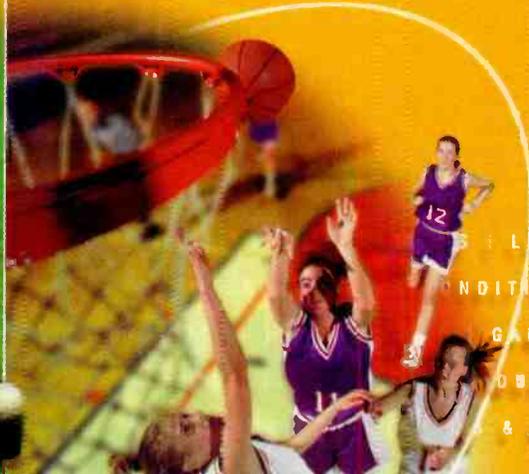
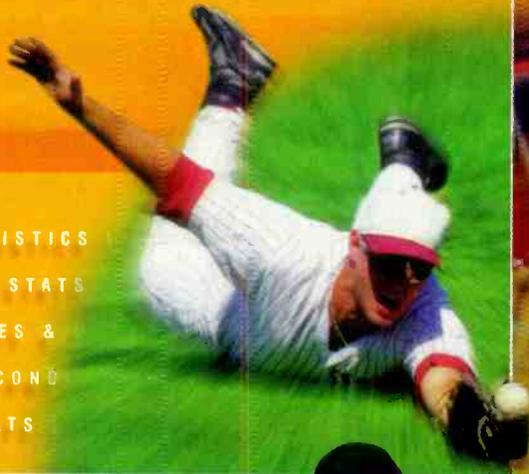
Tanner says future-pay broadcasters may wind up cooperating on the return channel as well by using central subscriber management clearinghouses to track billing. That way return signals sent from a DTV receiver's telephone modem could go to one location for processing and broadcasters could share costs. ■

The better to see Jay



NBC has purchased high-definition lenses from Canon to support the launch of *The Tonight Show with Jay Leno* in HDTV next month. The program's Burbank, Calif., studio will be using the HD-IF lenses with its Sony high-definition studio cameras. The show has been using Canon lenses to shoot in the NTSC format.

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Accom bows news server

Hardware-user interface designed to speed stories to air; can be networked

By Karen Anderson

Accom is entering the video server market at NAB '99 with the Abekas 6000 MultiFlex DTV, a multichannel playout unit with VTR-type editing capabilities that make it particularly suited to newsrooms.

The server features user-selectable DVCPRO (25Mb/s) and DVCPRO-50 (50Mb/s) storage. It can be configured with two, four, six or eight digital video channels, each with input and output capabilities and associated 4-track digital audio. The tape-to-server editing from a VTR-style control panel is designed specifically for news editing and play-to-air.

"What we found is that people who are doing this type of work need to have

a hardware-user interface rather than a GUI (Graphical User Interface) that's operated with a mouse and PC monitor," says Product Manager Douglas Johnson.

"In news editing people need to do things quickly," he says. "Usually if there are late-breaking stories, they have to get the story from tape onto air...and if one has to go through the digitizing process prior to editing, then that takes up time. So with this approach people can do the machine-to-machine editing that they are familiar with and it's already on the server and ready to air."

Each unit can handle up to 35 hours of programming at 25 Mb/s in a single chassis, but storage can be increased to more than 105 hours by adding additional disks. Up to 32 Abekas 6000 servers can be networked via Fibre

Channel into a single system.

In a multi-server network, however, material may have duplicate identification numbers, making it confusing for users to identify a clip, Johnson says. In order to avoid duplicate IDs, the Abekas 6000 employs a clip-based file system, TruClip, which gives each piece of material a unique one-to-seven-digit number.

The system will be demonstrated at NAB with external automation control using the Louth protocol, but it will also be able to interface with other major automation products by the time it ships this summer, Johnson says.

He says Accom has not yet set a price for the Abekas 6000, but expects it will be priced at less than \$100,000 for a four input-output channel unit capable of 10 hours of storage at 25 Mb/s. ■

The path of Kahn

PanAmSat's new president and CEO sees Internet-based media as road to revenue growth

By Karen Anderson

As he takes on the top jobs at PanAmSat, Douglas Kahn is looking beyond the video distribution that drives the satellite provider's business today to Internet-based media for new revenue-generating opportunities.

Kahn, who served as PanAmSat's chief operating officer since November 1998 and succeeded Fred Landman as president and CEO last week, comes from a software background. He was founder of Internet consulting firm MatchPoint Systems.

About 80% of PanAmSat's business today comes from video distribution. With the emergence of DTV and its bandwidth-hungry applications in HDTV, multicasting and datacasting, Kahn is expecting a huge demand for transponder capacity. But Kahn is also banking on the development of voice-, video- and data-based Internet applications to bring the company into new media markets.

"We're absolutely convinced that the Internet has only begun to see the kind of penetration that's likely over the



Kahn is convinced that the company's future is based on its "assets in the sky."

next decade, and we want to be part of that," he says. "If you visit other countries you will see that for a variety of reasons, it's not nearly as far along as it is here, and frankly, as developed as it is in the United States, it's still got a long way to go."

Kahn is looking to develop strategic relationships to help position the company as a leader in the new media markets. "We can't go it alone," Kahn says. "It's important for us to identify what new products and or services are

going to be necessary in order to support those new applications and to what extent should we be the provider...and to what extent should we be partnering."

But Kahn is coming in at a somewhat challenging time. The company's stock prices took a blow last year with the loss of Galaxy 4 in May and Galaxy X in September, and, according to analysts, stock prices have yet to recover. Over the past year, the stock price has plunged from \$66 to around \$30.

"The bottom line is that revenues between '97 and '98 fell relatively flat because we had some technical problems," he says. "But we've got a very robust launch plan which addresses both restoration and expansion of our fleet which we think positions the company for very significant growth this year." PanAmSat has launched three new satellites and is planning to add six more by mid-2000 as part of its expansion and contingency strategy.

"When I step back and say where is the growth going to come from in this business, first and foremost it comes from assets in the sky," says Kahn. "We have to be sure we have great slots and we put good satellites that work well in those slots so we can deliver reliable services to our customers." ■

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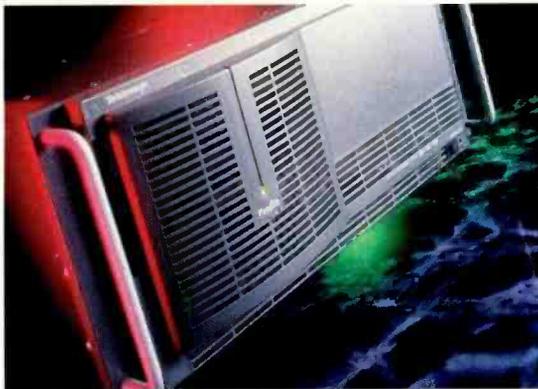
KVBC-TV Las Vegas goes digital

By Glen Dickson

KVBC-TV Las Vegas isn't waiting for NAB '99 to come to town before it starts spending on its digital future. The NBC affiliate and Sunbelt Communications station has already signed a \$2.7 million deal with Tektronix to convert its analog plant to an all-digital, server-based facility.

"Right now, we're state-of-the-art 1986," says John Holland, KVBC-TV director of engineering. "We're all analog and very conventional, principally running Betacam and 1-inch tape, although the news department has partially converted to DVCPRO."

That will change drastically under KVBC-TV's deal with Tektronix. Working with Austin, Texas-based systems integrator Beck Associates, Tektronix will outfit KVBC-TV with nine Profile



KVBC-TV will use Tektronix Profiles for both news and commercial playback.

video servers that will be linked over a high-speed Fibre Channel network. The Profiles will be linked to EditStar digital editing systems, Grass Valley switchers and OmniBus automation software.

Since his station is already in the process of converting to DVCPRO for acquisition, Holland was looking for a digital video server to handle editing and playout tasks.

"Right now, we edit-to-Beta for playout," he says. "It's not a good investment for us to do tape-to-tape with DVCPRO, since we're right on the cusp of a whole non-linear system anyway."

But a bigger factor in going with Tek was that KVBC-TV already uses the

NewStar (now called Avstar through Tek's partnership with Avid) newsroom computer system and wanted to stick with it. Since the easiest way to integrate nonlinear editing with NewStar was to buy Tektronix's Edit-

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Star workstations, and since EditStar used Profile servers for video storage, a whole Profile-based system started to make sense, says Holland.

"We may have backed into this," he admits. But Holland is excited about the potential of a networked, server-based plant that relies on automation software for facility management and control.

"The demonstration of a whole multiple-distributed server architecture in a middle-market environment is a new thing," he says. "I used to think that's big-market stuff, we can't do that. But we spent a lot of time working with Tek to scale it [to our needs]."

The first area of KVBC-TV to be converted will be the news department. The station will use two 22-hour Profiles as "news ingest" servers, one to record satellite feeds from NBC News Channel and the other to record material from CNN Newsource. The ingest servers also will handle incoming ENG feeds, and both will use DVCPRO compression. Producers will then pick the news material they want off the ingest servers and send them over the Fibre Channel network to three DVCPRO-compressed Profile edit servers, which will also take in DVCPRO tape material shot in the field.

Each six-hour Profile edit server will be linked to three EditStar journalist workstations for cuts-only editing, which accounts for over 90% of the station's news editing, says Holland. For more complex finishing, the station has also purchased two Avid Media Composer nonlinear editors. Completed new packages will be recorded on a six-hour DVCPRO-native playout server that will handle news playback, while news archiving will be done on DVCPRO tape.

"Each edit server can support three EditStar seats and port into the router, using either Fibre Channel or a regular SDI [serial digital] router port," says Holland. "That's where the OmniBus software really came into play and the lightbulb goes off in your head. OmniBus picks the best means of distribution. If Fibre Channel's busy, you can still go SDI in or out."

KVBC-TV has purchased a three-hour JPEG-compressed Profiles to store and play back graphics—news opens, closes and bumpers—created in its existing Quantel graphics suite. For live production, the station will use a Grass



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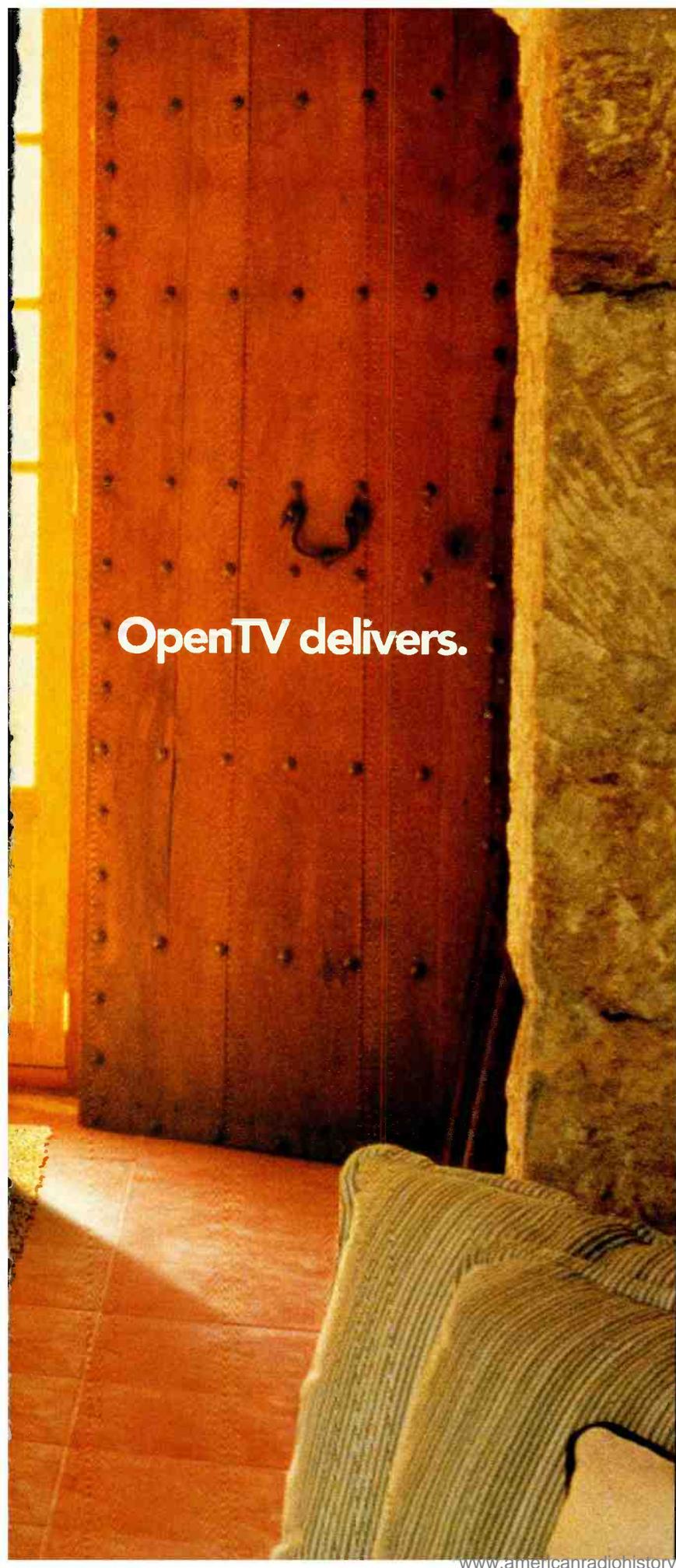
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Valley 4000-3 production switcher with four channels of Krystal digital video effects.

Holland has picked another digital compression scheme to handle commercial playout: MPEG-2 4:2:0. The station will replace its aging Sony Betacarts with two mirrored 22-hour MPEG-2 Profiles to store and play back spots and interstitials. "Nothing beats full redundancy," says Holland. He adds that the station will keep its syndicated recording and playback on

tape, but plans to replace old 1-inch gear with DVCPRO 50 decks.

