Can Herzog play in prime time?

Fisher nets Retlaw for $215 million

Feds OK NABET lockout
Exciting Original Programming
Informative originals, custom-made for the wide range of tastes and interests in women's lives.

Next Door with Katie Brown - A fun, resourceful lifestyle expert for a new generation, providing creative tips for life at home.

New Attitudes - A nightly magazine show offering tips and trends on successful living - fashion, fitness, travel, finance... and more.

Intimate Portraits - Inspiring life stories of exceptional women told in their own words. Featured subjects have included Lauren Bacall, Gloria Steinem, Pamela Harriman, Patti LaBelle and Olivia Newton-John.

The Best of Women's Sports - The energy and excitement of WNBA, Women's National Hockey and Women's Figure Skating.

Lifetime Specials - Unique and unforgettable experiences - The Women's Film Festival, Weddings of a Lifetime and The Great Lifetime Makeover.

Award-winning Original Movies

Women are passionate about Lifetime
Delivery is up 16% in Prime: Women 18-49
Delivery is up 19% in Total Day: Women 18-49


Lifetime Television for Women...
Our Commitment Just Keeps Getting Stronger.
The successful launch of three great original series drew overwhelmingly positive responses from critics and viewers alike:

**Any Day Now** - Starring Annie Potts and Lorraine Toussaint
*Voted #1 New Series - Viewers for Quality Television*

The bonds of friendship run rich and deep. A tender, emotional drama of childhood friends, growing up together in the racially-strained South of the '60's, reunited as adults.

**Oh Baby** - Starring Cynthia Stevenson

Some things just can't wait. Childless and single, a successful thirty-something woman realizes...it's now or never.

**Maggie** - Starring Ann Cusack

Mid-life is a funny thing. Hilarious, in fact. Maggie is a woman whose identity is in deep transition.

*Lifetime consistently offers outstanding original programming that women love:*
Lifetime’s Powerful
Connection To Women...

You know Lifetime is already a clear winner on your line-up. It’s not just another channel, but an exciting, inspiring, home base where women love to be.

Television for Women—something to be truly passionate about.

Now Lifetime has become even more of what women want:

...#1 network among women in perceived value

...a trusted, best-loved favorite

...a great brand name
Fisher nets Retlaw stations Group owner adds 11 TVs to its portfolio for $215 million in cash. / 4

FCC sets the price for digital Broadcasters will have to pay 5% of their gross revenue from digital subscription services and offer space for educational programs. / 5

Ownership under scrutiny The FCC will be presented a revamp of rules that includes counting LMA involvement; industry opposition mounts. / 6

Syndicators get sweeps boost Many shows post record season and all-time highs in the first week of the sweeps. / 19

FCC looks for economical way to measure home reception The traditional method of determining which homes are eligible for imported signals proves to be too expensive. / 22

Ephriam presides over 'Divorce Court' Twentieth Television starts selling the syndicated show to stations other than the Fox O&Os. / 24

Meidel placing 'Night Calls' The former Studios USA executive teams up with Playboy for a syndicated show. / 24

CBS keeping close hold on Infinity spin-off Less than 4% of the radio group is being sold to allow CBS's more profitable radio and outdoor properties to prove themselves separately from the poorer-performing TV and cable holdings. / 29

New Odyssey for Loesch The former Fox executive is back in charge of a cable channel and preparing to woo young and old alike. / 30

Allen puts his money where his mouse is Microsoft co-founder invests in 33% of the computer cable channel ZDTV. / 32

PPV boxing down, movies up The event category takes a hit from Mike Tyson's absence. / 34

TCI lowers flag on high-finance deal Leo Hindery says that the interactive venture is a casualty of the AT&T merger. / 33

Easing the digital path Chairman Kennard says his FCC will help remove obstacles rather than impose standards on the digital TV industry. / 48

For more late-breaking news, see 'In Brief' on pages 72-73

Can he play in prime time? Fox looks to hone its edge by wooing an edgy executive from Comedy Central to be its new president of Fox Entertainment. / 10

TV welcomes the dawn of digital Conference produced by the Broadcasting & Cable Publishing Group features an imposing panel of experts from broadcasting, cable, equipment manufacturing and regulation offering a status report on the new medium. / 42

Digital dawns on equipment vendors Manufacturers display a range of HDTV sets, converters and other consumer gear at the B&C conference. / 50

Pappas picks Panasonic Group owner will launch two Iowa stations with digital control and production gear. / 54

Compag makes multimedia play Computer maker strikes deal with @Home Network; will have DTV-ready PC/TVs available next year. / 56

Changing Hands...57  Editorials...74  In Brief...72  Classifieds...59  Fates & Fortunes...70  Nielsen Ratings...28,32  Closed Circuit...18  Fifth Estater...69  Station Break...26  Datebook...68  Get w/the Program...25  Washington Watch...22
Fisher reels in Retlaw stations

By Steve McClellan

Fisher Acquires 11 TV Stations in $215 Million Cash Deal

Or $215 million cash, Fisher Broadcasting will double the size of its TV portfolio—to more than 5% of U.S. household coverage—with the acquisition of Retlaw Broadcasting, owner of 11 medium- and small-market stations. The deal comes to 12.9 times projected 1999 cash flow.

Fisher, based in Seattle, already owns 25 radio stations (and a construction permit for another), as well as KOMO-TV Seattle and KATU-TV Portland, Ore. The Retlaw acquisition expands Fisher's strategy of concentrating most of its ownership in the Northwest.

The Retlaw stations are owned by the family of Walt Disney and run by veteran broadcaster Ben Tucker, a former chairman of the CBS affiliate board of advisors. Tucker has been asked to join Fisher in a senior position, according to William Krippaehne Jr., president of the Fisher Companies Inc., the publicly traded parent company of the broadcast unit.

Details remain to be worked out as to what Tucker's exact role would be. Warren Spector, Retlaw chief financial officer, also may join Fisher. Patrick Scott will continue to serve as chief executive officer of Fisher Broadcasting. Krippaehne says, "I don't see any significant management changes, if any at all," he adds.

Krippaehne says the company will continue to look for expansion opportunities in broadcasting. The company has acquired all but one of its radio properties in the past five years.

Fisher operates two core businesses—broadcasting and food processing and distribution—each of which accounts for about 45% of the company's revenue (the remaining 10% comes from a real estate operation). But about 90% of earnings and cash flow derive from the broadcasting segment.

For the first nine months of 1998, Fisher Companies revenue totaled $182.5 million. Broadcasting revenue, up about 6% from the first nine months of 1997, accounted for $90.3 million of that. Operating income for the first nine months was $25.2 million, with $21 million attributed to the broadcasting segment.

The Retlaw acquisition, expected to close in second quarter 1999, will add more than $16 million to Fisher's broadcast cash flow in 1999 and about $18 million in 2000. Sources say Retlaw's 1999 net revenue is expected to total $45.5 million.

"It's not often you can find a business that produces those kinds of margins," Krippaehne says. At the same time, Fisher Broadcasting advertising sales have been hampered this year by labor strikes at several key clients, including General Motors, Northwest Airlines and US West. "They had a significant impact on revenue, but they are one-time-only impacts. We have guarded expectations for revenue growth into the next millennium," he adds. As for the fourth quarter, he says, "we're hoping for a robust holiday season."

Fisher has obtained a credit commitment from the Bank of America to finance the cash transaction for Retlaw. Asked about the possibility of a public stock offering, Krippaehne said that was not being considered.

Credit Suisse First Boston was Fisher's financial adviser, while Donaldson, Lufkin & Jenrette advised Retlaw. The deal is subject to FCC approval and Hart-Scott-Rodino antitrust scrutiny.

Other bidders for the Retlaw properties were said to included Gray Communications, Cypress venture fund: Nexstar/Quorum (a joint bid); The Ackerley Group; Benedek Broadcasting; and a group led by Michael Lambert, president of Partner Stations Network.
FCC sets the price for digital
Stations will have to pay 5% of subscription revenue, offer space for educational shows

By Bill McConnell

Following orders from Congress, the FCC last week imposed two new public interest obligations on broadcasters. The new rules force TV stations to pay fees to the government when they offer digital subscription services and require digital broadcast satellite providers to set aside space for educational programming.

But the FCC also took some initiative of its own by proposing to revive minority recruiting rules.

TV broadcasters must pay a 5% fee on their gross revenue from digital subscription services, the FCC ruled at its November meeting. The levy is required by the 1996 Telecommunications Act to prevent broadcasters, who received their digital spectrum at no cost, from gaining an unfair advantage over wireless operators (who obtained their spectrum at auction).

The fees will be imposed on any service that broadcasters offer other than free, over-the-air broadcasts supported by advertising. Among the services envisioned are CD-quality audio signals, data transmission and computer software distribution.

Broadcasters, who had argued for lower fees, voiced disappointment at the ruling. "We believe the lower fee would have provided a greater incentive for broadcasters to provide the kind of services envisioned by Congress," said Dennis Wharton, spokesman for the National Association of Broadcasters. NAB and the Association for Maximum Service Television had pushed for a 2% levy. Public advocacy group Media Access Project, however, wanted a 10% charge.

But FCC Chairman William Kennard called the 5% fee "fair to broadcasters and fair to the public."

In another disappointment to broadcasters, the fee goes into effect next month. The industry had asked that the charge be delayed for at least two years.

The commission also asked for comments on whether public broadcasters should be able to offer subscription services.

The commission also required digital broadcast satellite providers to set aside 4% of their channel capacity for public interest programming.

In a victory for the DBS industry, the FCC said satellite providers will be allowed to choose which public interest programmers they offer. FCC Chairman William Kennard, echoing sentiments of media watchdog groups, argued that an outside group should decide, but he agreed to compromise to get unanimous commission support. "I'm concerned that in allowing them to select programmers they will be less likely to choose diverse programming," he said.