The commercial playback Profiles will be linked to a Grass Valley M-2100 master control switcher, which can be upgraded to handle HDTV in the future. Signal distribution for the entire facility will be performed by a Tektronix SMS7000 digital routing system. All resource management, media management and machine control will fall under the umbrella of an OmniBus Facility Management System. The sta-

tion will have 18 OmniBus user stations spread throughout its facility to access the system, which will integrate with the NewStar newsroom system and existing traffic system.

Holland expects the EditStars to come online this summer, and hopes to have the whole project completed by late fall. That should help prepare KVBC-TV to launch digital broadcasting within the next 18 months. "We intend to beat the FCC deadline [of May 2001] by at least a year," he says. ■



By Karen Anderson

Baseball ads go virtual

Major League Baseball's San Francisco Giants and Philadelphia Phillies have signed agreements with Princeton Video Image for PVI to provide virtual advertising services for 1999 regular season home games. The San Diego Padres, which have also signed on with PVI, have already sold out their virtual advertising inventory. This is the first time the Phillies will use PVI's Live Video Insertion System (L-VIS) for its full season of home game broadcasts, and the fourth season that PVI has provided virtual advertising services for the Giants. Last season the Giants worked with the San Diego Padres on an agreement allowing each franchise to send L-VIS images back to its home broadcast market. Through this agreement, PVI created six additional games for the Giants to sell. In addition, through an agreement this

season with ESPN, the Giants will utilize L-VIS for ESPN broadcasts out of 3Com Park providing national advertising opportunities for sponsors and advertisers.

Florida Marlins get 3D treatment

Engine Room Editorial and visual effects house Deep Blue Sea have collaborated to create the Florida Marlins' 1999 season-ticket campaign through Courtney and Watkins Advertising. Engine Room's Doug Hempel and Deep Blue Sea's Robert Kirkpatrick led the team that created two spots designed to give new life to the Marlins' logo with 3D animations. Graphic treatments on the

spots were completed using Discreet Logic's Flame.

Philips taps C-Cube for MediaOne

Philips will integrate C-Cube's AViA@TV digital video system into the set-top units for use in MediaOne's interactive digital cable network. With MediaOne's Digital NexTV service, subscribers can access advanced interactive services, entertainment and information. AViA@TV's "two-way interactivity over HFC (Hybrid Fiber/Coax)" network capability supports Web surfing and interactive electronic program guides. The set-top boxes will be linked to cable headend equipment built by C-Cube subsidiary DiviCom.

Post Perfect wraps HD documentary

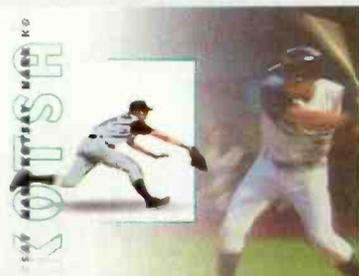
Post Perfect's Nick Mavros has completed a high-definition Norman Rockwell documentary for non-commercial WNET(TV) New York's *American Masters* series. He's producing the



Post Perfect's Nick Mavros uses Sony HDW-700 HD for PBS' HD Norman Rockwell documentary.

series in conjunction with NHK Japan, using equipment on loan from Sony. "The first time we shot it was a nightmare," Mavros says. "You saw every imperfection." So he reconfigured the motion-control unit, including an IMC boom arm-stand and Copper control system to get a steady image. Post Production Supervisor and HD consultant Sonoko Bowers edited the piece on an Avid nonlinear editing system. New York-based Post Perfect has ordered a Sony HDW-700 HD camcorder for its HD equipment upgrade. "It was beautiful," Mavros says of the Sony camera. "I can't wait to get mine in."

The 90-minute documentary will be broadcast in 1999 in Japan in high definition. PBS will broadcast the high-definition original in 2000.



Engine Room and Deep Blue Sea created the Florida Marlins' 1999 advertising campaign.



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Fighting the towers-to-be

Community opposition, local zoning struggles, FAA conflicts make for rocky road to DTV

By Karen Anderson

Major-market TV stations are scrambling to meet FCC-mandated deadlines for having their digital TV stations on air later this year. And because of problems with everything from irate citizens' groups to zoning boards to the Federal Aviation Administration, some may not make it.

According to the FCC, stations owned by or affiliated with the Big Four networks in the top 10 markets must have their DTV stations up and running by May 1; those in markets 11-30 have until Nov. 1.

Finding or building towers for the DTV broadcast antennas poses the biggest problem. Owners of tall buildings with towers or space for them want too much money, according to some broadcasters. The FAA raises concerns when broadcasters propose to raise tall structures near airports. Community groups protest that new towers are ugly and that the RF radiation will harm their children. Zoning boards are slow to turn over land for new towers.

"In a lot of communities the perception by the public is that towers are a blight," says Ray Carnovale, president of tower builder LeBlanc. "Towers built

to new codes are probably more structurally sound than existing towers."

American Tower owns and operates broadcast and communications towers throughout the country and is currently building DTV towers in Milwaukee, Houston and Tampa Bay. "One thing that's nice about a tower is that it does not pollute, it does not bring extra traffic and, once the tower is up, it brings minimal people that have to go to the site to maintain it," says American Director of Broadcast Development Peter Starke. "So compared to having something like a McDonald's next door, where you have trash and have to smell those greasy burgers all day, it's [less of] an issue."

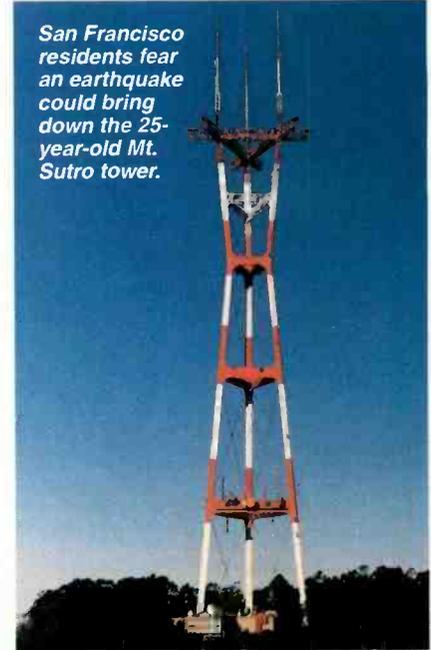
But many residents are not convinced and are not keeping silent. "It's a different era of activism by the public," says LeBlanc's Carnovale.

In the Roxborough section of Philadelphia, where the most recent home was built in 1860, streets are cobblestone and residents prefer green spaces to commercial development, American Tower's proposal to erect a 1,280-foot tower has become a hotly debated topic.

"Opponents are concerned about the effects on the visual aesthetics of the community even though there are many towers in visual proximity," says American's attorney Michael Sklaroff.

True, says Debra Valenti-Epstein, a lawyer representing the community group. "What American wants to do is go in and ruin 17 acres of ... beautiful rural area," she says. Roxborough residents also fear diminished property values and are concerned that RF radiation may have adverse effects on health and home electronics, she says.

Roxborough residents recognize broadcasters' need for additional tower capacity, says Valenti-Epstein, but would prefer the stations opt for a new tower Philcom has proposed



San Francisco residents fear an earthquake could bring down the 25-year-old Mt. Sutro tower.

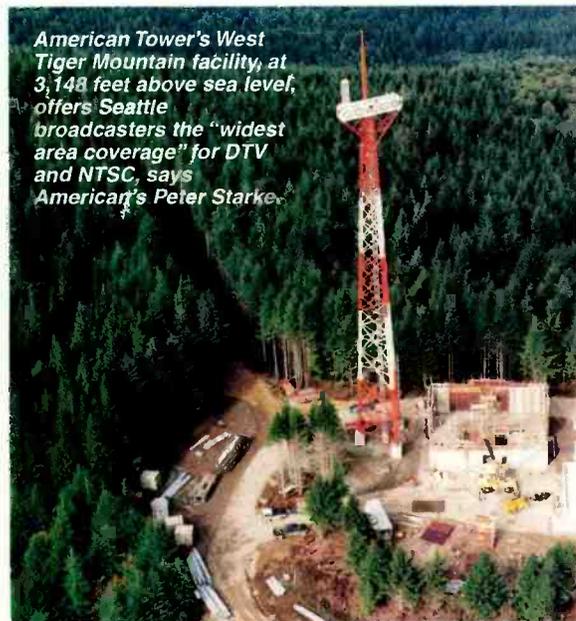
on a nearby existing antenna farm.

Michael Hort, chief engineer at WB affiliate WPHL-TV Philadelphia, also prefers the antenna-farm location. "[The proposed Philcom site] is only 66 feet away from our current tower, so all we have to do is run our waveguide from our main transmitter building to the new tower and house our DTV transmitter in the main building we have there," he says.

But American's Starke thinks the new site is a better solution. "We've come up with a very safe site," says Starke. "It's a site where it's basically an open field; there are no buildings, no public [near] the site. From a construction standpoint [the proposed Philcom site] is not a very safe site." He notes that Philcom's tower would require guy wires to be run across a road.

Philcom President Leonard Stevens counters that most of the towers in the Roxborough antenna farm already run guy wires over the road and that it is not a safety hazard. "It's a red herring," he says "When they don't have a defensible position for their own land and they have no place else to go, they begin to cast aspersions on us."

Philcom's proposed tower is 1,281 feet and can handle six or seven digital stations



American Tower's West Tiger Mountain facility, at 3,148 feet above sea level, offers Seattle broadcasters the "widest area coverage" for DTV and NTSC, says American's Peter Starke.

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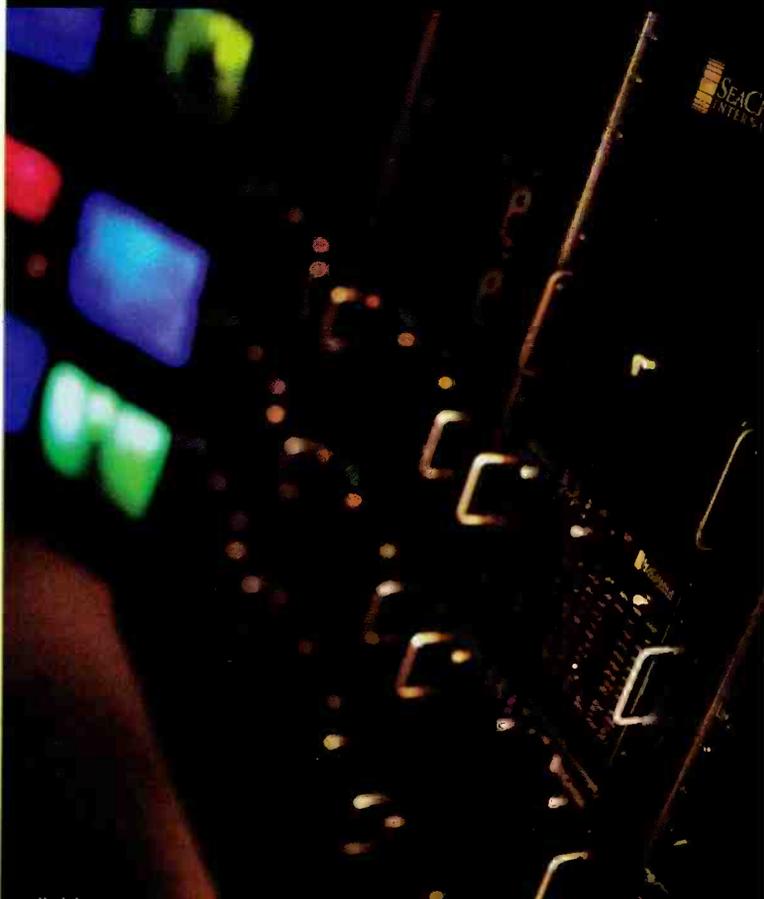
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as well as additional NTSC channels. "We are unopposed," Stevens says. "[American Tower is] up to their neck both politically and from the civic groups in the area."

Meanwhile, WPHL-TV's Hort is left waiting as his May 2000 DTV target date fast approaches. "If this goes through in a month or two we might make that," he says. "We have an auxiliary antenna on the Banks [Philcom] Tower; we can take that down and put our DTV antenna there but we don't want to do that."

San Francisco was one of the first markets to experience this new activism back in 1997, when KRON-TV and KPIX-TV announced they would be among the 26 stations to begin broadcasting DTV by November 1998. The signals would come from antennas on the existing broadcast tower on Mount Sutro.

Local residents strongly objected to the changes that would have had to be made to the 25-year-old tower, which stands in a residential area just 250 feet from the nearest home.

Despite the protests, the project went ahead. Three stations are currently broadcasting DTV from the tower and two more set to begin this month. But residents continue to fight DTV with an ongoing lawsuit that could threaten to stop digital transmission from the tower. Both the Twin Peaks Improvement Association (TPIA) and Midtown Terrace Homeowners Association contend that the city "improperly" granted Sutro Tower a building permit. "Everyone wants technology advancement for San Francisco," TPIA President Kathryn Goldman says of the technologically progressive market. "But at what cost?"

TPIA member Christine Linnenbach says residents believe the 12 additional tons of antenna weight necessary for DTV could cause the tower to collapse during an earthquake. She says her group would like to see the tower moved to a nonresidential area, but would be satisfied if Sutro Tower reinforced the tower. A hearing is set for July.

Sutro Tower President Gene Zastro says, "We followed all the steps. I think we're fine."

KCPQ (TV) Seattle, a Fox affiliate and Tribune-owned station, is fighting a battle of its own with the Federal Aviation Administration and may not make its FCC mandated Nov. 1 deadline. The station wants to add 50 feet to its existing 500-foot tower, and the FAA says that will interfere with landing patterns at a nearby airport. With the help of

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consultants, getting FAA approval is "a doable process," says station Chief Engineer Larry Brandt, who has contingency plans, but doesn't want to use them. "I'd like to stick with [the existing plan to get on air Nov. 1] and hope we can make it work," he says.

The ABC affiliate in St. Louis, KDNL-TV, isn't sure it will make the Nov. 1 date either because of another federal agency. The Sinclair station has requested FCC approval to increase its power. KDNL-TV also is hoping to have the final results of a tower study conducted by Stainless, a tower design firm, in the next 30 days in order to meet the Nov. 1 deadline. "It's beginning to get very tight," says Jim Wright, director of operations and engineering.

Chicago stations continue to face roadblocks in trying to secure space on the rooftops of tall buildings.

So far WFLD-TV is the only Chicago station with an installed DTV antenna. The Fox station has a 10-year contract with Sears Tower and is planning to begin broadcasting DTV on May 1. Other stations, including Tribune's WGN-TV and Paxson's WCPX(TV), are still negotiating with both Sears Tower and the John Hancock Building for DTV space.

Chicago broadcasters say they are fed up with exorbitant rent prices for rooftop antenna operations, estimating that it costs about \$20,000 per month for NTSC alone and as much as \$45,000 with a DTV antenna. "They just see it as an opportunity to rape you for every dollar they possibly can," says one engineer who asked to remain unnamed.

Such problems may eventually be moot. A consortium of broadcasters, the Chicago Digital Broadcasters Committee, is planning to build a 2000-foot free-standing tower that could accommodate all of their DTV needs. "Stations at this point are primarily looking for a way to get on the air on an interim basis, the network O&Os to meet the FCC requirements, and the rest of us to remain competitive and remain active in this market," says Mark Drazin, WGN-TV chief engineer and the committee's chairman.

But Steve Budorick, vice president and general manager of Sears Tower, describes the contracts and negotiations for his building as "long-term with significant investments. By no means would I characterize these as interim solutions."

And others doubt whether a joint tower is a viable solution. WCPX-TV chief engineer Al Domesic says, "I think



Fox's WFLD-TV became the first Chicago station to install its DTV antenna atop the Sears Tower on March 7.



[Sears and Hancock] may be able to accommodate broadcasters' needs and the tower idea will fade off into the distance. To move to a different space, build a new facility and move to a new tower—the big guys may be able to do that, but the rest of us just can't afford that."

In New York, CBS' WCBS-TV is currently the only station on air with DTV, broadcasting from the Empire State Building. ABC's WABC-TV has filed for a six-month extension to its May 1 deadline and in its petition to the FCC the station indicated that it probably will need an additional six-month extension. WABC-TV is in negotiations with the Port Authority for a lease agreement, as are other New York broadcasters. According

to Bob Niles, vice president of engineering for ABC Owned Stations, WABC-TV is working with NBC's WNBC-TV, which has also told the FCC it would not meet the May 1 deadline. Fox's WNYW(TV) is completing its antenna installation at the Empire State Building and, according to Vice President of Engineering and Operations Greg Franchuk, is on track to begin broadcasting May 1.

Amid the trouble, there are bright spots. In Houston, DTV tower construction is moving swiftly and smoothly. KPRC-TV has received its zoning approval and Doty Moore, a tower builder, will begin modifications to its existing tower so that the station can be on air by September "We are well on our way," says Chief Engineer Dale Werner. The NBC affiliate has installed a Harris transmitter and is awaiting a Dielectric antenna. Tribune-owned WB affiliate KHTV-TV shares the tower and is planning to begin its DTV broadcasts in the first quarter of 2000.

American Tower is building a 1,974-foot broadcast tower in Houston due for completion in December 1999. It will be able to support up to seven television antennas in addition to auxiliary and LPTV antennas. The initial tenants: Univision's KXLN(TV) and Paramount's KTXH(TV).

Kline Tower is busy constructing DTV towers for Fox O&Os in Los Angeles, Atlanta and St. Louis. "It couldn't have been easier," says Doug Crall, chief engineer at Fox's KTVI St. Louis. KTVI is on schedule to begin broadcasting on Nov. 1. ■

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Web spins with music deals

Launch.com gets legs; Billboard Radio launches; Bowie's on Rolling Stone

By Richard Tedesco

The business of delivering music online is building to a crescendo. With a \$1 million investment from Sony Music, music-content deliverer Launch.com has raised its profile considerably, becoming an anchor tenant on America Online, the prime music provider on MSN and a music distributor on the NBC/CNet Snap portal.

Launch.com offers PC users access to more than 1,000 music videos, along with news, reviews and CD purchasing power. "We cover all genres of music. We cover everything, any sort of content listeners are interested in," says David Goldberg, Launch CEO.

Launch's deal with Sony includes licensing the label's music video library as it attempts to become a broadband service. It recently concluded a trial of a broadband version of its service with MediaOne and is in the middle of another one with @Home. That strategy would eliminate the need to publish the monthly CD-ROM multimedia magazine *Launch* it's been distributing for \$19.95 to 275,000 as an adjunct to its Web service. "Launch is trying to remake itself," says Mark Hardie, senior analyst for Forrester Research.

"The pickup in [online music] activity has to do with the... activity among the major music labels," Hardie says. That includes the downloading trial the Big Five labels—Sony, BMG, Warner Music, EMI, and Universal Music—are about to launch with IBM on Road Runner in San Diego.

In addition:

- Billboard Online has also just introduced Billboard Radio with a Top 100 countdown show on Broadcast.com.

- Tunes.com has brought David Bowie online as a DJ for Rolling Stone Radio as it beefs up distribution through links on RealNetworks' Real-



Launch.com is now accessible from several online locales.

Guide and other sites.

- Several venture capital firms have invested a total of \$31 million in music download site GoodNoise. Among those is Idealab, which joined Sequoia Capital

in an \$11 million investment in music download site MP3.com two months ago. The MP3 (MPEG 1, audio layer 3) technology underlying both sites is a source of controversy since it allows both authorized and unauthorized downloads. The major music labels are moving toward a common standard under the Secure Digital Music Initiative. That includes an effort to produce standardized portable digital music players to supplant Diamond Multimedia's Rio player, which uses the MP3 format to enable music downloads from Web sites.

- CDNow and N2K Music Boulevard, which have been on the leading edge of online music retailing, have consummated a merger that, for the moment, makes them the biggest online force in that enterprise. Their combined \$98.5 million in revenues for 1998 also included sales from a small selection of downloadable tunes for customized CDs.

"The battle is engaged," Mark Hardie says, but believes there is more news pending in the online retailing area. Much of what ensues will be dictated by the major music labels, which have yet to delineate their strategies for what Forrester foresees as an online retailing business approaching \$2 billion by 2002.

ESPN, NHL lace 'em up

ESPN will add fantasy hockey to its online sports lineup

By Richard Tedesco

ESPN Internet Ventures is teaming with NHL Interactive CyberEnterprises (ICE) in a multiyear deal that increases ESPN's professional sports league profile online. Among other things, the deal adds fantasy hockey to ESPN's stable of popular online sports.

ESPN Internet Ventures will develop a co-branded gamecast feature that will enable fans to track games in progress, play fantasy games and stream additional National Hockey League video highlights via ESPN.com. The deal begins this season and runs through 2001-2002.

This is the first online relationship between the NHL and ESPN Internet Ventures, which currently produces sites for the NFL, the NBA and

NASCAR. ESPN.com currently provides real-time graphics and statistical data on NFL and Major League Baseball games in progress.



ESPN.com site will allow fans to track games in progress.

The NHL gamecast will be available on the site starting this season. ESPN will introduce the fantasy game for the NHL playoffs, with the two entities splitting revenues from the subscriptions. ESPN.com draws a large amount of its income from its fantasy leagues in football, baseball and basketball.

"This opens the door to substantial edi-

torial and promotional integration between ESPN.com and NHL.com," says Steve Zales, senior vice president and general manager of ESPN Internet Ventures.

NHL.com, the league's official site, is co-produced by NHL ICE and IBM.

ESPN Internet Ventures is a joint venture of Buena Vista Internet Group and Infoseek. ■

CNNfn to launch new financial search site

By Richard Tedesco

CNNfn plans to launch a full-service Internet financial news and information directory with search capability.

The site, expected to launch within the next two months, is intended to leverage business content from CNN and Time Warner, according to Lou Dobbs, president of CNNfn, who says he expects it to double the 2 billion page views CNNfn.com is projected to draw this year. "No other business site offers this level of advanced functionality," says Dobbs.

The site also offers Time Warner a means to advance its strategy to vertically extend its existing Web properties, according to Richard Bressler, Time Warner chief financial officer. Although Time Warner Chairman Gerald Levin has broached the idea of an Internet pub-

lic offering in recent weeks, Bressler says an IPO of Time Warner "Net properties isn't presently being "actively considered," although it apparently has been in the past. "It's something that has been discussed and considered," says Dobbs of the IPO idea.

CNNfn.com is considered a likely candidate to lead such an offering because it is currently profitable, generating approximately \$25 million in annual revenues. The operation has been profitable for more than a year, according to a CNNfn spokesperson.

Dobbs says he expects the new CNNfn site to contribute "significantly" to earnings within 18-24 months.

The stand-alone site, accessible from CNNfn.com, will use customized software from Intuit and Inktomi's search engine and will offer links to Discover Brokerage and E-Trade. ■

Pilot TV on Web

By Richard Tedesco

Broadcast News Network is streaming online clips of TV pilots that may never be ready for prime time.

New York City-based BNN, which produced the viewer-directed *MTV News Unfiltered*, is currently soliciting contributions for two potential syndication projects on one of its two sites, www.cameraplanet.com. *Creepy Cinema*, comprising homemade horror shorts, and *Handheld Comics*, featuring clips of aspiring stand-up comedy stars, are being pitched to cable networks even

as raw excerpts are accessible online.

Its site www.broadcastnews.com already carries *CitizenCam*, evolving stories suggested by 'Net surfers and executed by BNN's three-person reporting team. "We've always believed that the audience will play a more active role in the storytelling process," says BNN President Steve Rosenbaum.

A clip that won't make it into BNN's upcoming Court TV documentary *Miami Manhunt* is also up on the cameraplanet site.

A BNN series called *Free Speech*, being produced by Studio USA, is headed for broadcast syndication this fall. ■

SITE OF THE WEEK

www.wpri.com



WPRI-TV
East Providence, R.I.
CBS, ch. 12

Site features: Streaming live newscasts daily at 6 a.m., noon, 5, 6 and 11 p.m., and weekend evening newscasts; links to CBS News and other CBS affiliates for news clips as part of CBSNow online network; special reports on local weather

Site launched: April 1995

Site director: Tim Reynolds, WPRI Webmaster

Number of employees: 1

Design: in-house

Streaming technology: RealVideo

Traffic generated: 500,000 page views monthly

Advertising: Banner ads

Revenues: N/A

Highlights: Traffic to PRI's site has jumped by 25% since it started streaming newscasts last month; weather emergencies are always big draws to Rhode Islanders, who flocked to download a hurricane-tracking feature when the state's coast was threatened last year.

—Richard Tedesco

Broadcasting & Cable
CLASSIFIEDS

RADIO

HELP WANTED MANAGEMENT

GSM to lead the charge Creative leader to manage sales team for Sunbelt radio network. Track record to developing strategies for achieving goals a must. We're looking for a motivator, a packager, a conceptual seller, an organized person with passion. Knowledge of Internet marketing a plus in this innovative company. Send resume and letter that speaks to this description to Box 01524 EOE.

HELP WANTED NEWS

The Minnesota News Network and NewsRadio WMNN currently have several opportunities for radio savvy individuals looking to challenge their career in radio. Openings for full-time and part-time positions in reporting and anchoring in news and sports are available. If you have a nose for news or sports and a proven ability for news gathering, interviewing, broadcast writing and producing as well as a good working knowledge of broadcast equipment and computers, please send a tape and resume to attn: Human Resources, The MNN Radio Networks, Inc., 331 Eleventh Street South, Minneapolis, MN 55404-1009. Complete job descriptions may be obtained by faxing your request to MNN Human Resources (612) 321-7202. AA/EEO Employer.

HELP WANTED MANAGEMENT

Produce, host your own radio show, and generate hundreds of qualified Leads 50,000 watt NYC radio station. Call Ken Sperber 212-760-1050.

LEASED PROGRAMMING

Produce, host your own radio show, and generate hundreds of qualified Leads 50,000 watt NYC radio station. Call Ken Sperber 212-760-1050.

SITUATIONS WANTED MANAGEMENT

Experienced, take-charge, "turn-around" GM. All size markets. Solid track record. Great referenced. Prefer West or Midwest. Call Dick (435) 652-2108, e-mail dellott@redrock.net.

TELEVISION

HELP WANTED SALES

WNCT-TV, the CBS affiliate serving the Greenville/New Bern market is seeking a dynamic Local Sales Manager. We are seeking a strong team player who is able to lead the local staff to great success. Ideal candidate had experience in sales development and at least 2 years broadcast sales management. Experience with TV Scan, MS Office and Columbine is helpful. If you are organized, able to handle multiple responsibilities and motivated to WIN send a letter of introduction and resume to: Human Resources, WNCT-TV, 3221 South Evans St., Greenville, NC 27834. EOE M/F. Pre-employment drug test required.

Sales Account Executive: KTRK-TV, the ABC, Inc. owned television station in Houston, Texas, seeks an Account Executive to join our local sales staff. Applicants should have 3-5 years TV sales experience. Position requires the ability to work with advertising agency department, as well as a proven track record in marketing/new business development. Mail or fax resume to: Greg Reinhardt, Sales Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005, Fax: (713) 663-4613. Equal Opportunity Employer M/F/V/D.