The commission did, however, generally limit a public interest programmer to only one channel. A programmer may occupy more than one channel only if there are no other outstanding requests for public interest carriage. Republican commissioners Harold Furchtgott-Roth and Michael Powell, however, argued that Congress gave the agency authority for that limitation. (Furchtgott-Roth described it as "a blob on the masterpiece.")

Programmers can be required to pay for public interest carriage, but DBS providers are permitted to charge no more than 50% of their costs for carrying the channel. To count toward the public interest obligation, a programmer must offer educational content and be a nonprofit organization. The FCC's decision leaves the door open for joint ventures between nonprofit groups and commercial providers, such as The Discovery Channel. Agency staffers said DBS companies must use their own discretion to decide which content providers qualify.

The FCC also proposed to bring back minority and female recruiting requirements struck down by a federal court in April. Under the revised plan, the FCC no longer would compare a station's or cable firm's employee ranks to the demographics of the local community.

Bodenheimer, Bornstein move up

A former ESPN mail room attendant is now running the most profitable cable network in the world. George W. Bodenheimer, who has been with ESPN since 1981, has been named president; the network's former president, Steven M. Bornstein, is moving up to the newly created position of chairman.

The moves, announced last week, free Bornstein from the day-to-day operations of ESPN, which now includes ESPN2, ESPNEWS, ESPN Classic Sports and a number of other entities. Bornstein, who has been president of ESPN since September 1990, will continue to run ABC Sports and will focus on the network's international opportunities.

Bodenheimer, whose most recent post was executive vice president of sales and marketing, will now add the programming, production, operations and engineering divisions to his watch.

Bodenheimer says he will be putting much of his emphasis in the next year on the company's two newest cable channels, ESPNEWS and ESPN Classic Sports. He added that ESPN executives are "bullish" about the growth potential for both espn.com and the new ESPN: The Magazine.

—Joe Schlosser
LMA threat scares broadcasters

NAB and other groups mount campaign to head off FCC staff proposal that would kill most deals as part of major revamp of the commission's television ownership rules

By Bill McConnell

Industry lobbyists are trying to scuttle an FCC plan that would eliminate most local marketing agreements.

The proposal is expected to be in a sweeping revision of broadcast ownership rules that agency staffers submitted to FCC commissioners Wednesday (Nov. 25).

"We're trying to make clear what a devastating impact this would have on the industry," says Jack Goodman, lobbyist for the National Association of Broadcasters.

LMAs, which allow one station to control another without actually owning it, effectively permit broadcasters to circumvent the ban on owning two stations in one market.

FCC Chairman William Kennard wants the commission to vote on the revisions at the panel's Dec. 17 meeting. As many as seven rules are expected to be altered (B&C, Nov. 16).

The ownership review is required by the 1996 Telecommunications Act, which lifted limits on the number of stations a company can own. Industry officials expected the FCC to follow with more deregulation, but Chairman Kennard insists that the agency must stem the rapid industry consolidation sparked by the act.

"It is important for us to ensure that the broadcast industry remains vital and diversely owned, so we continue to have a robust marketplace of ideas," he said in a recent interview.

As for LMAs, commissioners Susan Ness and Gloria Tristani have been particularly critical, but the staff plan appears to be much more harsh than industry officials expected. FCC staffers have drafted a plan that would count LMAs toward national and local ownership caps, industry sources say. Such a move would force many TV owners to disband agreements to operate other stations if the deals brought them into violation of either the 35% cap on national audience reach or the ban on TV duopolies. Exemptions would be permitted for economically failing stations.

Instead of grandfathering existing LMAs, deals struck before 1995 would have to be disbanded within three years after the rule's enactment, sources say. For deals after 1995, companies would have to disengage within 12 months.

"It's nuts," said Jeffrey Marcus, president of Chancellor Media Corp. "You can't set a policy and let people make business and investment decisions and then change the rules." Chancellor has four LMAs in Austin, Tex.; Grand Rapids, Mich.; Norfolk, Va., and Hartford, Conn.

FCC staffers would not confirm details of the plan, but they say it is too early to know whether current LMAs will be forced to disband. "We have not decided how we will treat existing deals," a source says.

Industry officials also are concerned that another expected proposal would force many owners who have received waivers of the FCC's TV/radio "one-to-a-market" rule to sell some stations. The FCC proposal, industry sources say, would allow TV stations to own up to four radio stations in a market.

Technically, that change would be a liberalization of the current rule. But the agency has issued hundreds of waivers, and industry lobbyists say that many of those owners would be forced to sell some of their properties.

The FCC is expected to carve out some relief for owners who help minorities get into the business, sources say. For instance, a TV owner who has eight radio stations in the same market may be able to keep six radio outlets if two others are sold to a minority buyer.

Radio/TV combinations in the same market would be permitted only under strict conditions. FCC staffers have not settled on the details, but sources say that one proposal in the works would allow waivers only if three conditions are met: the market must have 15 independent TV stations; one station must be failing, and the combination must have an audience-share rank lower than fifth in the market.

Another widely expected change would ease the TV duopoly ban by allowing stations with overlapping grade B signals to have a common owner. That means a station in Washington could pair with one in Richmond, Va., although not with one in Baltimore. But the change would not make up for the LMA rollback, industry lobbyists say.

According to the Association of Local Television Stations, there are 78 in-market LMAs, and nearly all would be forced to disband if the new rules were adopted.

In another change, the commission is expected to alter the way it measures broadcast ownership. The thresholds for counting active and passive investors as owners would be increased from 5% and 10% of voting stock, respectively, to 10% and 20%. Although that would give broadcast owners a break, the FCC also may tighten rules by counting joint and limited partnership interests towards ownership limits.

If the FCC moves to tighten ownership rules, broadcasters will attempt to take their case to Capitol Hill. "The industry will try to hire every lobbyist in town to get Congress to claw up the FCC's backside," one source says.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) already has said that he plans to take up FCC reform next year, and lobbyists say they will ask that ownership rules be included in that review.

"We are encouraging the FCC to relax or eliminate any ownership restrictions that are proving to be a hindrance to competition in the marketplace," says Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "What we don't want the FCC to do is place new restrictions on broadcasters."

But any hope that Congress will take up industry ownership rules is pure fantasy, says Andrew Schwartzman, president of public advocacy group Media Access Project. "Congress has already decided these questions by leaving them in the hands of the FCC," he says. "Broadcasters would be hiring lobbyists for the same things Congress refused to do in 1996."

Paige Albiniak contributed to this story
How often do you get the chance to buy a new talk show that’s already a proven success?
Up 18% Year-to-Year Among Women 25-54!

EMMY-nominated for Outstanding Talk Show and Out
standing Talk Show Host for FOUR consecutive years.

Available Fall 1999.
Fox seeks off-cable hit in Herzog

Network looks to hone its edge with edgy executive behind Comedy Central’s success

By Michael Stroud and Joe Schlosser

When Doug Herzog joined Comedy Central as president in 1995, the cable network’s Politically Incorrect was about to be stolen by ABC, its programming consisted largely of reruns and British imports and it was losing money. Three years later, South Park is one of cable’s biggest hits. The Daily Show is a popular new franchise, and the network is turning a profit.

Apparently that was all Fox needed to see.

In hiring Herzog as the new president of Fox Entertainment, succeeding the resigning Peter Roth, the broadcast network is gambling that his brand of irreverent hit will provide the same boost to an established broadcast network that it has for a start-up cable operation.

Fox has yet to generate a hit comedy or drama this fall to counter duds like Costello and Hollyweird. Herzog’s job is to create a new generation of hits with the Fox attitude. “Doug fits the Fox mold better than anyone else,” declares Fox Entertainment Chairman David Hill. “I don’t see a change in direction. I see a continuation in direction.”

Tellingly, Fox picked a cable guy instead of a broadcaster, a move that would have been almost unthinkable a decade ago. But broadcasters are rethinking their assumptions as they watch cable channels gobble up market share.

Robert Friedman, president of New Line Television, who worked with Herzog for eight years at MTV, thinks the choice makes sense. “At a time when the economies of television are being revisited and networks are looking at year-round development, someone like Doug, who came out of the cable business and has always been doing [that] will bring the kind of thinking that is necessary with some of the kinds of programs the networks are doing.”

Herzog’s appointment comes just weeks after NBC, too, picked a former cable executive—Scott Sassa—to be its new entertainment chief. “We are dealing in a world of increasingly fragmented entertainment choices,” Hill says. “We need to be constantly taking risks. We need to be scared as hell.”

Last week, Fox took its latest risk. After only two years in the post, Peter Roth resigned as entertainment president. Now the 39-year-old Herzog will oversee all of Fox’s development, marketing and promotion. Her-

Roth deprogrammed at Fox

Rumors of Peter Roth’s imminent departure from Fox have been circulating for months. For some, that doesn’t make it any easier to understand.

“I’m puzzled,” says media buyer Paul Schulman. “I’m not saying they picked the wrong guy [to replace him]. But they didn’t have to pick a guy.” In a business known for backbiting, Roth gets generally positive press. Part of it is that he can point to such achievements as the launch of Ally McBeal and King of the Hill and hotly anticipated midseason animated comedies Family Guy and P.J.’s. Another part is that he’s well-liked. “I will miss him greatly,” says Fox Entertainment Chairman David Hill. “He was a dear, dear friend.”

Roth officially resigned last week to return to producing, probably in an ongoing relationship with Fox. But sources familiar with his situation speculate that his decision to leave was at least partly motivated by concern at high levels in Fox with the direction of Fox’s fall season and development slate.

Fox’s fall season got off to a slow start with comedy crashes—Costello flopped and Hollyweird never got off the ground. While Fox still was able to score high ratings on the strength of existing programs, reality shows and events, its new shows were disappointing.

At the same time, Roth’s decision to move King of the Hill from its successful Sunday night slot to Tuesday was seen by some as a mistake. King’s ratings promptly dropped in its new position behind the faltering Costello. Roth has insisted that the move was necessary to establish a programming beachhead on Tuesday night.