National Sales Manager-WCTV, Tallahassee. Ratings and revenue leader in great location. NSM will be a team player possessing selling skills and goal attainment motivation to excel in dynamic and responsible role. Ideal candidate will have Local and National selling experience as an NSM or rep. Excellent compensation, benefits and future with the growing Gray Communications Group stations. Position open now. Cover letter and resume to NSM, WCTV6, P.O. Box 3048, Tallahassee, FL 32315. WCTV is EEOE and drug free. Pre-hire drug screening.

General Sales Manager needed for a CBS affiliate in the Southeast. Candidate must have a take charge attitude, previous television sales management experience with a proven track record in new business development, sales promotions and special events. College degree and rep. experience preferred. Must be organized, possess leadership and people skills and have the ability to train others. Please send resume, references and salary requirements to: Broadcasting & Cable Magazine, Box 01519. No phone calls please. EOE,M/F. Pre-employment drug screening required.

GSM/LSM for Wyoming's most modern television station. Successful applicants must have proven track record, be able to train and motivate AE's, be versed on handling regional and national accounts and want to excel with a growing company in one of the best locales in the USA! A great opportunity for the "AE show has done it all" and is ready to advance. Resume to: Bill Howard, GM KGWC-TV, 2500 CY Avenue, Casper, WY 82604. Fax: (307) 234-2835. No Phone Calls. EOE.

Account Executive - WAVY-TV (NBC) Portsmouth/Norfolk/Virginia Beach/Newport News. Two-four years broadcast sales experience required. Successful candidate should be proficient in Nielsen ratings, TVScan, negotiating and service of key accounts. Proven track record of new business development a must. College degree and experience with local market research a plus. Please send resume to Doug Davis, Local Sales Manager, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. No phone calls please! WVBTV Television is an equal opportunity employer.

Account Executive KNVA 54, the WB affiliate in Austin, TX has an immediate opening for an aggressive highly motivated local account executive. Must be high achiever with outstanding communication and presentation skills. The ability to develop significant new business is a must. Preferred applicants will have 2-3 years TV sales experience and computer proficiency. Familiarity with Bias/Salesline, TVScan, and Marshall Marketing a plus. Send all resumes to: Steve Calkins, LSM, KNVA-54, 908 W. MLK Blvd., Austin, Texas, 78701. No phone calls please! EOE.

HELP WANTED MANAGEMENT

RAYCOM
Media

**GENERAL MANAGER
CLEVELAND MARKET**

Raycom Media, one of the nation's leading broadcasters with over 30 TV stations, is seeking a General Manager for its Cleveland stations, WOIO/WUAB. Candidate must be bottom line oriented with 5+ years experience in 2 or more top 50 markets. Prefer proven track record in news challenges, and high-energy personality to stimulate turn-around thinking/culture. Competitive compensation/benefits, plus lucrative stock package to the right candidate. Send salary requirements and resume to:

RAYCOM MEDIA, INC.
Department: CB
201 Monroe Street
20th Floor
Montgomery, AL 36104
EOE

**Media General
Broadcast Group**

**PRESIDENT and
GENERAL MANAGER**

Tampa's number one news station, WFLA-TV, seeks a dynamic and progressive individual to lead the station into the digital age and its new state-of-the-art facility. Qualified candidate must possess substantial management experience and a proven track record, which demonstrates research-based strategic thinking, a proactive style and an aggressive bottom-line delivery. **Send resume to: VP, Human Resources, Media General Broadcast Group, 100 N. Tampa St. #3150, Tampa, FL 33602.**

EEO Employer M/F.

You can simply fax your classified ad to
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at (212)206-8327.

HELP WANTED TECHNICAL

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website: keystoneint.com

We respond to all Employee & Employer Inquiries
Alan Cornish / Mark Kelly

Satellite Truck Operator/Maintenance Engineer. KATV-TV, Little Rock's #1 station and one of the top rated ABC affiliates in the country, is looking for satellite truck operator/maintenance engineer for our News Department. We need a person with the engineering skills and the news flexibility to travel Arkansas and America in Newstar 7. KATV covers the monumental to the mundane: Presidential Inaugurations and March Madness to county fairs and town festivals. If you love to travel and want to be a part of all types of events/news, this is the job for you. Qualified candidates must have a General Class FCC license, Commercial Driver Qualification Certificate, two years uplink truck experience, ability to troubleshoot to component level and able to operate a switcher and audio board. You will have your own shop and duties include the maintenance of the uplink truck and four microwave vans with assistance from our Engineering Department. Send resume and references to: Bob Steel, News Director, KATV, Little Rock, AR, 72201. No phone calls. KATV-TV is an Allbritton Communications television station and an Equal Opportunity Employer.

Chief Engineer: \$\$Salary Open\$. Fees Paid. Confidential. Openings in Lubbock and West Texas. 3-5 years television experience. Computer skills/knowledge. Familiar with RF signal-Digital technology. Broadcast transmitter-Harris/non-smoker. Excellent benefits! Growth. G. Boren Services, Inc. 6413-University, Lubbock, TX 79413. 806-797-4161-Office, 806-797-2620-Fax, www.goboren.com.

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WMC TV & Radio Chief Engineer. WMC, a Raycom Media Station and Memphis' leading television news station, needs a Chief Engineer. This position has the overall responsibility for television and radio studio operations, technical maintenance, building facilities, eng staff, and information systems. Other responsibilities include departmental operating and capital budget preparation, regulatory compliance, building systems and personnel safety coordination, risk management supervision, information technology planning and new technology implementation. A minimum of ten years of medium market broadcast experience in a News intensive environment. Microwave, television and radio transmitter, building and information systems planning and management knowledge is essential. Broadcast operations and capital budgeting experience is also necessary. A minimum of a two-year technical school is required with a preference for an ASEE or BSEE. Send resume and salary requirements to: Personnel; WMC Stations; 1960 Union; Mphs., TN 38104. An EEO Employer M/F/D.

Technical Director (Vacation Relief): Position requires a working knowledge of television master control operation, including Sony Beta and Flexi Cart, television transmitter remote control systems, and Grass Valley 1600 switchers. Experience at an ABC affiliate master control and/or Columbine MCAS III helpful. Experience as a news technical director on Grass 300 with K-Scope a definite plus. Position requires overnight and weekend shifts. Completion of accredited college or technical school desirable. Professional experience required. Please send resumes only to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

TV Engineering Opportunities. Oklahoma's public television network is seeking Engineers to fill the following positions: *Network Maintenance Engineer:* Engineer to perform maintenance on the VHS transmitter and UHF translators in the Network. Position is based in Oklahoma City. Component level trouble shooting skills required. Ideal candidate will have 2 years transmitter and translator experience and a good working knowledge of satellite systems. Some in-state travel required. *Transmitter Supervisor:* Engineer to perform maintenance on the VHS transmitter at KWET/Channel 12 and the UHF translators in western Oklahoma. Position is based in Cheyenne, Oklahoma. Component level trouble shooting skills required. Ideal candidate will have 2 years transmitter and translator experience and a good working knowledge of satellite systems. Some in-state travel required. *Maintenance Engineer:* Engineer to perform maintenance on studio and field television electronic equipment in the Oklahoma City location. A minimum of 2 years experience in the maintenance of equipment to include cameras, videotape machines, (beta), video and audio switchers, Chyron character generator, monitors, and computer equipment. Transmitter experience helpful but not necessary. Comprehensive benefits package. Send resume to Personnel, OETA, PO Box 14190, Oklahoma City, OK 73113 or call (405) 848-8501 for an application form. EOE.

Experienced TV Engineers- Willing to train and operate a satellite truck. Must love to travel and have a clean driving record. Relocate to Northeast Ohio. Fax Resumes to 330-542-1020.

Non-Linear Editor: WTVR-TV is seeking an experienced Non-Linear Editor to work with our Avid Media Composer. The candidate should possess strong working knowledge of postproduction, non-linear editing, After Effects, and PhotoShop. If you are committed to quality work and looking for a forum to showcase your creativity, send a non-returnable tape and resume to: John Gill, Creative Services Director, WTVR-TV, 3301 W. Broad St., Richmond, VA 23230. WTVR is an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. No phone calls please.

Maintenance Engineer Fox O & O in New York is seeking an exceptional Maintenance Engineer. Candidate should have extensive knowledge of NTCS and DTV transmitters, RF systems, microwave systems, fiber optic system, serial digital video, digital audio, DS3 links, video server technology, non-linear editing system, and automation systems. Experience with digital transmission technologies is a plus. BSEE and SBE certifications is also a plus. Other technical duties as assigned. Min. of 5 yrs. exp. in the installation, operation, and maintenance of professional broadcast equipment. Ability to troubleshoot and repair analog/digital video, audio and graphics equipment to component level, candidate must have a working knowledge of computer system, software installation and programming. Project management, AutoCad and system design skills is a plus. Send resume to: FOX Television Station, Attn: HR DEPT/MAINT-ENG, 205 East 67th Street, NY, NY 10021. FOX is an Equal Opportunity Employer.

Chief Engineer Progressive group owned station in the Southeast is in search of Engineer/Operations Manager to join team of professionals. We are looking for a "can-do" person who is at home in a fast paced news oriented atmosphere. The ideal candidate will have at least three years experience in broadcasting as a technical manager, SBE certified and will possess an FCC General Class license. Demonstrable competence in personnel, budgeting, strategic planning and performance standards are essential along with a solid understanding of computer, studio and RF transmission systems. Send resume to: WYFF-TV, Human Resources Manager, P.O. Box 788, Greenville, SC 29602. EOE.

Chief Engineer- WAND-TV the ABC in Decatur, Illinois has an opening for a Chief Engineer. Job functions include: inspect, direct and/or perform testing, maintenance and repair of studio and remote broadcasting equipment. Establish, enforce and follow procedures for operation and maintenance of studio, remote control and microwave transmission equipment. Maintain FCC compliance for the facility. Prepare and maintain annual engineering operational expense budgets and capital project budgets. The successful candidate will also have the following: FCC Radiotelephone General Class and/or SBE Certification preferred. Strong RF background. Experience with digital video systems and DTV integration a plus. Demonstrated ability to handle multiple tasks, supervise staff, delegate and/or perform specific assignments and work under pressure. Minimum 5 years of television broadcast engineering experience and a Bachelor's Degree in a related field or equivalent combination of education and experience. Send resume and Cover Letter to WAND-TV, Attn: President/General Manager, 904 Southside Drive, Decatur, IL 62521. EOE.

Broadcast System Engineer: The brand new Phillips Arena is searching for an experienced EIC for its in-house production department. Responsible for service and maintenance of digital video production control room which includes all video production equipment, LED video screens, matrix boards, video walls, audio board, specialty lighting, CCTV and in-house audio systems. Qualified applicant will have a minimum five years experience in operation, service and maintenance of video production/playback equipment, large screen video boards (CRT or LED), matrix displays, video walls, and CCTV systems. Experience operating in digital/component world as well as analog environment with the ability to integrate these systems required. Apply to: HR Manager, Turner Arena Operations, North Tower 10th floor, One CNN Center, Atlanta, GA 30303.

HELP WANTED NEWS

Topical News Promotion Writer/Producer: You provide the killer copy - we'll provide the slice of paradise. The NBC O&O in San Diego is looking for another winner. We have the number one News at 11 - and, we plan to keep it that way. If you're a top-notch, seasoned Promo Writer/Producer (2 years minimum experience promoting News), know how to turn our compelling primetime news topicals (NOT Image or Series promotion), work well under pressure and have extensive experience editing on Avid, send beta tape, salary requirements and resume to: Ronn Kilby, Manager, Advertising & Promotion, NBC 7/39, P.O. Box 919739, San Diego, CA 92171-9739. EOE. No phone calls please.

Television News Photographer. Immediate opening. Ideal candidate must be a visual storyteller. Live ENG experience a plus. Send videotape, resume, and references to: Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Ft. Wayne, IN 46808. (EOE-M/F)

Television News Reporter: Immediate opening. Ideal candidate must have strong writing skills and have live reporting experience. Send videotape, resume, and references to: Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Ft. Wayne, IN 46808. (EOE-M/F)

TV News: News * Sports * Weather Anchor/Reporter, Newscast Producer, Assignment Editor, Producer/Director, Reporter/Photographers, Photographer/Editors. Northwest FOX is starting NEWS AT TEN. We're building a high energy team looking for the challenge of bringing an exciting non-traditional newscast to Spokane this summer. If you believe you have the "right stuff", tell us why by sending the appropriate materials to Rick Andrycha, KAYU-TV, P.O. Box 30028, Spokane, WA 99223; Fax: 509-448-3815. EOE. Women and minorities encouraged to apply.

Sports Director/Reporter. Host/Anchor sports segments of daily newscast for cable TV station. Play-by-play announcing for games. Shoot, edit video, and write stories for daily newscast and related programs. College degree in broadcast journalism or related field. Resume, letter of application, and 3/4" or 1/2" demo tape to: General Manager, PrestigeVision 3, 265 Clifton Blvd., Westminster, MD. 21157. EOE.

Sports Producer/Reporter. KATV-TV, Little Rock's #1 station and one of the top ABC affiliates in the country, is looking for a producer/reporter for our Sports Department. We're looking for the 4th member of our award winning sports staff. We need a multi-talented person to assist in the organization of our daily sportscasts and fill in as reporter/anchor or photographer/editor as needed. Qualified candidates must have strong writing skills, on-line control room producing skills, live reporting experience and photography/editing skills. Bachelor's degree or equivalent and a minimum of one year broadcast television experience required. Send resume, references and non-returnable tape to: Bob Steel, News Director, KATV, Little Rock, AR 72201. No phone calls. KATV-TV is an Allbritton Communications television station and an Equal Opportunity Employer.

Reporter/Anchor. Individual will be responsible for covering news events, generating story ideas, research for accuracy, writing stories, and anchoring for leading Spanish language TV station. 3-5 years experience in medium to major market television station. Must be willing to work on a flexible schedule. Ability to read, write and speak proficiently in Spanish. Send resume: Univision HR, 2323 Bryan St., Ste. #1900, Dallas, TX 75201. EOE.

Producer: KSNF-TV is looking for a News Producer to supervise the production of our 6:00 and 10:00 newscasts. The successful candidate must have excellent writing, editing, organization and communication skills. A four year degree and one year experience is preferred. Send resume, tape, and news philosophy to Rick Iler, News Director, P.O. Box 1393, Joplin, MO 64802.

Photographer/Editor. Individual will be responsible for shooting and editing news stories for leading Spanish language TV station. 2-5 years experience in medium to major market television station. Must be willing to work on a flexible schedule. Familiar with BetaSP and Newscutter. Send resume: HR, 2323 Bryan St., Ste. 1900, Dallas, TX 75201. EOE.

News Videographer. Full time position for experienced videographer. Shoot news packages, edit, operate live truck and associated equipment. Will do live shots for early morning show. No beginners. Related degree and 1-2 years experience preferred. Must be personable and able to work without close supervision. Send resume and non-returnable 1/2" VHS to: Dan Steele, WPSD-TV, P.O. Box 1197, Padugah, KY 42002-1197. No phone calls. M/F, EOE, ADA.

News Photographer: Join area's top news team. Requires solid news judgement plus videography and editing skills. Must have at least one year of TV news experience. Send resume and tape to Chief Photographer, WTVG, P.O. Box 1150, Chattanooga, TN 37401. *Equal Opportunity Employer.*

News Odyssey, an Interfaith news magazine needs a reporter/producer. We're looking for a top-notch journalist to report stories from across the country and around the world. All of our stories share a connection with faith or spirituality and are seen each week on Odyssey: A Hallmark-Henson Network. If you love to find, write, and report your own stories, we'd like to consider you for our team. Resume and reel to: Personnel, P.O. Box 320, TV, 37202.

News Director. Opportunity for a take charge leader to guide newsroom with multiple daily newscasts. This is a hands-on job. Candidate should possess strong personal skills, solid writing, producing, personnel management and leadership skills. Anchoring experience a plus. Must be able to recruit, train and motivate a competitive staff. Strong journalism background needed and ability to work with other managers as a team. Drug screen required. Please send cover letter, tape and resume to NBC 25, Dept. W, 13 East Washington Street, Hagerstown, MD 21740. Quorum Broadcasting is an Equal Opportunity Employer.

NBC-9, KRBC, Abilene, Texas has an immediate opening for a Main Anchor, 6 and 10 Monday through Friday. NBC-9 is part of the fast growing Sunrise Television group. NBC-9 is committed to news with a recent multi-million dollar capital investment. Rush your resume on Beta or VHS to: NBC-9, Attn: Personnel/News Director, 4510 S. 14th, Abilene, TX 79605. NBC-9 is an Equal Opportunity Employer.

Morning Producer: KSNF-TV is looking for a Producer to supervise the production of our morning programming in Joplin Missouri. The successful candidate must have excellent writing, editing, organization and communication skills. Creativity a must. A four-year degree and one year experience is required. Send resume, tape, and news philosophy to Rick Iler, News Director, P.O. Box 1393, Joplin, MO 64802.

Executive Producer/6PM Producer WATE-TV6, Knoxville's ABC affiliate is accepting applications for the position of Executive Producer/6PM Producer. As Executive Producer, the successful candidate will coordinate the look and style of our news broadcasts and assist in the management of operations. As 6PM Producer, the successful candidate will be line producer for our 6PM weekday newscasts. Producing experience, excellent writing skills, and solid news judgement are required for this position. Please send resume your resume, tape, and references to: WATE-TV6, Attn: Personnel P.O. Box 2345, Knoxville, TN 37901. No phone calls please. WATE-TV6/Young Broadcasting of Knoxville, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Co-Anchor/Reporter. Small market ABC affiliate seeks mature person to become long-term Co-Anchor for 6PM and 10PM weekly newscasts. Minimum five years experience required. Good benefits and strong support staff. Must be someone who will commit to this market and help the station grow. Send tape and resume to Bob Madison, KLAX-TV, 1811 England Drive, Alexandria, LA 71303. EOE.

HELP WANTED PROMOTION

Promotion Manager. Pappas Telecasting needs an energetic promotion manager for its Nebraska Television Network stations. The network consists of two news oriented ABC affiliates and two growing FOX stations (LMA) in the Lincoln/Kearney/Hastings (101) market. Our ideal candidate's organizational, leadership and creative skills will probably be more evident than experience would indicate. This is an excellent opportunity in an expanding, promotion conscious station group, in a very pleasant work situation. Please apply to: Stephen Morris, Nebraska Television Market, Box 220, Kearney, Nebraska 68848, (308) 743-2494.

HELP WANTED ADMINISTRATION

ADVERTISING SALES SERVICES COORDINATOR

Leading International television magazine group has an immediate opening for an energetic, organized, self-starter.

Position provides sales support to international sales team. Administrative duties include faxes and correspondence, preparing and distributing media kits and maintaining sales database. Heavy client contact. Handles customer inquiries concerning ad rates and material requirements. Serves as liaison to offices in London and Singapore regarding circulation, production, marketing and trade show arrangements.

Ideal candidate should have excellent communication skills, good follow through, be detail-oriented and thrive in a fast-paced deadline driven environment. Previous experience in sales or publishing a plus. Excellent growth opportunity. Terrific pay and benefits.

Please send resume to:

**Human Resources
Cahners Business Information
245 West 17th Street
NY, NY 10011
Job #BCINTL**

HELP WANTED RESEARCH

WOIO/WUAB (Raycom Media) in Cleveland, Ohio, have an immediate opening for a Research Director to work with a highly motivated and creative sales staff. Candidates must possess thorough knowledge of Nielsen ratings, TVScan, Scarborough research, PowerPoint, CMR and Microsoft Office. The job entails full involvement with the sales department including collecting and analyzing Nielsen research data, preparing written and graphic presentations, developing sales positioning pieces, coordinating with our rep (Telerep). Will also work closely with Programming, News and outside news consultants. This person must be creative, self-motivated, comfortable working under deadlines and with little supervision. Qualified candidate must have 3-5 years experience in broadcasting or related fields. We are an EOE and qualified minorities and females are encouraged to apply. Submit resume and pay requirements to: Tom Humpage, GSM, WOIO/WUAB-TV, 1717 E. 12th St., Cleveland, OH 44114. 216-515-7012.

HELP WANTED OPERATIONS

TV Operations Manager: Looking for someone with the background and interest to manage programming, public service, community affairs, and other operational aspects of a growing WB affiliate. Must be able to coordinate with the sales effort, as well as represent the station in the community. Prefer fluency in Spanish and English. Must be knowledgeable about FCC filing requirements and have experience in station budgeting. EOE, M/F.

You can simply fax
your classified ad to
Broadcasting & Cable
at (212)206-8327.

HELP WANTED MISCELLANEOUS



SINCLAIR COMMUNICATIONS, INC.'s TV stations cover over 25.9% of the U.S. and its top ten radio division operates in 10 separate markets. Sinclair's TV group includes affiliates with all 6 networks. 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.

• Sinclair Communications, Inc. General Managers
Immediate openings for GM's in Baltimore, Pittsburgh, San Antonio and Nashville to work with our Regional Directors managing all aspects of these television stations. Three to five years GM experience and strong sales background preferred. Send resume. BC#296

• Sinclair Radio/Virginia Beach, VA - WWDE-FM/WFOG-FM/WNVZ-FM/ Account Executives
Openings for entry-level salespersons. Outside sales experience a plus. Self-motivated, disciplined team players should send resumes. BC#297

• Sinclair Radio/Virginia Beach, VA - WPTE-FM General Sales Manager
94.9 "the Point" WPTE-FM is the exclusive modern adult contemporary radio station in the Norfolk/Virginia Beach market. Seeking winning sales professional with media/sales experience. Proven track record and demonstrated management skills required. Excellent compensation and benefits package. Please send resume. BC#298

• Baltimore - WBFF/WNUV-TV/FOX-WB Account Executive
Baltimore's Fox affiliate is looking for an aggressive Account Executive to join our top-notch team. Sales experience and/or broadcast experience preferred. Emphasis on new business. Send cover letter and resume. BC#299

• Buffalo - WUTV-TV/FOX Promotion Director
Seeking someone with strong creative sense. Excellent writing skills and technical television background to oversee all aspects of station on-air promotion. Must have college degree and 5-7 years of on-air promotion and ability to motivate others in art of great promotion. You must be familiar with media buying and have a good eye for all aspects of daily on-air, including creative strategy, quality control, writing, editing and scheduling. Ideal candidate would have prior experience signing on a station. Send resume and non-returnable demo. BC#300

• Charleston, SC - WTAT/WMBP-TV/FOX 24-UPN 36 Account Executive
Seeking a competitive sales professional for position of Account Executive. Must be aggressive and highly motivated. Send resume. BC#301

• Charleston, WV - WCHS/WVAH-TV/ABC-FOX Executive News Producer
Duties include management of the daily newscasts, including writing, teasing, graphic look and feel and consistency from broadcast to broadcast. You should currently be a "star" show producer with 3 years experience. College degree. Send resume. BC#302

• Charleston, WV - WCHS/WVAH-TV/ABC-FOX On-Air Technical Director
WCHS-TV is looking for an On-Air Technical Director for local news shows and commercial production. This person must have at least 5 years of on-air newscast experience and should also have a degree in broadcasting (2 or 4-year) or a related field. BC#303

• Cincinnati -WSTR-TV/WB Account Executive
Seeking an enthusiastic, dedicated individual to represent the station to advertising agencies and direct clients. Emphasis on new business development. 1 to 2 years media sales experience preferred. Strong presentation and negotiation skills necessary. Computer literacy and knowledge of ratings/research a plus. Excellent earnings potential, salary and benefits. Mail resumes. BC#304

• Winston-Salem - WXLV/WUPN-TV/ABC-WPX Executive Producer
If you love news, refuse to say "It can't be done", and are the best producer in your shop, we want to hear from you. We need hands-on manager to oversee day to day operations, supervise line producers, and get the best newscasts on the air every day. Three years line producing required. Bachelors degree preferred. Send VHS tape (NO BETAS) of your most recent work. Application deadline is 5/7/99. BC#305

Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street,
NY, NY 10011, Attn: Job #

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HELP WANTED PRODUCTION

Experienced Talk Show Producers Needed

Chicago-based syndicated talk show seeking segment producer. Must have at least 2 years national talk show experience. Booking skills and creativity. Must be highly motivated and a self-starter. Reply to Box 01522.

WGMB FOX 44 TV Baton Rouge is seeking a Promotions Writer/Producer. Need to be creative individual and be highly motivated, energetic and have successful experience at writing, producing, directing, end editing eye-catching Promo's for programs and station events. Avid & beta editing experience required. Rush resume & demo tape to Promotions Director, WGMB Fox 44 TV, 5220 Essen Lane, Suite B, Baton Rouge, LA 70809. EOE.

Special Projects Producer - WVIT, an NBC O & O, is looking for a powerhouse special projects producer with a passion for producing high impact stories. Will supervise and manage simultaneous projects while maintaining good nature and sense of humor. Duties include planning and overseeing all series assignments from conception to air, coordinating feeds and story exchange with other O & O's. Minimum 2 years show producing experience and ability to coordinate and produce special programming, i.e. elections. Resume and references (no calls please) to Liz Grey VP of News, WVIT, 1422 New Britain Avenue, West Hartford, CT 066110. EOE.

So You Like To Direct News but you also like to shoot and edit? Well, have I got the job for you. WRCB is looking for a *Weekend Director/Videographer/Editor* for our production company. The ideal candidate will have at least one year experience directing local newscasts. Experience editing on a Media 100 non linear edit system is preferred. We also shoot on Beta SX and Beta SP formats. If you can direct, shoot and edit, then I'm looking for you! I need a team player who likes both the news and commercial side of the business. Send your resume tape including newscasts and video projects to Doug Loveridge, WRCB-TV, 900 Whitehall Road, Chattanooga, TN 37405. WRCB is an equal opportunity employer.

Producer for GOOD DAY ATLANTA FOX5, O&O in Atlanta, is seeking a Producer for its highly rated morning show. Producer gathers news and information for newscasts; plays active role in deciding newscast content, how stories are produced, and where they will be placed within the newscast. Assigns and supervises writers and associate producers; prepares newscast formats; plans and coordinates the use of graphic elements in the newscast. Discusses story angles and content with news managers and reporters; interacts with the assignment desk and news managers regarding story development and status. Line produces a one-hour segment of GOOD DAY ATLANTA and fills in when necessary to produce any regularly scheduled newscasts. Must have a minimum of 3 years experience producing television newscasts for broadcast on a commercial television station. College degree preferred. Send resume to Human Resources/WAGA-TV, 1551 Briarcliff Rd., Atlanta, GA 30306. No phone calls. EOE.

Coordinating Producer for Good Day Atlanta FOX5, O&O in Atlanta, is seeking a Coordinating Producer for its highly rated morning show. Coordinating Producer supervises the production of GOOD DAY ATLANTA, works with the assignment desk in determining news coverage and live reports and collaborating with show producers on formats. Reads and approves all broadcast copy; assists executive producer in appraising the work performance of program producers and associate producers; develops, and implements and maintains standards of performance in writing, photography, editing, and use of graphics. Directs producers and associate producers in approaches and techniques to be used in writing, covering and presenting news stories. Must have minimum of 3 years experience in producing television newscasts for broadcast on commercial television. College degree preferred. Send resume to Human Resources/WAGA-TV, 1551 Briarcliff Rd., Atlanta, GA 30306. No phone calls. EOE.