Whatever the circumstances of Roth’s departure, he’s in good company. No entertainment president at the network has survived for more than two years since Fox was founded in 1986.
i am not a journalist,
but i have an important story that needs to be told.
The search is on at Comedy Central

The broadcasters keep stealing Comedy Central's biggest stars.

As president of Comedy Central, Doug Herzog has watched two of his most talented staff members migrate from his cable channel to the broadcast networks. Bill Maher took his whole show, Politically Incorrect, to ABC, while The Daily Show host Craig Kilborn left the show to replace Tom Snyder on CBS's late-night talker.

Now that Herzog has been tapped to run Fox Entertainment, it's up to Comedy Central's 50-50 partners—Viacom Inc.'s MTV Networks and Time Warner Inc.'s Home Box Office—to find a replacement. "Seinfeld, that's our first choice," says HBO Chairman Jeff Bewkes.

Candidates who quickly surfaced as subjects of speculation include Van Toffler, MTV's general manager; Larry Divney, Comedy Central's executive vice president of ad sales, and Chris Albrecht, HBO's president of original programming. And insiders say that Eileen Katz, Comedy Central senior vice president of programming, is interested.

It all depends on what Bewkes and MTVN Chairman Tom Freston decide they need. Herzog, a programming executive, was tapped when Comedy Central's programming badly needed a fix. While on track, the network's schedule remains tenuous because the monster success of South Park has not been translated to the other shows on the schedule.

Freston says it isn't as easy as saying he wants to find a programmer, a sales veteran or a seasoned operations executive. "They need a leader," he says. "Fortunately, [Herzog] built that place into something a lot of people would want to work at."

Bewkes and Freston weren't entirely shocked when Herzog came to them three weeks ago to alert them that he was considering the Fox job. Herzog's contract expires at year-end, and Comedy Central has clearly turned around during his term, making him attractive to other networks. But neither Bewkes nor Freston had heard any whispers that Fox was poaching one of their people until Herzog alerted them.

While Bewkes and Freston tried to persuade Herzog to renew, they knew there was little they could do to compete with a chance to run a broadcast network that reaches millions of people, rather than the few hundred thousand who tune in to Comedy Central when South Park isn't on.

"He couldn't pass up an opportunity like this," Freston says. "It wasn't so much about the money, it was about the opportunity."

Herzog got a standing ovation last Wednesday when he was greeted by staffers (a couple of whom were sobbing) at a Wednesday meeting to discuss his departure. Freston and Bewkes told employees that they would consider candidates inside and outside the network and its corporate families but that it would take a while to lock down a replacement.

Despite their support of Herzog's advancement, even allies question whether the move was a smart one. "It's a nice job if you can keep it," says one friend of Herzog's, noting the high turnover of Fox programmers in the past few years.

—John M. Higgins

Herzog will first finish off his contract with Comedy Central (it's up at the end of the year), then move his family from New York to California to start work Jan. 11.

Herzog is the first to admit that he doesn’t have any experience in broadcast television.

Until recently, he says, he was so busy running Comedy Central that he didn't even have that much time to watch it. "David Hill asked me, 'What sort of experience do you have in developing dramas?' " Herzog recalls. "And I said, 'Absolutely none.' I'm going to probably be asking a lot of questions for six months."

While he won't talk in detail about his plans, comedy would be a natural early focus.

Fox has canceled all of its new comedies this season except for its modestly successful That '70s Show and Holding the Baby. Neither of the two has developed the audience of such Fox staples, past and present, as Married...with Children, The Simpsons and King of the Hill. "Fox is generally understood to be the renegade network," says Herzog, who is used to playing that role, particularly since the irreverent and sometimes scatological South Park. "I think there is an expectation when you tune in to Fox that you're going to see something different and distinctive that the other guys wouldn't do."

At Fox, he will be limited by FCC broadcast standards. South Park, he admits, would have to be "slightly altered" to make it onto Fox's schedule. (For his part, David Hill says South Park is "not something I would feel comfortable with," or at least, "not in that format.")

What Fox needs is fresh half-hour hits, renegade or otherwise.

The Simpsons remains strong on Sunday night. But Fox's other animated hit, King of the Hill, has slid in the ratings since Roth decided to move it from Sunday night to Tuesday night in an attempt to establish a programming beachhead there. That '70s Show's ratings haven't matched King of the Hill's scores last year on Sunday night.

By contrast, sitcoms like Seinfeld, Frasier and Friends have played a key role in cementing NBC's prime time dominance in recent years. "The network that has the comedic hits is usually number one," says media buyer Paul Schulman.

Herzog understands that as well as
i am not a cameraman, 
but i need to show you what's happening in my world.
anybody. At MTV/HBO joint venture Comedy Central, he turned the ailing network around with against-the-grain shows like South Park. The Daily Show, Win Ben Stein’s Money, Viva Variety and Upright Citizens Brigade, spicing up the lineup with stunts like last year’s Bring A Supermodel to the Superbowl sweepstakes. The strategy was a key factor in the network’s growth from 35 million subscribers to 55 million over the past three years.

Before joining Comedy Central, Herzog helped to develop some of MTV’s most successful franchises, including MTV Unplugged, The MTV Music Awards and MTV News. “He knows how to break the mold,” says Friedman.

Herzog could get a helping hand from Fox’s additions at midseason, when two of Fox’s most eagerly awaited shows of the year will debut—the animated Family Guy and the Eddie Murphy claymation comedy P.J.’s. Schuman suggests that Fox may end up pairing Family Guy with King of the Hill on Tuesday nights, hoping to create the same one-two punch that made King of the Hill/Simpsons a hit combination on Sunday night. But he can’t afford to neglect dramas.

While Ally McBeal continues to build on last year’s impressive numbers, and Party of Five remains strong, Brimstone has yet to catch fire on Friday night, with ratings hovering just south of those recorded by canceled The Visitor in the same time slot. Canceled drama Hollyweird went through numerous plot revisions and cast changes before Fox threw in the towel. Veteran dramas Beverly Hills, 90210 and Melrose Place, despite respectable ratings, are showing their age.

But much of Fox’s schedule doesn’t appear to need much tinkering. Through the first 21 days of November sweeps (ending Nov. 18), Fox was only a tenth of a rating point behind NBC in adults 18-49. Through the first eight weeks of the season, Fox is tied with ABC for number two in adults 18-49 with a 5.0 rating/14 share, behind NBC’s 5.7/16 share. In households, Fox is fourth, the same spot it held last year. But Fox and the WB are the only two networks to show growth in households over last year.

Strong performances from existing Fox shows like Ally and The Simpsons have contributed to Fox’s strong showing. It also got a big boost from the World Series, which helped Fox win the fifth week of the season, and the television debut of Steven Spielberg’s Lost World, which helped it win week six.

Most significantly, Fox has been scoring with a new lineup of reality shows. Specials like When Good Pets Go Bad and Shocking Moments: Caught on Tape—not to mention those ubiquitous police chases—may annoy some critics, but they are the only shows to seriously challenge NBC on Thursday nights, recently scoring the network’s highest numbers in their time periods since 1992.

Because reality shows are inexpensive to produce and deliver high ratings, Fox needs to be careful that it doesn’t become overly dependent upon them, Herzog warns. “It’s like heroin,” he says. “[Reality programming] works. They may be overdoing it. There is a place for it. It needs to be managed.”

Herzog also sees a possible role for himself in late night, where Fox has tried and failed over the years to make its mark, starting with Joan Rivers more than a decade ago.

Perhaps most important, Herzog understands branding. Faced with dozens of cable competitors, he had to craft distinctive identities for both MTV and Comedy Central.

At Comedy Central, that involved developing catchy blurbs between programs and staging offbeat campaigns like the “Night of the Thousand Bleeps” and the supermodel stunt. Somehow, Herzog has managed to pull off these feats without becoming the kind of arrogant figure his shows like to satirize.

Always informal, Herzog prefers hallway chats to meetings and encourages employees to stop by his office. Announcing his departure last Wednesday to Comedy Central employees, he received a standing ovation and promptly choked up. Moving on was a tough decision that Herzog says he agonized over. Considering that he’s going from a cable start-up to a top broadcast network, he reflects, “it’s hard to fathom that the day has come when I would think hard about leaving.”

—I THINK THERE IS AN EXPECTATION WHEN YOU TUNE IN TO FOX THAT YOU’RE GOING TO SEE SOMETHING DIFFERENT AND DISTINCTIVE THAT THE OTHER GUYS WOULDN’T DO.

—DOUG HERZOG
i am not a reporter,
but i have an opinion that counts.
introducing FREE

the revolutionary new reality show that gives the people of America a voice.

personal. provocative. powerful.

television of the people. by the people. for the people.
SPEECH.

Free SPEECH

available | fall 1999.
‘60 Minutes’ euthanasia airing stirs controversy

By Steve McClellan

ews magazine 60 Minutes was to break new ground last night (Nov. 22) with the airing of a video of the premeditated killing of a terminally ill man with Lou Gehrig’s disease. The confessed killer is Dr. Jack Kevorkian, who told the news magazine that he expects to be arrested in his home state of Michigan on murder charges.

CBS executives stressed last week that the controversial story was being reported in the nonsensational manner that is typical of 60 Minutes. But some affiliates were concerned enough about the controversial nature of the story to hope that CBS would at least pre-feed the broadcast so that individual stations could determine whether it was appropriate for them to air it. However, CBS executives said that 60 Minutes is never pre-fed—and at deadline Friday there were no plans to do so.

“It’s a pretty big step,” said Ben Tucker, president of Retlaw Broadcasting, which has several CBS affiliates. “It’s a big move for anybody, and I hope they send the program early, so we have a chance to screen it and decide whether it belongs on our air.”

Kevorkian approached 60 Minutes about doing the piece, reported by Mike Wallace. It’s the first time Kevorkian has admitted to killing someone, as opposed to merely assisting someone in their own suicide. The dramatic videotape shows him administering lethal drugs to Michigan resident Thomas Youk.