Associate Producer FOX5, O&O in Atlanta, is seeking to fill two full-time Associate Producer positions. Associate Producer gathers news and information via news wires, news feeds, telephone and interviews; writes news stories for broadcast under deadline; produceS/ and coordinates interviews, video tape story elements and reporter voice tracks fed from the field via remote truck and/or satellite; produces and coordinates reporter live shots and live talk-back interviews. Must demonstrate skill in writing conversational broadcast copy, incorporating appropriate visual elements under daily deadline pressure. College degree preferred. Send resume to Human Resources/WAGA-TV, 1551 Briarcliff Rd., Atlanta, GA 30306. No phone calls. EOE.

CREATIVE SERVICES

News Graphic Artist (Vacation Relief): WABC-TV, NY seeks highly qualified vacation relief artist. Candidate must have experience with Quantel Paintbox, Photoshop, Illustrator, After Effects and Accom still store. News graphics experience and ability to handle tight deadlines is required. Please send resumes and video tape examples of your work to: Karl Hassenfratz, Art Director, WABC-TV, Art Department, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

CABLE

HELP WANTED TECHNICAL

Chyron operator/automated graphics specialist. Organized self-starter with an eye for good typography needed for growing financial cable network. Responsibilities: Create font pages and transforms on Chyron INFINIT! Perform basic system admin duties for all Chyron cgs in the facility. Develop control room procedures and instruct Chyron operators and producers in their use. Acquire technical knowledge of automated and newsroom computer systems. INFINIT! or MAX! experience a must.

HELP WANTED NEWS

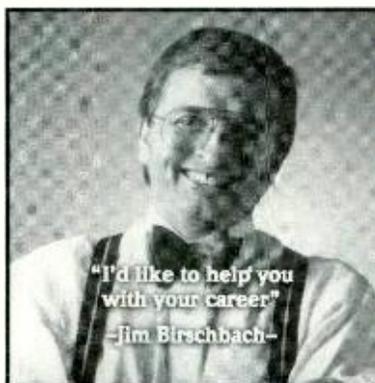


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We're looking for experienced Director's, AD's, AP's, and PA's to work on news shows, talk shows, and specials. Passion and knowledge for golf is a must. Send resumes/tapes to:

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HELP WANTED SALES



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HELP WANTED ALL POSITIONS

CBS Cable, TNN/CMT, currently has an immediate opening for a Research Manager. Qualified candidate must have a minimum of three years experience in media research, including custom research, with a bachelor's degree in Marketing or related field, and prior management experience. Candidates must also possess a thorough knowledge of statistical analysis and methodologies involved in acquiring, manipulating, and presenting data. CBS Cable also has immediate openings for the following positions: *Audio Maintenance Engineer- Computer Systems Support- Audio Editors (3)- Video Editors (3)- Remote Video Maintenance and Operating Engineer- Video Maintenance Engineer- Remote Video Maintenance Engineer.* Interested applicants may contact the toll-free job line at 888-866-0352 for additional information or fax resume and cover letter to 615-457-9655, Attn: BCE. CBS Cable is an Equal Opportunity Employer.

ALLIED FIELDS

HELP WANTED ADMINISTRATION

New York Based Major Entertainment Organization seeks an experienced (minimum 3 years) administrative assistant with strong business affairs/legal background. Knowledge of IBM software (Wordperfect 6.0 and Lotus Organizer) essential. Type 65+ WPM with accuracy. Must be detail-oriented with an excellent phone manner, strong organizational and communication skills. Should be a proactive, self-starter with the ability to prioritize in a fast-paced environment and interact with clients. Knowledge of broadcast news industry a plus. Must have ability to research on the Internet and Lexis/Nexis. Equal Opportunity Employer. Please fax resume and cover letter to 212-556-5603.

HELP WANTED BROADCASTING



TV Reporter/Producer

This part-time position involves researching, writing, and reporting segments for our weekly television series "Healthline" in addition to assisting in the planning and production for both the TV program and a radio program. Specific responsibilities will include identifying program topics, coordinating guest interviews, scheduling video set-ups, interviewing, logging, writing and on-air reporting. The ideal candidate will have demonstrated broadcast journalism skills, preferably as a television feature reporter and have a minimum of two years experience as a reporter. Strong organizational and interpersonal relationship skills essential. Bachelor's degree required. Knowledge of A/V equipment helpful.

Program Coordinator

Dynamic full-time opportunity for an experienced broadcast journalist to join our team! This person will oversee the total production of our weekly cable television and radio show. Responsibilities include reporting and producing stories for the television program, supervision, and providing guidance and leadership. Knowledge of all facets of television and radio production, three years of broadcast journalism experience writing news or feature stories for radio or television, and on-camera and production experience are required. Bachelor's degree in Communications, Journalism or English required, and at least one year of supervisory experience.

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**Concord Hospital
Human Resources
250 Pleasant Street
Concord, NH 03301**



Check out our website: <http://www.crhc.org>

Fax your classified ad to *Broadcasting & Cable.*

(212)206-8327

HELP WANTED MANAGEMENT

Program Director, Washington, DC. The National Telecommunications and Information Administration is recruiting a Director to manage the Public Telecommunications Facilities Program (PTFP). PTFP provides federal assistance to public broadcasting organizations and other public telecommunications entities for facilities projects and digital broadcasting applications. Qualified applicants should have experience in the public broadcasting and public telecommunications industry, an understanding of public policy related to public broadcasting and public telecommunications service, and knowledge and experience in the issues and requirements related to public television's transition to digital broadcasting. Applicants should also have experience in planning and directing program activities. The 1999 Federal salary range for this position is projected at \$80,658-\$104,851. The Department of Commerce does not condone or tolerate discrimination based on race, color, religion, sex national origin, age, physical or mental disability, or sexual orientation. For a copy of Vacancy Announcement #OS-NTIA-09-093-CM, call Paul Jordan at 202-482-5413.

HELP WANTED COMMUNICATIONS

Communications Program Specialist, Washington DC. The National Telecommunications and Information Administration is recruiting an expert from the public telecommunications field. The specialist will work under the Director of the Public Telecommunications Facilities Program (PTFP) to assist in carrying out the program's objectives for planning, development, and use of public broadcasting facilities. PTFP provides federal assistance to public broadcasting organizations and other public telecommunications entities for facilities projects and digital broadcasting applications. Qualified applicants should have an understanding of the planning and operation of public broadcasting facilities, experience working with stakeholders in the public broadcasting community, and knowledge about the public broadcasting infrastructure and technology, including issues and requirements related to public television's transition to digital broadcasting. The Department of Commerce does not condone or tolerate discrimination based on race, color, religion, sex, national origin, age, physical or mental disability, or sexual orientation. The 1999 Federal salary range for this position is projected as \$58,027-\$89,142. For a copy of Vacancy Announcement #OS-NTIA-09-092-CM, call Paul Jordan at 202-482-5413.

HELP WANTED TECHNICAL

Engineer, Ashland University's Dept. of Communication Arts seeks Engineer for immediate hire. The Dept. supports student-centered 3kw FM radio station and television studio cable cast on the Ashland Cable TV system. Responsibilities include installation and maintenance of audio and visual production and editing laboratories, assistance in TV production vehicle maintenance, ability to trouble-shoot and repair component equipment and ability to train faculty, staff and students in new equipment use. The Engineer will assist students on live television production in studio and on location and work with operations manager and faculty on facilities planning. Candidates must have a B.S. degree and S.B.E. certification. Send cover letter, resume and references to Dr. Daniel O'Rourke, Chair, Dept. of Communication Arts, Ashland University, 401 College Ave., Ashland, OH 44805. www.ashland.edu. AA/EOE.

Engineering, University of Miami, Broadcast Maintenance Tech. (Comm. Tech Senior). Experienced repairing broadcast color cameras, 3/4" U-MATIC, HI-8 and SP-BETA VTRS, and camcorders and other studio and field equipment. DOS/Windows and Mac PC maintenance experience. Proven ability trouble-shooting analog, digital and RF circuits a must. Verbal and written proficiency in English required. 2 years technical school and 2 years work experience after graduation. Excellent benefits including tuition remission for self and family. Apply in person with resume Monday-Thursday, 8 am, first-come, first served to University of Miami, Human Resources, 1507 Levante Avenue, Coral Gables. Fax: (305) 284-3648. Equal Opportunity Affirmative Action Employer. www.miami.edu/hraa.

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TV Reporters, Anchors, Producers: NEWSDirections works. Professional, reliable, affordable. Call Tony Windsor (423) 843-0547 or (800) NEWSDIR.

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SERVICES

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April 19-20—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111

April 19-22—*National Association of Broadcasters* annual convention. Las Vegas Convention Center. Contact: (202) 429-5300

May 17-20—39th annual *Broadcast Cable Financial Management Association* conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister (847) 296-0200

June 10-15—*21st Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238

June 13-16—Cable '99, 48th annual *National Cable Television Association* convention and exhibition. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669

Nov. 8—9th annual *Broadcasting and Cable Hall of Fame* reception and program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski (212) 337-7158.

Dec. 14-17—The Western Show conference and exhibition presented by the *California Cable Television Association*. Los Angeles Convention Center. Contact: (510) 428-2225.

Jan. 24-29, 2000—36th annual *National Association of Television Programming Executives* conference and exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

THIS WEEK

April 5-6—SkyFORUM XI, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Carrie Cole, (703) 549-6990.

April 6—T. Howard Foundation fund-raising dinner, presented by the *Satellite Broadcasting and Communications Association*. Pier 60 Restaurant, New York City. Contact: Carrie Cole, (703) 549-6990.

April 6-7—*Kagan Seminars* "Broadband Access '99: The Year of the Modern" seminar. The Park Lane Hotel, New York. Contact: Tim Aikins, (831) 624-1536.

April 9-11—52nd annual *Associated Press Television-Radio Association of California-Nevada* Convention. The Fairmont Hotel, San Jose, Calif. Contact: Rachel Ambrose, (213) 626-1200.

April 9-10—"Newsroom Ethics: Decision-Making for Quality Coverage" workshop. *Radio and Television News Directors Foundation*. CNN Center, Atlanta. Contact: Kathleen Graham, (202) 467-5216.

April 9-10—*Northwest Broadcast News Association/Radio-Television News Directors Association* regional Conference. Holiday Inn Metrodome, Minneapolis. Contact: (605) 357-5660.

April 9-10—*Texas Associated Press Broadcasters* annual convention and awards banquet. Omni Downtown, Austin, Texas. Contact: Diana Heiderger, (972) 991-2100.

April 10—*Television News Center* newscast producer training. Television News Center, Washington. Contact: Herb Brubaker, (301) 340-6160.

APRIL

April 12—*HRTS* "Minorities in Media" Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.

April 12—Gracie Allen Awards *American Women in Radio and Television*. The Hudson Theatre on Broadway, New York City. Contact: Laura Scot, (703) 506-3290.

April 12-17—*MIP TV* International Television Programme Market. Cannes, France. Contact: +33 1 41 99 44 00.

April 13-15—*Kagan Seminars* "Wireless Telecom Summit: The New Generation of Competitors" seminar. The Park Lane Hotel, New York. Contact: Tim Aikins, (831) 624-1536.

April 16—*American Women in Radio and Television* 44th annual GENII Awards. The Beverly Hilton Hotel, Beverly Hills. Contact: Ada Bua/Dan Harary, (323) 962-8203.

April 16-19—44th annual *Broadcast Education Association* convention and exhibition. Las Vegas Convention Center. Contact: (202) 429-5354.

April 17—*Broadcasters Foundation* Charity Golf Tournament. Las Vegas National Golf Course, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.

April 18—*National Association of Broadcasters* broadcast education association career fair. Las Vegas Convention Center, Las Vegas. Contact: Karen Hunter, (202) 429-5498.

April 19-20—*Television Bureau of Advertising* annual marketing conference. McGraw-Hill Conference Center, Las Vegas Convention Center, Las Vegas. Contact: (212) 486-1111.

April 19-22—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 21—*Broadcasters Foundation* American Broadcast Pioneers Breakfast. Las Vegas Convention Center, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.

April 23-25—"Gearing up for the 2000 Elections." *Radio and Television News Directors Foundation*. Radisson Hotel Berkeley Marina, Berkeley, Calif. Contact: Anvi Patel, (202) 467-5215.

April 25-27—First annual *ENTERTECH* Conference, presented by *IDG Conference Management Company*. La Costa Resort & Spa, Carlsbad, Calif. Contact: (877) 223-9753.

April 26—*Broadcasters Foundation* Golden Mike Award. The Plaza Hotel, New York City. Contact: Gordon Hastings, (203) 862-8577.

April 27—*HRTS* Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.

April 27-28—"Executive Development Seminar Mastery Course." *Women in Cable and Telecommunications*. Sylvan Dale Ranch, Loveland, Colo. Contact: Laurie Empen (312) 634-2353.

April 30—*DuMont Television Network* Reunion. The Museum of Broadcast Communications, Chicago Cultural Center. Contact: Chris Boyles, (312) 629-6013.

MAY

May 2-4—*Pennsylvania Association of Broadcasters* annual convention. Adam's Mark Hotel, Philadelphia. Contact: (717) 534-2504.

May 3-6—*Women in Cable and Telecommunications* "National Management Conference." San Francisco Hilton and Towers, San Francisco. Contact: WICT (312) 634-2330.

May 4—*IRTS Foundation* Foundation Awards Luncheon. The Waldorf-Astoria Hotel, New York. Contact: Marilyn Ellis, (212) 867-6650, ext. 306.

May 4-6—*Kagan Seminars* "Cable TV Values and Finance" seminar. The Park Lane Hotel, New York. Contact: Tim Aikins, (831) 624-1536.

May 10-12—6th annual *Denver DBS Summit* Sheraton/Denver Tech Center, Denver, Colo. Contact: (719) 545-1210.

—Compiled by Nolan Marchand
(nMarchand@cahners.com)

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CHANGING HANDS

The week's tabulation of station sales

TVS

KASY-TV Albuquerque/Santa Fe, N.M.