Alan Bell, president of Freedom Communications’ broadcast division, which also has several CBS affiliates, said the euthanasia issue ought to be debated on television, “as long as it’s not done in an exploitative manner.” Bell said he trusts 60 Minutes and executive producer Don Hewitt to handle the issue appropriately.

NEW YORK

Cable’s broadcast-ready players

What cable executives might be next to follow Doug Herzog’s lead and make the jump from cable to broadcast? (See story, page 10.) Industry executives and headhunters identified the following likely targets: TNT President Brad Siegel, MTV President Judy McGrath, Discovery Communications President Greg Moyer, Cartoon Network President Betty Cohen, and A&E General Manager Brooke Bailey Johnson. Bill Simon, managing director of the Global Entertainment Practice at recruiter Korn/Ferry International, wouldn’t name his candidates but said more moves from cable into powerful broadcast network slots will happen. “It shows you the maturity and growth of cable,” Simon said. “These executives are good at differentiating programming, producing shows cheaply and branding their networks, something the broadcast networks haven’t been able to do.”

WASHINGTON

Bonus babies

CBS Corp. President Mel Karmazin got a $3 million bonus and $4.3 million in stock options last year, according to documents filed Nov. 12 with the Securities & Exchange Commission. Under his Dec. 31, 1996–Dec. 31, 2000 employment agreement with CBS, Karmazin’s annual base salary is $925,000, subject to merit increases of up to $1.5 million. Karmazin doubled that to $3 million last year because his responsibilities were expanded to include CBS’s owned TV stations “and due to the performance of the businesses under his management,” the documents say. Meanwhile, CBS Executive Vice President Farid Suleman earned $500,000 and a $1 million bonus; Infinity Radio Group President Daniel Mason earned $815,000 and a $400,000 bonus, and TDJ Worldwide Inc. President William Apfelbaum earned $950,000 and a $1 million bonus (TDJ is CBS’s outdoor advertising segment).

DENVER

Relationship troubles

Executives at Marcus Cable were surprised when new owner Paul G. Allen put Marcus operations under the Charter Communications umbrella in St. Louis. Turns out the Charter folks ran into some surprises of their own in the course of integrating the Marcus operations into Charter. In a recent Dallas newspaper article, Charter Chairman Barry Babcock said Marcus has “serious problems that required serious attention” on the customer-service front and blamed Marcus top brass for bad decisions. Marcus’s third-quarter financial results appear to support Babcock’s criticism: Pro-forma internal customer growth, at 0.2%, was essentially flat, and pro-forma EBITDA margin declined 2.7 percentage points, to 45.2%. In contrast, Charter’s Southeast division internal basic customer growth of 5% and EBITDA margin up 0.2%, to 45.1%.

WASHINGTON

Hill happenings

While the House Judiciary Committee labors over impeachment hearings, the Senate Antitrust Subcommittee is keeping itself busy holding meetings with telecommunications companies, FCC staffers and consumer advocates to examine program access, the AT&T/TCI merger and the Satellite Home Viewer Act. Antitrust Subcommittee Chairman Mike DeWine (R-Ohio) and ranking member Herb Kohl (D-Wisc.) also recently sent a letter to FCC Chairman William Kennard asking him to consider carefully whether to give Liberty Media an exemption from program-access requirements if and when the AT&T/TCI merger is approved.
Syndicators get sweeps boost

Many shows record season- and all-time highs for first week of sweeps

By Joe Schlosser

The ratings for the first full week of November sweeps are in and nationally syndicated shows rose to the occasion in nearly every genre.

All-time highs and season highs were common among talk shows, news magazines and court series for the week ending Nov. 8. Oprah regained her old form, climbing 15% to finish atop all talkers for the first time in seven weeks.

Winfrey’s program scored a season-high 6.9 rating, according to Nielsen Media Research. Jerry Springer rose 3%, to a 6.6 rating, the show’s top rating of the season. Montel Williams came in third, up 14%, to a season-high 4.1 rating. Three of the four new talk shows saw their numbers improve, including The Rosie O’Donnell Show, which jumped 12%, to a 1.8. Forgive or Forget recorded its highest national rating to date, up 13%, to a 1.7. Howie Mandel was up 15%, to a 1.5 rating, while Donny & Marie dropped 7%, to a 1.3.

In the magazine category, Entertainment Tonight flexed its muscles in the nationals, improving 7%, to a season-high 3.5 rating. Second-place Extra was off 3%, to a 3.7 rating, while Inside Edition remained flat at 3.5. Hard Copy, in its new format and mainly daytime, cleared, recorded a season-high 2.6.

Like the Energizer jurist, Judge Judy just keeps on going, leading all new syndicated fare with an all-time high 6.7 rating. Judy was up 5% from the previous week, and her Worldvision counterpart, Judge Joe Brown, also reached an all-time high with a 2.9 rating (up 16%). Judge Mills Lane improved 4%, to a 2.8, and The People’s Court climbed 8%, to the season-high 2.6.

Among syndicated weeklies, The X-Files improved 18%, to a season-high 5.8 rating. Off-net runs of drama ER were up 25%, to a 4.5 rating.

The first-run weeklies didn’t fare as well for the week, with the top three series all showing declines. Mortal Kombat Conquest was off 13%, to a 2.8. Stargate SG-1 dropped 17%, to a 2.4, and The Crow: Stairway to Heaven was down 8%, to a 2.4. Pamela Anderson’s new action hour, V.I.P., is being reprocessed by Nielsen executives.

Hollywood Squares had quite a first week of sweeps, running up its highest weekly numbers of the season with a 4.4 average, up 13%. The late-night duo of Love Connection and Change of Heart also achieved season-best numbers, pulling a 1.8 and 2.0 rating, respectively. Love Connection was up 12%, and Change of Heart improved 6%. Match Game was up 11%, to a 1.0 rating, its season high as well.

Perin has ‘Solutions’ for syndication

MG Perin executives finished taping a pilot in Los Angeles last weekend for a new syndicated strip featuring former American Journal host Charles Perez.

Solutions, which is being sold for daytime slots for fall ’99, is a combination talk and reality program, says Dick Perin, the president of MG Perin. The half-hour show will combine prepackaged reports with talk-show elements: all taped in front of a studio audience. “It’s about people and organizations that are making a difference,” Perin says. “It’s about positive stories, not negative ones, and that is going to make it advertiser-friendly.” For example, Perin says, a show about a suicide hotline would include a video package showing the volunteers at work and highlighting their heroism.

That would be followed by a segment in which some of the people featured in the video took questions from the studio audience. Perin says he has not decided how the strip will be sold and he will poll station executives before deciding whether to make it a pure barter show or cash-plus.

Sources say Perin also is working on a weekly series for syndication in tandem with Bride magazine. The half-hour weekly, Brides, will target women 18-34, sources say. Perin would not comment on the show. —Joe Schlosser
#1

14.

EVERYBODY LOVES RAYMOND

DATELINE 9.2

ALLY McBEAL 11.5

MOND

Wins In

www.americanradiohistory.com
RAYMOND IS HARD HITTING IN NEW YORK.

AY NIGHT FOOTBALL

11.1 October!

COSBY 10.3
FCC looks for economical way to measure home TV reception

Traditional method of determining which homes are eligible for imported signals proves to be too expensive

By Bill McConnell

The FCC needs a little help figuring out which direct broadcast satellite customers are eligible to receive imported network signals.

The agency last week said it is aiming to come up with a model that can predict pockets of households or even individual homes that cannot receive an acceptable network signal. But the commission appears to be at a loss in its effort to find a cost-effective way to measure signal strength to individual homes and has asked for outside solutions. “We don’t have a model, but we want to find out if one is out there,” says Cable Service Bureau Chief Deborah Lathen.

The 1988 Satellite Home Viewer Act permits imported signals whenever a household cannot receive a good signal via antenna. But DBS providers argue that the traditional method of measuring signal strength to a home—making signal readings via a mobile testing vehicle—is too expensive.

Although the commission appears to have no answers, FCC Chairman William Kennard has put the decision on the fast track, because a court injunction is forcing 2 million PrimeTime 24 customers nationwide to lose their CBS and Fox network signals on Feb. 28, 1999. Kennard says he wants to put a new proposal to a vote before that date.

Comments are due Dec. 11.

The commission also has asked for input as to whether it has the authority to use a model to predict TV reception at individual homes or to set a specific signal strength for eligibility to receive 50% of the time qualify for imported signals. DBS providers say that standard should be relaxed to include areas where 95% of households do not get an acceptable signal 95% of the time.

“Our goal is to make sure consumers who can’t get a good signal with a rooftop antenna will get it by satellite,” says Andrew Paul of the Satellite Broadcasting and Communications Association.

Lathen stresses that there is little the FCC can do to help most PrimeTime 24 customers who stand to lose their network signals, because they already receive an acceptable signal. “Under the law we have limited ability to give relief to the majority of people,” she says.

The National Association of Broadcasters vows to fight any change, because local stations would be hurt if more viewers obtain imported network signals. “Our interest is simple: to preserve localism and free, over-the-air television,” says NAB President Eddie Fritts.

NAB says no to must-carry strings

The National Association of Broadcasters has asked the Gore commission not to consider digital must carry as part of its planned report to the White House, due in December. “Viewing must carry ... as a ‘sweetener’ or ‘reward’ to broadcasters for agreeing to air government-approved programs would give cable a powerful argument against new carriage obligations,” wrote Henry Baumann, NAB executive vice president of law and regulatory policy, and Jack Goodman, NAB senior vice president/general counsel. “[I]f the Advisory Committee decides that it should support must-carry status for local digital television signals, it should do so on the basis of the crucial role that cable carriage will play in the transition to digital television, not on the constitutionally suspect ‘linkage’ approach discussed in the draft report.”

The Gore commission plans to tie local broadcasters’ cable carriage to their fulfillment of a mandatory minimum of public interest requirements.

Furchtgott-Roth asks for regulatory clarity

FCC Commissioner Harold Furchtgott-Roth last week lashed out at the FCC’s regulation by “voluntary standard,” which he called one of the commission’s “favorite tools” and a “threat to the rule of law.” Furchtgott-Roth told a Media Institute luncheon in Washington that there was nothing voluntary about adhering to a ratings system or children’s programming requirements if the industry is “staring down the barrel” of indecency fines, cable-rate disputes or other threats. Bargaining to settle those threats is coercion, he said, and “it frightens me.”

He said the commission should either not regulate or regulate by rules that are clear and offered for public comment. He also advised those subject to regulation to resist coercion. “The broad discretion you bargain away with your friends today will be used against you by your foes tomorrow.”
The results are in.

Consumer interest in Lifetime Movie Network is higher than ever - and higher than all our competitors. Even among women and men, LMN ranks #1 over all other ad-supported emerging networks.*

The proof is hard to ignore.

Women want movies more than anything else on television. But not just any movies - they want Lifetime movies. Movies created with women in mind: the stories they love featuring the stars they know.

With LMN, you can effectively reach the female audience - something no other network can deliver. Give women what they want - LMN.

Lifetime movie network

New York: 212.424.7261  Dallas: 972.458.4600  Los Angeles: 310.536.7500

www.lifetimetv.com

Ephriam presides over ‘Divorce Court’

Twentieth will start selling show outside Fox O&Os this week

By Joe Schlosser

All rise for the newest judge in town: Mablean Ephriam.

Twentieth Television executives have selected Ephriam, a longtime family law practitioner and mediator in Los Angeles, to settle all matters on their announced revival of *Divorce Court*.

Ephriam, who has logged more than 20 years as a trial lawyer, is the second female jurist (after Judge Judy Sheindlin) to join the swelling ranks of TV court judges.

Ephriam will preside over real litigants on *Divorce Court* (the former series used actors), which already is cleared on the 22 Fox owned-and-operated stations for a fall 1999 launch.

“We interviewed many, many judges for the position; we got down to a few that we liked, and we put them on tape,” says Rick Jacobson, Twentieth Television’s president. “Mablean was clearly the best, and we were very fortunate to have found her. She is passionate, tough and fun.”

Ephriam has worked in a number of different capacities as a lawyer, including a stint as deputy city attorney for the city of Los Angeles. She also was a mediator for juvenile trials in Los Angeles County. As they would be in a non-TV court, her decisions on *Divorce Court* will be legally binding, Twentieth executives say.

“We’re going to have real litigants, who have an aspect of their divorce that is unresolved and who have agreed to let us dissolve them,” Jacobson says. “The viewer is going to get the whole background on their divorce and why they have come to the show. It’s going to be like eavesdropping on a divorce.”

Jacobson says there is a presentation tape ready to go and that Twentieth Television executives will start this week selling the show to stations outside the 22 Fox station markets.

Meidel placing ‘Night Calls’

Former Studios USA executive teams with Playboy

By Joe Schlosser

Former Studios USA chairman Greg Meidel is getting into the syndication business the old-fashioned way: He’s producing a show himself.

Meidel, who left Studios USA earlier this year and says he is currently interviewing with a number of top Hollywood studios for a new executive post, is co-producing a nightly syndicated series based on Playboy TV’s popular *Night Calls* program. The syndicated series, which will go by the same name, is a co-production with Atla Loma Entertainment, a Playboy TV subsidiary. It is slated for a fall 1999 launch.

Meidel says the show is going to be a PG version of Playboy’s bimonthly pay-per-view series, which attracts more than 150,000 calls an episode and features explicit phone conversations with female exotic dancers and models. Meidel’s syndicated version of *Night Calls* will be toned down “quite a bit” and will feature two actresses (A.J. Johnson and Rainer Grant) working out viewers’ “relationship” questions in front of a live studio audience. The show itself will be produced in Los Angeles and be fed live to the East Coast and tape-delayed in the rest of the country. *Night Calls* is targeted for late fringe.

Meidel says he got the idea to take the four-year-old Playboy TV show into syndication after seeing it six months ago while surfing through the channels pulled in by his new satellite dish.

“I was intrigued by the success of it and knew that from my experience with talk shows that relationship issues are by far the hottest things going right now.”

Biondi out at Universal

A year after Seagram Corp. Chairman Edgar Bronfman took away much of the TV operations under his charge, Universal Studios Chairman Frank Biondi is out in a restructuring of the entertainment unit. Bronfman wants the entire entertainment operation to report directly to him, much as the beverage operation does. Biondi’s resignation wasn’t startling, since Bonfman essentially handed over Universal’s TV production and cable network operations to a new joint venture with Barry Diller. That left Biondi with the movie studio (which has been misfiring this year), a music unit and an international TV syndication unit. Bronfman is beefing up Universal Records by acquiring PolyGram for $10.4 billion. Under the new structure, Seagram will be divided into three areas: beverages, music and movies. Each reporting to Bronfman. Former talent agent and Universal President and COO Ron Meyer will now be the top entertainment executive.

—John M. Higgins

www.americanradiohistory.com
says Meidel, who has helped develop such talk shows as Jerry Springer, Arsenio Hall and Maury Povich during his career. "Viewers are going to call, talk about why they like this guy or that girl and the studio audience and the hosts are going to take it from there."

Meidel and co-executive producer Richard Bencivengo are currently shopping Night Calls to the major Hollywood studios. Meidel says he expects to have a distributor attached to the show in the next week. A pilot already has been taped, and the marketing plans are in place, according to Meidel, who says he will work as a consultant on the show after it is launched next fall. Meidel says Night Calls is not the same show as MTV's current series, Love Lines.

"Love Lines is geared to a much younger audience; we're truly going after the 18-to-34 and 18-to-49 demos," he says. "This is designed to be a half-hour that is compatible with adult sitcoms that air in late night."

Night Calls will also feature a "roving reporter" (Judd Dunning) who will take questions from people on the streets of Los Angeles, New York and other locales.

Alta Loma was created by Playboy TV executives last April in an effort to produce programming for other avenues, such as broadcast and cable television. Bencivengo, who has been with Playboy for eight years on the programming side, was put in charge of the division. Night Calls marks Alta Loma's first effort in syndication and Bencivengo says the Playboy division also has a deal with HBO for an upcoming erotic series. As for Night Calls, Bencivengo acknowledges there will be a definite difference between the adult version and the syndicated one.

"We are taking the most commercial aspects of this show because we realize that it isn't going to be the same show on Playboy TV as we are used to," he says. "We really think the relationship aspect is going to work. We are going to talk about issues in the most acceptable and still the most titillating way that we possibly can."

Walters gets Lewinsky interview

ABC's Barbara Walters has snagged Monica Lewinsky for her first interview about the White House sex scandal. Lewinsky is still legally restricted from talking publicly about much of that case. But ABC says it expects Walters to be able to quiz her at length on all the issues sometime early next year after Congress wraps up its impeachment inquiry and has decided what action, if any, to take against President Clinton. ABC says it is not paying Lewinsky for the interview. The network also says it is not paying her or her family for the rights to any artwork or other enhancements she might supply for the interview (home videos, baby pictures, etc.). But the network did agree to a concession: It will air the interview only in North America and not sell it overseas. It's assumed that Lewinsky will cut one or more separate deals for interviews for foreign consumption. The network frequently sells such in-demand interviews through its international sales arm to foreign broadcasters. But the agreement with Lewinsky to forego those rights is not unprecedented. An ABC News spokesman cited two magazine interviews within the past year for which it gave up those rights: a Diane Sawyer interview with mob hitman Sammy "The Bull" Gravano and an interview with the parents of the McCaughhey septuplets.

Maury on the move

Studios USA's new Maury Povich talk show scored its highest ratings to date in the metered markets during the week of Nov. 13. Maury earned a 3.6 rating/13 share in the Nielsen Media Research metered markets, improving 9% in rating and 18% in share from its premiere week in September.

Personal best for 'Squares'

Hollywood Squares achieved its best overnight ratings of the season to date on Nov. 16, scoring a 6.1 rating/11 share, according to Nielsen Media Research. The show's previous high was on Nov. 10, when it averaged a 5.8/11 in the metered markets. The King World series also posted all-time highs on Nov. 16 in Chicago, San Francisco, Miami and a number of other top markets.

ABC nixes 'Secret'

ABC plans not to order five back-end episodes of Witt-Thomas-Harris drama The Secret Lives of Men, effectively ending the series. It is possible that the network may air remaining shows in the pipeline in December after a hiatus now in effect for the rest of the sweeps, sources say.
PACKERS SACK LOCAL NEWSCAST

Another TV station is rethinking its policy on last-minute schedule changes, this one made to avoid competing with a popular football game. Milwaukee's WTMJ-TV decided to pull a Monday night 10 p.m. news broadcast and substituted Inside Edition so that its average during the November sweeps would not suffer from competition with a highly anticipated Monday night showdown between the Green Bay Packers and Pittsburgh Steelers. The good news for the station is that its newscast was sorely missed. The bad news was that many who missed the show called the station to let it know. Journal Broadcast Group, which owns the NBC affiliate, would not say exactly how many calls it received, but did say that it contacted every person who complained and assured them that in the future, "they can depend on us to be there. We're very grateful to know they feel so strongly about our news product."

News director Jeff Kieman would not comment, but local reports say the news staff was not happy with the decision.

JUST SHOOT ME

A 10-week hidden-camera report from KHRC-TV Houston prompted a law enforcement raid on a health center and pharmacy where steroids and other drugs were being dispensed illegally—sometimes to city police, the station reported. "The investigators" producer Matt Goldberg and photographer Mark Muller responded to an ad for steroids with cameras hidden in their bags. Their subject was Philippe Brayton, who at various times has claimed to be a physician and a physician's assistant, according to sources. "I expected to walk out with a prescription," Goldberg says. "I didn't expect him to offer to shoot me up right there." Goldberg and Muller returned later with reporter Tony Kovaleski, who became involved in an angry confrontation with the subject, who stormed away and demanded that the TV crew exit the premises.

In their reporting, the reporters had called the federal Drug Enforcement Agency for comment, but DEA decided to do more. On the day the story aired, agents raided the center and appropriated its records. Brayton eventually was fired.