Price: \$25.4 million

Buyer: Acme Television LLC, Santa Ana, Calif. (Jamie Kellner, chairman/chief, WB Network); owns/is buying nine TVs; is selling construction permit for KWBO(TV) Albuquerque/Santa Fe (see item, below)

Seller: Ramar Communications Inc., Lubbock, Texas (Brad Moran, president); owns/is buying three TVs, one AM, one FM and construction permit for KWBO(TV) Albuquerque/Santa Fe (see item, below)

Facilities: Ch. 50, 1,450 kw, ant. 4,153 ft.

Affiliation: UPN

Broker: David Woods

Construction permit for KWBO(TV) Albuquerque/Santa Fe, N.M.

Price: \$100,000

Buyer: Ramar Communications Inc. (see KASY-TV item, above)

Seller: Acme Television LLC (see KASY-TV item, above)

Facilities: Ch. 19, 5,000 kw, ant.

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$25,500,000 ■ 2
 Combos ■ \$5,400,000 ■ 1
 FMs ■ \$63,500,000 ■ 1
 AMs ■ \$11,000,000 ■ 1
 Total ■ \$105,400,000 ■ 5

SO FAR IN 1999

TVs ■ \$500,019,005 ■ 26
 Combos ■ \$507,211,677 ■ 36
 FMs ■ \$407,429,213 ■ 71
 AMs ■ \$75,942,750 ■ 55
 Total ■ \$1,490,602,645 ■ 188

1,128 ft.

Affiliation: Dark

COMBOS

KFLG-AM-FM Bullhead City and KAAA(AM)-KZZZ-FM Kingman, Ariz.

Price: \$5.4 million

Buyer: Mag Mile Media LLC, Chicago

(Chris Divine, principal)

Seller: Regent Communications Inc., Covington, Ky. (Terry S. Jacobs and Bill Stakelin, principals); owns/is buying 11 AMs and 26 FMs

Facilities: KFLG(AM): 1000 khz, 5 kw day; KFLG-FM: 102.7 mhz, 53 kw, ant. 2,408 ft.; KAAA: 1230 khz, 1 kw; KZZZ-FM: 94.7 mhz, 46 kw, ant. 2,492 ft.

Formats: KFLG-AM-FM: Country; KAAA: news/talk; KZZZ-FM: AC

Broker: Star Media Group Inc.

FMS

KLTY(FM) Dallas/Fort Worth

Price: \$63.5 million (for stock)

Buyer: Sunburst Media LP, Dallas (Sunburst Media Corp., general partner [John M. Borders, president]; Media/Communications Partners III LP, limited partner/47.5% owner); is buying KRJT(FM) Dallas and owns/is buying four AMs and 15 FMs.

Media/Communications Partners controls Bloomington Broadcasting Corp., which owns/is buying six AMs and 12 FMs.

Seller: Marcos A. Rodriguez, Irving, Texas; owns KDMM-FM Highland Park, Texas

Facilities: 94.1 mhz, 100 kw, ant. 1,585 ft.

Format: Contemporary Christian rock
Broker: Gammon Media Brokers

AMS

WZHF(AM) and WBZS(AM) Arlington, Va./Washington

Price: \$11 million

Buyer: Mega Communications LLC, Silver Spring, Md. (Alfredo Alonso, manager); owns WKDL(AM) Silver Spring and WINX(AM) Rockville, Md., and WKDV(AM) Manassas, Va./all Washington, and owns/is buying eight AMs and one FM

Seller: John Douglas, San Francisco; owns KBZF(AM) San Francisco

Facilities: WZHF: 1390 khz, 5 kw; WBZS: 730 khz, 5 kw day, 20 w night
Format: WZHF: health and fitness; WBZS: business

—Compiled by Alisa Holmes

CORRECTION

The buyer of KMXX(FM) Rock Springs, Wyo., was listed incorrectly in the March 29 "Changing Hands." The correct buyer is Big Thicket Broadcasting of Wyoming Inc., Rock Springs (Bill Luzmoor, president), which owns KRKK(AM)-KQSW(FM) Rock Springs.

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Making Playboy pay off

When Tony Lynn arrived at Duke University in North Carolina in 1970, the freshman from New York was pretty sure he wanted to be a TV or radio sports broadcaster someday. But Lynn's career track has led him not to play-by-play, but to Playboy.

In 1992, Lynn was charged with expanding the famed bunny brand throughout the world. Since he became president of Playboy Entertainment Group Inc. that year, Playboy TV has become a 24-hour-a-day network, debuted in a number of foreign nations and, most recently, acquired rival adult programmer Spice Networks.

"Playboy had not expanded progressively into international TV and video yet, so I saw that as a clean canvas to work with," Lynn says. "I was not sure that I was going to be here seven years later, but the seven years have been gratifying and productive."

Playboy in L.A. is a long way from Lynn's first job in sales at the local cable company in tiny Elmira, N.Y. He was hired by telephone after promising executives at Teleprompter Cable that he would sell \$75,000 in advertising within one year. Not only did Lynn accomplish that, but he began anchoring Teleprompter's local evening news.

"In the mornings I would sell the advertising that would then play in the news that night. So much for journalistic integrity," he says with a laugh. Lynn was in Elmira for two years, doing most everything, including producing a local bowling show.

College had been more up Lynn's alley. As a freshman, he answered an ad in the school newspaper to be the play-by-play announcer for Duke Broadcasting System's coverage of the men's basketball team, was hired, and kept that job until graduation.

The next ad that he answered, in 1977, turned out to be for a programming position with HBO in Manhattan. Through his various duties at Teleprompter Cable, Lynn had befriended a few HBO executives who helped him get in the door. Lynn was hired as a director of programming and worked in the new cable network's programming services department.

In 1980, Columbia Pictures Corp. hired him to be vice president and general manager of its pay-TV division. Shortly after arriving at the studio's New York City office, Lynn was let in on a little secret.

"I found out that four Hollywood studios—Paramount, Universal, [20th Century]



"I had no apprehension about the company."

Anthony J. Lynn

President, Playboy Entertainment Group Inc./executive vice president, Playboy Enterprises Inc., Beverly Hills, Calif.; b. July 2, 1952, Danville, Va.; B.A., English/communications, Duke University, Durham, N.C., 1974; M.S., television/radio, Syracuse University, N.Y., 1975; anchor/sales associate, Teleprompter Cable, Elmira, N.Y., 1975-77; program director, Home Box Office, New York, 1977-80; vice president, pay TV, Columbia Pictures Corp., New York/Los Angeles, 1980-83; senior vice president, marketing, Columbia Pictures International, New York, 1983-86; president, cable/pay TV and home video, Coca-Cola Telecommunications, Los Angeles, 1986-87; president, international television distribution and worldwide pay television, MGM Communications, Los Angeles, 1987-92; current position since 1992; m. Kathy MacDonald, July 1973; two children: Megan, 19; Jeffrey, 14

Fox and Columbia—had been in negotiations for some time to form their own pay-TV network called Premiere. They were forming it because, ironically, they were dissatisfied with the way those programmers at HBO had been treating them," Lynn says.

His duties became bringing all four studios together on the project and putting together the programming lineup. He moved to Los Angeles, but it turned out to be a short stay: Just a few months after Premiere's 1981 launch, it was shut down by government regulators who declared the four-studio effort an antitrust violation.

With that, Lynn was quickly thrown back into a sales mode. He used his HBO ties to get Columbia Pictures an exclusive output deal with the cable channel.

By signing the first-of-its-kind deal with HBO, Lynn basically sold himself out of his job in Los Angeles. He moved back to New York in 1983 to become senior vice president of marketing for Columbia Pictures International. Despite a lack of theatrical, video and foreign experience, Lynn remained on the international side for four years before returning to L.A. to head the cable and pay-television division of Coca-Cola Telecommunications (the soft-drink company had acquired Columbia Pictures in 1982).

Shortly after moving back to California, Lynn was wooed by MGM executives. He headed over to the movie studio to become the president of international television distribution and worldwide pay TV. From 1987 to '92, Lynn helped get MGM's vast film library distributed internationally.

Playboy executives got wind of Lynn's international background and domestic experience and offered him the job he still holds. "I knew Playboy as a brand that I had grown up with, a brand that was selling 7 million magazines a month and [from] network specials on ABC. So I certainly had no apprehension about the company or the brand, but I wanted to make sure my wife was comfortable with me working there," Lynn says.

Playboy Enterprises Inc. Chairman Christie Hefner sent Lynn a box of videos to help him make up his mind. "My wife and I embarked on watching several hours of Playboy each night, until about the third night when she said, 'It seems perfectly fine,'" Lynn recalls.

The job "continues to be fun and there is still a lot of room for expansion."

—Joe Schlosser

BROADCAST TV

Ray Heacox, executive VP, sales, NBC Stations, New York, joins KNBC-TV Los Angeles as president and general manager.



Hidalgo

Jorge Hidalgo, sports director, Univision Network, Miami, joins Telemundo there as VP, sports.

Jennifer McKillop, VP, marketing and promotions, All Inclusive Media Events, Jacksonville, Fla.,

joins Cumulus Broadcasting, Atlanta, as director, marketing and promotions.



Golden

Patricia Golden, local sales manager, WGN-TV Chicago, joins WMAQ-TV there as VP, sales.

Appointments, WTUZ(TV) Norfolk, Va.: **James Kelley Jr.**, manager, Montgomery Ward, Chicago, joins as sales

account executive; **James Parker Jr.**, marketing consultant, WOWI-FM Norfolk, joins as sales account executive.

Elaine Moy-Gederman, program manager, WJAR(TV) Providence, R.I., named manager, programming and research.

Judy La Greca, director of advertising, NET, Washington, joins WNVC World View TV there as marketing director.

Georgia McElheney, senior account executive, WTGS(TV) Savannah, Ga., named local sales manager.



Smukler

Mark Smukler, director, programming and production, WPSX(TV) University Park, Pa., joins WVIZ-TV Cleveland as director, broadcasting, and station manager.

Appointments, KMTR(TV) Eugene, Ore.: **Cambra Ward**, director, opera-

tions and programming, named station manager; **Mike Chisholm**, senior account executive, named local sales manager.

PROGRAMMING



Cavanagh

Joan Cavanagh, director of international sales, presales and co-productions, Discovery Communications, Bethesda, Md., joins American Public Television, Boston, as VP, business development.

Cheryl McDermott, VP, international business affairs, Saban International Services, Los Angeles, named senior VP, business affairs.

Appointments, Fisher Entertainment, Los Angeles/Seattle: **Alan Winters**, founder and president, Kelly News & Entertainment, Los Angeles, joins as general manager in Los Angeles; **Mark Stendal**, executive producer, *Northwest Afternoon*, KOMO-TV Seattle, joins as director of programming and production in Seattle; **Bob Olson**, consultant, Los Angeles, joins as director, research and strategy in Los Angeles.

Adam Bialow, legal and business affairs consultant, Court TV, CNBC and MSNBC, New York, joins Semaphore Entertainment Group there as business affairs director.

JOURNALISM



O'Connor



Gardner

Irene O'Connor, general assignment reporter, KCNC-TV Denver, joins KWGN(TV) there in same capacity.

Scott Gardner, producer, Vision Design Teleproductions, Pensacola, Fla., joins *Today's Homeowner with*

Danny Lipford, Mobile, Ala., as producer/director.

Frederick "Skip" Valet, assistant news director, WJXT(TV) Jacksonville, Fla., named news director.

RADIO

Melek Demir, director, new business development, ABC Radio International, New York, joins CNNRadio, Atlanta, as director, international business development.

Alan Wilson, production director, WQHT-FM New York, named director of production services for parent company Emmis Communications New York.



Tarpley Gilliam

Tracy Tarpley Gilliam, account executive, KMOX(AM) St. Louis, named national sales manager.

Nina Chow, VP, business systems, Katz Radio Group, New York, named senior VP.

CABLE

Steve Anderson, senior VP, production, ESPN, Bristol, Conn., named executive VP, production and technical operations.



Cullen

Peter Cullen, VP, sales strategy and planning, The Disney Channel, Burbank, Calif., named VP, business development.

Eddie Dalva, VP, programming, acquisitions and co-productions, VH1, New York,

named senior VP.

Robin Touval, prime time production manager, CNBC, Fort Lee, N.J., named director, prime time program operations.

Barry Schulman, VP, programming, A&E Networks, New York, named VP, programming and strategic planning.

Madeline Di Nonno, VP, strategic marketing, Universal Studios Home Video, Universal City, Calif., joins Odyssey cable network, Los Angeles,

as VP, marketing alliances.

Jane Stonnington, national account manager, Western region, The Weather Channel, Los Angeles, joins the Military Channel there as manager, affiliate sales, Pacific and Southwest regions. She will be based in Redondo Beach, Calif.

Appointments, Speedvision & Outdoor Life Network, Stamford, Conn.: **John Zabel**, VP, affiliate sales, Eastern region, named VP, international sales and new business; **Bill Lyons**, director, affiliate sales, Northeast region, named VP, Eastern region.

ADVERTISING/MARKETING/PUBLIC RELATIONS

Appointments, ZDTV, San Francisco: **Matt Timothy**, director of advertising sales, East Coast, named VP. He will continue to be based in New York. **Cathy Brooks**, director, PR, 2Bridge Software, San Francisco, joins as director of talent relations; **Heather Furmidge**, executive producer, consumer programs, NetCenter, Netscape Communications, Mountain View, Calif., joins as executive producer, ZDTV.com.

David Sifford, free-lance consultant, Louisville, Ky., joins WorldLink, Los Angeles, as business development consultant. He will continue to be based in Louisville.

TECHNOLOGY

Jack Parris, interim director and general manager, radio and television stations and VideoServices unit, KUAT Communications Group, Tucson, Ariz., named director and general manager.