A dog's life, continued

Another investigative report, this time from a New Jersey–based station, has brought government action. WWOR-TV New York 1-Team reporter Matthew Schwartz and producer Allison Gilbert, reported on Election Night (B&C, Nov. 2) on the safety of pet travel by air. After putting temperature and humidity sensors in the cage of a traveling dog, they found the animal had been exposed to high levels of heat and humidity and was bleeding when the plane landed. The report also exposed a regulatory enforcement gap between the Transportation and Agriculture departments. After seeing the report, outraged New Jersey Senator Frank Lautenberg wrote the Department of Agriculture, demanding information on the issue and promising action in the next Congress.

BETTER LATE THAN NEVER

Life is not so easy in the Big Easy for Howard Stern. Although the shock jock still has the number-one weekday-morning radio show, The Howard Stern Radio Show on television has not produced hoped-for ratings, and WTEN-TV (Stl, La.), has moved the show to 3 a.m. Sunday mornings. "That's not so late in New Orleans," says vice president and general manager Kathy Sparks. The Stern show, Sparks says, was not doing as well as the shows the station previously ran at 10 p.m. Saturday: America's Dumbest Criminals and Hard Copy. The station expects to do better with a double dose of TV classic All in the Family. Stern will replace Air America at 3 a.m.

Sparks said the moves are based solely on ratings and not on content. Were there any calls complaining about Stern's antics, such as shaving a woman's private area? "We've had very few complaints regarding the show in comparison to the number of calls we got when we moved it."

KANSAS/NEBRASKA AX

Nebraska papers report that KETV-TV Omaha outraged some football fans when the station cut away from its Nov. 14 broadcast of the Nebraska/Kansas State football game for about four minutes—including a Kansas touchdown—for the network's update on the situation in Iraq. The complaints came 30 years almost to the day NBC similarly ticked off football fans on a Sunday in 1968, when it left the final minutes of a New York Jets/Oakland Raiders game so that a TV special, Heidi, could begin on schedule.

GIVE BACK THE GOLD WATCH

WMAQ-TV president and general manager Larry Wert and vice president of news and creative services Phyllis Schwartz have talked longtime Chicago newsmen Russ Ewing out of retirement. Schwartz worked with Ewing at WMAQ-TV and later at WLS-TV. Ewing began his career at WMAQ-TV in 1966 and moved to WLS-TV in 1981. He retired from the station in 1995.

All news is local. Contact Dan Trigoboff at (202) 463-3710, fax (202) 429-0651, or email to d.trig@calmers.com.
From anywhere in the world, just point...click... and your caption project is virtually done. Group W Network Services has developed Global Captions, the most efficient worldwide caption/subtitle management distribution service. Global Captions is accessible 24 hours a day and provides services in many languages. Whether it's one show or your entire program library, Global Captions gives you instant Internet access to send, monitor, edit and receive your caption project.

To schedule a viewing or for more information contact: Topsy McCarty, Director 212-885-6209 or 203-965-6650.

Visit us during the Western Show at Booth# 3232, for an on-site demonstration or visit our Web Site at: www.globalcaptions.com
Tuesday’s conclusion of ‘Mama Flora’s Family’ combined with a strong Sunday lineup helped CBS edge past NBC to win the week.
CBS keeping close hold on Infinity spin-off

By Elizabeth A. Rathbun

A n initial public offering that could raise up to $3.4 billion for the new Infinity Broadcasting Corp. may not contribute anything to the new company's coffers, according to documents filed with the Securities and Exchange Commission. Rather, the proceeds from the sale would go to prepay a $2.5 billion promissory note floated to Infinity parent CBS Corp. in September.

CBS needed the money for "general corporate purposes," according to the documents, filed Nov. 12. Infinity is pricing its IPO shares at $19-$22 each. At the mid-range of $20.50 per share, Infinity expects to raise $2.7 billion, making it "possible that none of the amounts raised in the offerings will be available for use in the company's business," the documents say. If there are any leftovers from the IPO, they also would be used for Infinity's general corporate purposes, including repayment of debt and possible acquisitions.

Less than 4% of Infinity is being sold to allow CBS's more profitable radio and outdoor properties to prove themselves separately from its poorer-performing TV and cable holdings. CBS, however, will control 96.3% of the voting power of the new Infinity, and CBS President/Chief Operating Officer/Chief Executive Mel Karmazin (the CEO title as of Jan. 1, 1999), will remain Infinity's chairman, president and CEO.

With Karmazin and other Infinity executives technically employed by CBS, "in many instances" their efforts will be unrelated to Infinity. In fact, their efforts for CBS "may be adverse to the interests of [Infinity]," the documents say.

"[Infinity] and CBS will to some extent be competing with each other when offering their products and services to potential customers who often are deciding how much of their advertising budgets to allocate to television, radio, outdoor or other media," the documents say. While joint marketing is encouraged, "there exist numerous actual and potential conflicts of interest between them."

The documents disclose ways that Infinity, which was purchased in December 1996 by then-Westinghouse Electric Corp., and CBS are so close as to be practically indistinguishable.

CBS will continue to get free advertising time from Infinity, while Infinity will promote its programming on CBS TV stations "at favorable rates or without charge ... in a manner substantially consistent with past practice," the documents say. Infinity can even use the CBS "eye" logo with the "CBS Radio Network" name. Such exchanges do not materially affect CBS's bottom line, the documents say.

Because "relationships between CBS and the company will not always be on arm's-length terms." Infinity may have to do business with CBS on terms "less favorable to [Infinity] than those agreements that it could obtain from unaffiliated third parties," the documents disclose.

These close relationships can also make for "substantial benefits," the documents say. Advertisers can be offered "one-stop shopping," while shared marketing helps the company "well-positioned to identify and benefit from the synergies between the company's business and those of CBS."

The documents also highlight some of Infinity's plans for its future. With about 94% of its radio stations in the nation's 50 largest radio markets, the company intends to keep acquiring in those large markets (when allowed to do so under FCC regulation). Infinity also wants to buy more outdoor holdings in the U.S. and internationally, the documents say.

Infinity plans to offer 135 million shares of Class A common stock, which it estimates could attract $19-$22 each. Another 20.2 million shares may be made available to underwriters and international managers. At the low end, that would give Infinity about $2.6 billion; at the high end, some $3.4 billion.

Infinity owns 161 radio stations in 34 markets and lays claim to nine of the nation's 16 top-billing radio stations and control of 11% of total U.S. radio ad spending in 1997. Its outdoor segment, TDI Worldwide Inc., has 1,200 billboards, 67,000 bus displays and about 4,300 telephone kiosks, most of which are in large U.S. metropolitan areas. TDI also has exclusive rights to manage ad space within the London Underground subway system.

CBS will own all of Infinity's Class B stock, each share of which entitles the holder to five votes (compared with one vote for each share of Class A stock). The offering is expected to be made in early or mid-December.

United Stations, One-on-One join forces

The live 24-hour talk network One-on-One Sports is teaming with United Stations Radio Networks for an exclusive sales representation agreement. While one network primarily produces sports talk programming and the other produces various long- and short-form music formats, these seemingly unrelated interests nonetheless "will create sales and sponsorship packages of mutual benefit," says Jim Higgins, United Stations senior vice president. The groups plan to launch some joint promotional campaigns in early 1999. United Stations says it serves more than 2,300 stations with various services. One-on-One Sports says its programs about 400 affiliates, as well as four owned-and-operated outlets in New York, Los Angeles, Chicago and Boston.

Other Dole to keynote RAB

Elizabeth Dole, president of the American Red Cross and a possible presidential candidate in 2000, will keynote the Radio Advertising Bureau's annual convention Feb. 4-7 in Atlanta.
New Odyssey for Loesch

Former Fox executive is back in charge of a cable channel and preparing to woo young and old alike

By Donna Petrozzello

Bucking cable’s niche-audience trend, the new Odyssey Channel intends to debut (in April 1999) a revamped programming lineup that is targeted to families, children and religious viewers. It will bring some impressive credentials to the task, combining two major “family” brands, Hallmark and Henson.

“The best description I can give of the channel is that we hope it will be the first network that takes you back to one TV,” says Margaret Loesch, the former Fox Kids Network guru who has been named as president of Odyssey.

But don’t call it a family channel. Unlike Fox and Paxson, which have pitched their networks as family fare, Odyssey is steering clear of that description. “The term ‘family’ is so misunderstood,” Loesch says. “Based on our research, it represents shows that either are not interesting to adults or not appropriate for kids. We’re going to try to provide programming that’s relevant, entertaining and uplifting, with broad appeal.”

Loesch, who is moving over from her post as president of The Jim Henson Television Group, says the channel “won’t be a children’s channel and it won’t be a channel positioned against Disney Channel or Fox Family Channel,” the latter of which she describes as “children’s programming all day and an island of The 700 Club in the middle. ... It will be a broader-based channel positioned for adults [but] that children can watch, too. We’re not focusing on children’s programming, but there will be an element of that” in appropriate time slots, says Loesch, who identifies Odyssey’s target audience as viewers 18-55.

Loesch also deflates comparisons with Paxson Communications’ Pax TV, saying that Odyssey “will have more diversity in its programming and be more willing to take risks and tackle controversial subjects, but in a tasteful way.”

Rather than abandon the religious programming that is linked to the Odyssey brand name, Loesch says the channel is committed to airing 40 hours per week of religious and spiritual programming, in compliance with its agreement with one of the channel’s four partners, the National Interfaith Cable Coalition. Most of the religious programming will be produced by the in-house Odyssey Productions unit.

Willford Bane, chairman of the NICC’s management corporation, disputes the religious label for the channel. He says that “most of our programs have values in them, but most people would not see them as being spiritual, much less religious, programming.” Nonetheless, Odyssey’s regular “values” programming includes interdenominational church services and the animated Davey & Goliath, which was produced by the Lutheran Church.

In a deal that was finalized last week, The Jim Henson Co. and Hallmark Entertainment sealed their $100 million investment in Odyssey (B&C, July 6), through which Henson/Hallmark will control 45% of the channel. Under terms of the deal, Liberty Media Corp. retains a 32.5% stake in Odyssey, and the NICC retains a 22.5% stake.

Loesch says that Odyssey is committing $200 million over three years to cover costs of acquiring library titles and developing original programming. The bulk of Odyssey’s programming will come from Henson/Hallmark, although there is money budgeted to acquire shows from outside producers.

The Henson/Hallmark collaboration is expected to produce three to five new series for Odyssey, at least one of which will premiere with the new lineup next spring. The production pair also is expected to provide up to 12 original movies per year.

From their libraries of some 3,000-4,000 hours, Henson/Hallmark is expected to bring Fraggle Rock and features starring Henson’s Muppets to Odyssey, along with Hallmark-produced miniseries and movies, including Gulliver’s Travels, Merlin, Moby Dick and The Odyssey.

Loesch says that Gulliver and The Odyssey will be available to the channel in its first year. The channel also will acquire rights to Hallmark Hall of Fame productions, including a planned 10-part series on the Bible and the acclaimed Lonesome Dove.

The Henson/Hallmark libraries will become exclusive to Odyssey after current broadcast and cable commitments have been satisfied. Odyssey will have exclusive rights to Henson’s original Muppets programs. All of the original programming that Henson/Hallmark creates for Odyssey will be exclusive to the channel, Loesch says.

The key will be making all the elements of the schedule flow cohesively, Loesch says.

Another job is to build the channel’s ad base, which currently is largely composed of direct-response ads.
RE: NEW PRIME TIME PROGRAMMING

Starting December 1, 1998, a reinvigorated COURT TV will launch our new prime time lineup with compelling, provocative, emotionally riveting reality. At 10pm, faster paced, less highbrow, useful and important. Cable operators recognize the differentiated value and informs. This is a firm commitment to distinctive programming that entertains and informs on the new COURT TV.

600 Third Avenue, New York, NY 10016
Phone (212) 973-3348 • Fax: (212) 692-7880

Full Disclosure
December 1-4 The Western Show
www.americanradiohistory.com
Allen puts money where his mouse is

Computer pioneer invests in computer cable channel ZDTV

By John M. Higgins

Microsoft co-founder Paul Allen has agreed to buy a 33⅓% stake in start-up computer channel ZDTV for $54 million.

The deal follows several weeks of discussions with potential investors, including cable operators. ZDTV’s manager, computer magazine publisher ZD Inc., had sought help covering start-up losses expected to exceed $100 million before the network begins making money.

With ZDTV at 8.5 million subscribers and expected to reach 15 million by the end of 1999, the deal comes to $10-$15 per subscriber. That’s within the range of other similar cable network deals in recent years, says ZD CFO Tim O’Brien. However, some terms of the deal indicate that Allen is getting a much better deal.

“It’s something that we have been talking about and have been in active discussion with possible investors,” including other cable operators, O’Brien says.

The deal by Allen’s Vulcan Ventures is nothing close to the scale of Allen’s deals to take over MSOs Charter Communications and Marcus Communications, which will cost $7.3 billion but require equity that’s only a small slice of Allen’s $20 billion plus personal net worth. But it’s a strong ratification of ZDTV’s operations, which have been tenuous enough that ZD has avoided actually taking ownership of the network.

When ZD, controlled by Japanese publisher and trade show owner Softbank, was structured to go public earlier this year, the cable network was held separately by an affiliate of Softbank. That was aimed to keep ZDTV’s stiff losses from weakening the stock price. ZD was given an option to buy the network for 10% over the amount of the start-up investment.

Now, ZD CEO Eric Hippeau has confirmed that it will definitely exercise that option by Dec. 31, hopefully closing the Allen deal at the same time.

ZD got its offering out the door at $15.50 per share, raising $400 million in equity. However, recession fears and slow ad sales have hurt the company, driving its stock down to $3.62 per share before jumping back to $9.50 last week.

ZDTV has a lot of work to do. The network is not rated by Nielsen, so its viewership is unknown. Network executives are left to count the number of people who showed up at a CompUSA store recently where the two hosts of Internet Tonight appeared. The increase in the number of “netcam” callers to a live talk show (15 or more versus three or four just a few months ago).

The bulk of the network’s programming is either technical help shows, like Computer Shopper, or news, like Silicon Spin. The network is handicapped by the speed of developments in the business. There’s very little suitable library programming, and the other shows have a painfully short shelf life.

O’Brien says he expects ZDTV to lose $50 million this year and another $30 million next year. It will turn the corner, he says, when it reaches 20 million homes, which he expects to do by 2000.

In the meantime, ZD will be on the hook for continuing losses. All of Allen’s cash is going to ZD, not the network. And ZD is obligated to make continuing equity contributions without any increase in its 66⅔% stake. So if ZDTV loses another $30 million next year, ZD is obligated to fund that with additional equity, not debt, O’Brien says.

Allen’s cable systems, which serve more than two million subscribers, are not obligated to carry ZDTV under the deal, but O’Brien expects them to pick up the channel in short order.

CABLE

USA Network claimed three of basic cable’s top 10 shows during the week of Nov. 9-15, with World Wrestling Federation coverage. USA’s best-rated coverage was its Monday, Nov. 9, 10-11 p.m.

Following are the top 25 basic cable programs for the week of Nov. 9-15, ranked by rating. Cable rating is coverage area rating within each basic cable network’s universe; U.S. rating is of 99.4 million TV households. Sources: Nielsen Media Research, Turner Entertainment.
"I lived overseas... when
you leave America, you have
a new appreciation for the
way our system works."

David McCourt
Chairman
and CEO
RCN Corporation
Member,
C-SPAN Board
of Directors

C-SPAN
Created by Cable.
Offered as a Public Service.
www.c-span.org

"I grew up outside of Boston in a very
normal, loving, middle-class Irish-
Catholic family. I was the youngest
of seven. My mom was a homemaker,
my dad was in the construction business.
He built streets, sidewalks and worked a
lot at Logan Airport. That airport was his
pride and joy."

"I always wanted to be a cop. My high school
had a program where you could get out of
school a semester early and work before going
on to college. I worked at the Watertown Police
Department. I then applied for their training
program, but at the time they were only
accepting minorities and women. I thought
this was reverse discrimination and went to
Tip O'Neill's district office to complain. After
they explained the program to me, I realized
I was wrong, but I ended up with a letter of
recommendation to work with his staff on
Capitol Hill. While I was at Georgetown, I
worked for Tip O'Neill the first four years he
was Speaker of the House. I started by
opening his mail."

"I met my wife Deborah in a furniture store. It
took me three years to get my first date, which
speaks to my persistence and her good judgment.
Shortly after that date, we got engaged, then
married and had two beautiful kids."

"In 1979, I was 22 and working construction
at Logan Airport when a DC-10 went off the
runway into the water. I had an idea of how to
pull the plane out and got a contract to do it.
After about a week, I did get the plane out. The
money helped me finance my business."

"Today, RCN is a communications company;
we build a single fiber optic network over which
we can sell cable, phone and internet services.
We employ 2,200 people in America and own
roughly half of Megacable, Mexico's second
largest cable operator, which employs another
1,200 in Mexico. We have roughly $300
million in revenues."

"We support C-SPAN because it's a national
treasure. I lived overseas when I ran a company
in Europe. When you leave America, you have a
new appreciation for the way our system works.
You only have to watch C-SPAN for an hour to
know it's more than worthwhile, it's necessary."
PPV boxing down, movies up

Event category takes hit from Tyson’s absence

By Donna Petrozzello

Boxer Mike Tyson’s absence from the ring this year helped knock 1998 revenues from pay-per-view boxing down 83%, to $39.6 million, compared with $232 million last year. In addition to the benching of Tyson by a license revocation, major fights like Holyfield vs. Greenberg and Tyson Holyfield canceled bouts.

Despite gains from wrestling and music, revenue from PPV events in general was down this year, primarily because of the hit taken by boxing. Movies, on the other hand, showed impressive gains. That’s according to just-released revenue totals tracked by Showtime Event Television and Paul Kagan & Associates. For 1998, SET estimates PPV event revenue will total just $241 million, a 40% drop from last year’s $400 million total. This year, the average household spent just $6.33 on PPV events, compared with $11.30 last year. Overall, the number of PPV transactions was down by 30%, to 8.5 million buys this year, compared with 12.2 million buys in 1997, according to Kagan and SET.

Showtime Networks Inc. executive vice president of sports and event programming, Mark Greenberg, attributes declining revenue to both the lack of headline boxing talent and “the economics of the boxing business” that rely on high-revenue events to make the programming economical for operators.

A PPV event featuring “midlevel boxing talent” for which operators need to generate 700,000 to 800,000 buys represents a “a high risk factor,” Greenberg says.

Without Tyson, and with limited coverage of Akinwande and Holyfield this year, the number of boxing bouts on PPV dropped 43% from 1997 levels. Greenberg adds that there has been “an overall decline in boxing on pay per view because the splits between risk and reward are not at a place where people have found them to be economically worthwhile.

“The economics pay off by hosting either high-end, big-name talent or low-end boxing, but the middle level has fallen out of the category,” he says.

Since Tyson’s license was reinstated by state officials in Las Vegas, SET anticipates having up to three Tyson fights in 1999, possibly including a bout with Holyfield. In a press conference scheduled in Los Angeles during the first week of December, Tyson is expected to announce his return to the ring in a bout for SET sometime over the January 16-18 holiday weekend.

Tyson and Holyfield have been PPV’s largest draws over the past decade. Their bout in November 1996, for example, drew 1.6 million buys priced at an average $50 ($80 million total). The second Tyson/Holyfield matchup in June 1997—which featured the infamous ear-biting incident that cost Tyson his license—drew 1.99 million buys priced at an average $50 ($99.5 million).

Greenberg says SET also anticipates having two Holyfield fights and one fight featuring Oscar De La Hoya next year in addition to the Tyson matches.