Lisa Hankins, Western regional sales manager, Telex Communications, Minneapolis, named sales administration manager.

INTERNET

Tolman Geffs, chief financial officer and VP, marketing, Capital Publishing, New York, joins Internet Broadcasting Systems Inc., Minneapolis, as CEO. He will continue to be based in New York.

Fred Seibert, founder, Frederator Incorporated, Los Angeles, joins MTV Networks, New York, as president, MTV Networks Online.

Jessica Marshall, assistant managing editor, new media, Time Inc., joins TV Guide Online Inc., Tulsa, Okla., as managing editor and interim general manager.

ASSOCIATIONS/FIRMS



Herrick Flack

Rosanna Herrick Flack, senior editor, Broadway Video, New York, has formed Town & Country Creative Inc., a design, direction and editorial service firm for the video production industry. She will

be based in Franklin, N.J.

Tom Connor, senior VP, marketing and creative services, Paramount Pictures, Los Angeles, joins broadcast design firm 3 Ring Circus, Hollywood, as head of marketing and brand strategy.

Donald Furrer, VP, syndications, Charter Financial, New York, named head, U.S. and Canadian vendor business.

ALLIED FIELDS

Gene Cernilli, director, MTV, New York, joins production company Big Picture Communications there in same capacity.

Appointments, TVData Technologies, Glens Falls, N.Y.: **Richard Guay**, market development specialist, named VP, market development; **Cullen O'Brien**, market development specialist, named VP, cable sales.

RETIREMENTS

Michael Fisher, VP and general manager, KTXL(TV) Sacramento, Calif., announced his retirement. He has been at KTXL since 1985.

DEATHS

Robert Eastman, 85, founder of the Robert Eastman Co., the largest radio rep firm in the country, died March 28 after suffering a stroke. In 1973, Eastman sold the company to his employees, but had been actively involved as a consultant for 26 years. Prior to owning the firm, East sold for NBC Radio, was president of ABC Radio and president of Blair Radio reps. He is survived by his wife, Anne, three children and six grandchildren.

Alvin King, 79, former executive director of the Nevada Broadcasters Association, died March 20. King, a World War II veteran, had also been a director of station relations and a regional manager for the NAB convention in Las Vegas. He is survived by his sister, Annabelle Richards.

—Compiled by Mara Reinstein
mreinstein@cahners.com

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Broadcasting & Cable ONLINE

The FCC last week issued long-awaited changes to cable regulations, which were required by the 1996 Telecommunications Act. The FCC said that local authorities may not impose their own technical standards on cable operators. The industry had asked the commission to bar cities and other local regulators from mandating tougher requirements than the FCC, such as stipulating whether a system must use coaxial cable, fiber-optic cable or microwave facilities. Some local governments also tried to dictate whether a system must use digital or analog transmissions. The FCC also said cable operators may offer discounted rates to multiple dwelling residents as long as that rate is available to all of a building's tenants. In one clear trouble spot for the industry, the commissioners said that before cable operators face "effective competition" from telephone companies' multichannel businesses, the phone companies' service areas must "substantially overlap" with the incumbent cable firms. Effective competition

makes cable operators exempt from all rate regulation. (However, as of March 31, only basic-tier service is subject to rate regulation anyway.) Commissioners Harold Furcht-gott-Roth and Michael Powell opposed the new rules because of the "substantial overlap" requirement. The law, they said, requires only that a telephone company begin offering services directly to subscribers for effective competition to exist.

Senate Commerce Committee Chairman John McCain (R-Ariz.) last week said he plans next month to introduce a bill that would allow U.S. companies immediately to begin exporting stronger encryption software and to export even stronger encryption by Jan. 1, 2002.

"This bill protects our national security and law enforcement interests while maintaining the United States' leadership role in information technology," McCain said. Up to this point, McCain has opposed exporting strong encryption, and in the last Congress he introduced,

along with Sen. Bob Kerrey (D-Neb.), a bill that would have required software companies to give a key to the government if they wanted to export encryption technology. Kerrey earlier this month publicly reversed his position, saying "liberalization [of the policy] can actually increase security," according to press reports. Sens. Conrad Burns (R-Mont.), Ron Wyden (D-Ore.) and Patrick Leahy (D-Vt.) co-sponsored the bill.

A majority of TV journalists surveyed by the Pew Research Center worried that financial pressure not only changes the way things are done, but hurts the quality of coverage.

Only four years ago, Pew notes, only 37% of respondents shared that concern. A majority of the more than 500 journalists and media executives polled between late November and early February share in the public's criticism of their profession. A slight majority of respondents also found distinctions blurred between reporting and commentary, while nearly two-thirds of reporters disputed the notion that reports are

increasingly erroneous and sloppy. For all the criticism, the survey showed that journalists "across mediums, markets and generations" value accuracy, sourcing and objectivity.

Many top nationally syndicated shows fell victim to the Academy Awards and the NCAA Men's Basketball Tournament during the week of March 21.

Nearly every weekend series was down or flat, with many hitting season-low ratings because of the special events. *The X-Files* was the top-rated weekend series, despite a 28% drop from the previous week. Off-net runs of *The X-Files* scored a 4.2 rating for the week ending March 21, according to Nielsen Media Research. *ER* followed with a 13% dip to a 3.9 and *Xena: Warrior Princess* followed with a 5% gain to a 3.9. Among the syndicated weekly shows to hit rock bottom were *Baywatch* (off 17% to a 2.9), *Walker, Texas Ranger* (down 16% to a 2.7) and *Highlander: The Raven* (off 30% to a 1.4). *Stargate SG-1* was the top new action hour, improving 3% to a 3.0. In the talk show wars, *Jerry Springer* remained on top with a 7.0 rating, *Oprah Winfrey* gained 5% to a 6.5 and *Montel Williams* was flat at 4.1. *The Rosie O'Donnell Show* was up 5% to a 4.1, *Ricki Lake* was even at a 3.8 and *Sally Jessy Raphael* dropped 3% to a 3.6.

Seventy-eight and counting: That's the number of months that radio revenue has grown, according to the Radio Advertising Bureau. Last month "was as good a month as radio has ever had; maybe even the best

Food net serves up new menu

The Food Network is going mobile. The five-year-old network went to the field to create 11 new series to begin airing June 28. Food Network President Eric Ober said parent company E.W. Scripps doubled the network's program budget from last year to beef up the schedule. The result is the network's biggest rollout, with 1,000 hours of new programming and a first-time foray into the field.

The changes are in part due to Ober's worries about the Food Network's model of studio-produced shows that are seemingly endlessly repeated. Star chef Emeril Lagasse's shows, for example, now appear for more than three hours daily. It was a low-budget model, Ober says, but also one that viewers quickly abandoned. The network charges no license fees to operators and has yet to reach profitability. "What we have to do is get out of the rerun business," Ober says.

New series include *Best Of*, a magazine show featuring the best of different local cuisines, restaurants or food stores, and *Food To the Rescue*, which sends a "SWAT team of cooks" to viewers' homes to help them tackle big projects such as a baby-shower buffet.

ever when today's highly competitive advertising climate is considered," RAB President Gary Fries said in a news release last week. Local sales were up 18% compared with last February, while national revenue rose 15%. The biggest local gains were recorded in the West and Southeast (each 20%); national sales were up the most in the East (23%). National revenue grew just 7% in the Southeast while the Southwest grew slowest in terms of local sales (15%).

Radio syndicator SW Networks, which provides music and entertainment news to more than 1,200 stations, has been sold to digital media company Launch Media Inc. The price of the deal, which was announced on March 25, was not available. However, SW parent Sony Music Entertainment plans to buy \$1 million worth of Launch's equity, a Launch executive said. Santa Barbara, Calif.-based Launch, which is going public, will keep SW Networks as a radio syndicator, though the name may change, a company spokeswoman said. Meanwhile, the idea is for SW and Launch to strengthen each other by sharing news. The deal accompanied an announcement that Sony Music videos eventually will be streamed over the launch.com Web site, which features music news, artist interviews and concert updates. Sony had no comment.

Congress debates cable rate changes

Regulation of cable's upper programming tiers officially ended last week, causing lawmakers and regulators to issue words of warning to the cable industry. "With today's expiration of cable rate regulations, it is important to send a forceful, no-nonsense message to cable operators nationwide: I will be watching you very closely in the months ahead," said House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "Make no mistake, this is not open season on consumers." FCC Chairman William Kennard issued what he called "a cable consumers' bill of rights, designed to let consumers know that even though the FCC's direct role in cable-rate regulation is ending, they still have a number of rights regarding their cable service." Kennard gives consumers eight options for redress from a variety of sources if they are unhappy with their cable operator's prices or service.

Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.), chairman and ranking member of the Senate Antitrust Subcommittee, said they would have liked to see more competition to cable before deregulating the industry, but were encouraged by inroads from phone companies and satellite carriers. "I sometimes wonder whether we made a mistake when we deregulated cable rates before we had real cable competition," Kohl said. "We can't turn back the clock, so the best approach is to make satellite a viable competitor to cable by allowing it to broadcast local signals." DeWine and Kohl last year commissioned a report from the General Accounting Office to study the current state of cable competition. That report is due in July. Meanwhile, the cable industry said it plans to keep a lid on its prices. "Cable companies operate in an increasingly competitive marketplace, and deregulation will not affect the way we price our services," said NCTA President Decker Anstrom, a message that was reflected last week by AT&T Internet & Broadband Services President Leo Hindery.

—Paige Albinak

Closely held Christian broadcaster Salem Communications Corp. reports broadcast cash flow (BCF) grew 25% in 1998 compared with 1997, to \$35.4 million. Earnings before interest, taxes, depreciation and amortization (EBITDA) showed 26.7% growth, to nearly \$28 million, while net broadcasting revenue was up 14.7%, to almost \$77.9 million. Salem owns or operates 45 radio stations and several radio networks. The Camarillo, Calif.-based company also is getting into e-commerce and magazines with January's \$6.2 million purchase of OnePlace and a \$1.9 million deal for CCM Communications.

Bresnan Communications picked up 14,000 subscribers in a Midwest acquisition on Wednesday. Bresnan acquired cable systems in Buffalo, Minn., and 21 surrounding communities that were previously owned by Jones Cable TV Fund 14-A Ltd. Michael Bresnan, executive vice president of Bresnan Communications, said the company plans to upgrade the system to 750-MHz hybrid fiber-coax by the end of 1999. The additional capacity will be used for more channels as well as high-speed Internet access service. The system will be interconnected with other cable systems in central Minnesota.

Plus 8 Video equipment rental firm has added a Tektronix Grass Valley 110-HD high-definition switcher to its inventory and will feature the switcher at its booth at NAB '99. The switcher features selectable 720p or 1080i formats, internal frame stores for video and key, eight primary video inputs and two dedicated key inputs. A separate downstream keyer features linear and luminance options with auto setup capability. The 110-HD uses the same serial interface protocol as the analog Model 110, but for post-production applications the switcher can be controlled by an external edit interface.

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Teletesting* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. *Reg. U.S. Patent Office.



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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

See the pretty sunset

The FCC has finally been relieved of the power to determine the prices cable companies can charge for their own programming services (the rate regs sunset March 31). That price was never usurious, given the value provided (particularly on a per-channel reckoning). And no one was ever required to subscribe to cable service. But that has not stopped lawmakers from treating cable as an entitlement. That may be flattering to the industry, but cable would have gladly traded the compliment for a level economic playing field.

Federal and state governments were not out subsidizing this "quasi-public utility" in its early days, when a debt-heavy industry was living on small margins as it worked to wire the nation. There was a lot of risk, and no government agents were rushing in to guarantee a rate of return. When cable companies began to recoup that investment, they were suddenly bad actors who had to be stopped, although you can thank them for many of those great photo ops of politicians introducing school children to the wonders of the Internet.

Cable's problem was that it was a handy target for an issue—putting more money in voters' hands—that had little political downside. The downside for cable, of course, was that rate regulation gave it less money to invest in new services that would help it be competitive, even as government was working to insure it would face serious competition.

Cable has continued to grow and prosper despite the government-imposed handicap. The industry's value has become increasingly apparent to major media players—just ask Paul Allen. And, if the AT&Ts of the world are any judge, cable may be the big winner in the battle for Internet-access bragging rights.

But before we get too carried away, last week's sunset of upper-tier cable rate regulation came with a stern warning from Washington that, even though cable is technically free

to charge what its service is worth to the consumer, it's not that free. "I will be watching you very closely in the months ahead," said House Telecommunications Subcommittee Chairman Billy Tauzin. Which reminds us that where Washington is concerned, to paraphrase Yogi Berra, "It ain't over even when it's over."

The big rascals

They have been the P.T. Barnums of syndication, these King Brothers: Larger than life showmen/salemen/businessmen who picked good shows and drove hard bargains that wound up making a lot of money for both sides. *Jeopardy* and *Wheel of Fortune* didn't start with the King Brothers, but it took the King Brothers to capitalize on the prime time access rule to turn those shows into the engines of an empire. The Kings were raised on syndication at the knee of their father, Charlie, who sold *The Little Rascals* and sometimes took his own little rascals with him on sales calls where, in homburg hat and a flower in his lapel, he tried to sell stations on the value of syndication. Luck, timing and hard work turned the brothers' education into an advanced business degree. Graduation day came last week when CBS agreed to pony up \$2.5 billion for the company. The combination of Karmazin and Kings is a fascinating, if somewhat intimidating prospect, particularly so for anyone on the other side of a bargaining table. Before this sounds too much like a valedictory, it is not yet clear what the new roles of the Kings will be, or of how Eyemark and King World will fit together. But one thing is clear from last week's news: Syndication has come a long way since the days when the Kings were making \$150 per week and dealing out of their kitchen (brother Robert's, actually). And at a time when the network TV business is going hand-to-mouth, syndication, the once red-headed stepchild, is fetching a King's ransom.

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