After boxing, the largest revenue-generating event category for PPV is wrestling, with gross receipts from 111 events this year estimated to bring in $178 million, an increase from last year’s $140 million total.

Revenue from music PPV events totaled $8 million for 1998, up from $5 million last year, thanks largely to $3 million generated by the Spice Girls Live concert. Revenue from alternative ring sports and other events generated $15 million in 1998, compared with $19 million last year.

“From those six boxing matches alone, revenue will probably exceed the event revenue total for 1998,” says Greenberg. “Add the wrestling and the concerts, and we’re looking at the possibility of a huge rebound in PPV event revenue well above the $400 million mark from 1997.”

PPV movie revenue was up 22% in the addressable cable universe, to $344 million, and up 36% in direct-broadcast satellite homes, to $410 million estimated through year-end 1998, according to SET and Kagan.

Meanwhile, the number of homes with access to PPV programming in 1998 totaled 38.1 million, $50 million more than in 1997, according to SET. SET estimates that number to be 41.6 million homes by the end of 1999, with the greatest growth coming from additional DBS and digital cable homes.

SET reports that the greatest PPV carriage growth came from DBS providers, up 32% in 1998, to 8.3 million homes. DBS growth is expected to continue next year, pushing the total to 10.2 homes. In 1998, SET estimates the digital cable universe will be a million homes, which it predicts will increase to 3.4 million homes by the end of 1999.
The Box Music Network: Music Everywhere

On air, on-line, everywhere. How do you like your music? If you haven’t tuned in to The Box Music Network lately, you may be surprised!

Time was when having control over your music took a trip to the record store. When interactive meant flipping through the bins to find just the right cut.

Enter The Box Music Network, revamped, reprogrammed, and repositioned for the next generation of music. Now music lovers—seeking the latest jam from Dru Hill or hankering for some Garth Brooks—can tune in, log on, and flip around to program the music they want to hear. Just ask the 55 million households worldwide who can do just that.

The Box Music Network: Local Focus, Global Reach

The Box Music Network is the world’s only interactive, 24-hour, all-music network, growing from a single leased cable television channel to become the dominant force in customized, interactive programming with a global reach.

The company grew along with the network’s reputation for being the only provider of interactive music programming on a market-by-market basis in the U.S. and ultimately around the world. The industry took note. And in December 1997, The Box Worldwide was acquired by TCI Music.

The Box Music Network takes its place as a member of the TCI Music family of services along with Digital Music Express (DMX): over 90 channels of digital, commercial free audio and SonicNet: the on-line music entertainment network.

With the rollout of Digital Box technology, innovative programming and promotional elements, far-reaching affiliate agreements, and multiple distribution platforms—the sky’s the limit!

Choice, Control, Convenience

At the core of The Box Music Network is interactive, viewer-responsive programming that allows viewers to select music videos from an on-screen menu of up to 200 selections. Viewers can watch for free or request a specific video by calling a 900 number and agreeing to pay $1.99 per
Creating a Convergent Environment

Alan McGlade, President and CEO, The Box Worldwide

Alan McGlade, President and CEO of The Box Worldwide, needs no crystal ball to realize the vision of harnessing the technology of television, digital channels, and the Internet into a seamless entity for the 21st Century. For McGlade, the future is now, and it’s happening right out of The Box.

When Alan McGlade climbed into The Box as President and CEO in January 1995, his mission was clear: gather the untapped potential of the then 10-year-old company, and hurl it meteorically into the next millennium. A daunting task, but given the stellar accomplishments of his first few years securing $20 million in capital to revamp the company’s programming and identity, complete a digital upgrade, implement aggressive advertising sales, and garner new markets around the globe, it seemed all in a day’s work.

First came the national rollout of digital boxes at cable and broadcast affiliates throughout the U.S. in 1996. “We develop technology as an enabler,” says McGlade. “We’re first and foremost a music service provider. As time goes on, new technologies are being developed and deployed. We have 13 years experience programming in an interactive environment, and we know how to tailor to the local environment.”

That the new digital boxes deliver localized, high quality video music and other programming to The Box Music Network’s loyal base of viewers was cause enough to peak the industry’s interest. Yet, the benefits to cable operators were especially significant. More reliable and technically superior to disc and tape distribution systems, the digital boxes offer near real-time playback of requested videos, ease of changing programming and promotional elements, centralized distribution, and system branding on a market by market basis with an enhanced on-air look.

Technology in place, next was tweaking Box programming to mirror the demographics of each local market. “We are inherently local,” McGlade explains. “That’s because we have digital boxes that distribute programs locally in each market. That’s not replicated anywhere. We tailor programming; brand locally for cable affiliates; and look very carefully at coverage area, demographics, and viewer habits.”

But it was the consummation of an agreement with Liberty Media in December 1997 to merge The Box Music Network into TCI Music that distinguishes it as the preeminent music service for the convergent environment. Now part of TCI Music, The Box Music Network and The Box Set—a digital multiplex of themed music channels—are major players in TCI Music’s master plan to deliver audio and video music services globally via television, the Internet, and other means.

“The merger with TCI Music has been very positive because it’s brought additional resources to what we already thought was a terrific product. We’re now teamed up under the TCI Music banner with several other companies, each with their own unique resources and identity in the marketplace. For example, we worked with SonicNet to increase our presence on-line, and we’ve integrated our cable affiliate sales with Digital Music Express (DMX), which means we have a bigger overall sales presence in the marketplace.”

McGlade is quick to point out that The Box Music Network is not just the leading, but the only interactive music television network available. “To say we’re the leading interactive music network assumes there’s someone else doing this. There’s not! Because of our localism and our interactivity, we’re a natural bridge to the new convergent environment as people acquire new services.”

MSOs and affiliates can take advantage of marketing across the multiple platforms The Box Music Network now represents. Viewers of the Box Music Network analog service could always request a video by dialing a 900 telephone number. Now, surfers on-line can preview music videos and place their order through the Internet for playback on television.

Is McGlade’s strategy working? New MSO agreements with Time Warner, Comcast, Intermedia, TCI, NCTC, and others say it is. “We’re increasing momentum and distribution as cable operators are seeing us as programming for the interactive environment. In moving toward a convergent environment, that’s going to be very attractive to MSOs and local affiliates, since it is attractive to their customers.”

“We believe with growth and distribution, we can build a very solid future,” McGlade adds. “We’ve always believed we’ve had a good product. Because of the expanded opportunity to market our product, that message is getting through now.”
music video, on average, with the charge appearing on their phone bills.

Customization is the key. For each market, music pro-
gramming can be localized down to the headend level with Digital Boxes, Pentium-based digital file servers installed by The Box Music Network in cable systems and television stations across the U.S. and abroad. The digital playback system allows the network to control which markets watch which ve-
idos. Thus, local operators can select from a wide range of Box programming to match their particular demographics, such as mainstream, pop, rock, urban, Latin, and country.

“In a digital world,” says Alan McGlade, president and CEO of The Box Worldwide, “successful music program-
ing must provide a wide range of products targeted to specific buying audiences, allow for a great deal of consumer interaction, and satisfy consumers’ demand for personal choice. If you want to be a serious pro-
grammer in terms of adding value to a system operator, then you need to dominate a category. We own a power-
ful niche in music for the 12-to-34 age group.”

The Box Music Net-
work’s edge over estab-
lished music-oriented cable networks is this abili-
ty to custom-tailor its pro-
gramming to meet the needs of specific markets. For example, Media Gen-
eral Cable of Northern Vir-
ginia, a Washington, DC
suburban cable system, offers its 200,000-plus subscribers The Box Music Network with a country format; while just across the bridge in Prince George’s County, Maryland, Jones Communications offers a hip hop format. Spanish populations in Texas and California are treated to Mexican Tejano music; while their counterparts in the East can listen to a bilingual, mainstream Latin mix. It’s that level of choice, control, and convenience that has built a cadre of loyal Box viewers from coast to coast.

But what does customization mean for Box affiliates? Greg Willis, the new senior vice president of affiliate sales and marketing at The Box Music Network, explains:

“When we set up a Box Music Network file server—
launch a new cable system—we look at a variety of data to
assure the proper music mix for the local system. Our pro-
gramming department researches local radio playlists,
record sales, and the local system’s demographics in order to build programming for that system. Each week our music department re-evaluates and adds to that mix. The advantage of local customization is that we can adjust our mix according to customer feedback. If you need more country, we can add more country to the list. We adjust to the local market, a supply and demand.”

A Win-Win Situation

Interactive programming, customized on a market-by-
market basis. A “win-win” situation for consumers, local operators, and advertisers across the board. A particularly attractive choice for those looking to get a foothold into the digital arena. The capability of The Box Music Network to translate this successful formula across platforms was not lost among industry giants, as a recent slew of distribution deals demonstrate.

Just since May 1998, The Box Music Network has signed six major distribution agreements that include the top MSOs in the country, doubling its distribution in 1998 and projected to double again in 1999 according to McGlade. A 10-year affiliation agreement with Time Warner Cable has resulted in launches on a number of their cable sys-
tems. This follows a three million-subscriber commit-
tment from TCI: a 400,000-
subscriber rollout with Intermedia Partners; an agreement with Americast (the programming venture of Ameritech Corporation, BellSouth, GTE Corpora-
tion, Southern New Eng-
land Telecommunications Corporation, and The Walt Disney Company); and a commitment from Comcast for over one-half million subscribers, which has already been fulfilled. The Box Music Network and Liberty Spanish Group, L.L.C. have also signed a 10-year agreement to air two channels of Spanish-language music programming 24-hours a day, seven days a week in response to one of the fastest growing segments of the U.S. population. And rounding out the year is a 7-year agreement with the National Cable Television Cooperative (NCTC) completed in September 1998. NCTC is a consortium of 900 cable operators serving more than 9.5 million customers.

“Program access is a crucial issue for us,” says Frank Hughes, senior vice president of programming at NCTC. “That’s why we are very happy to recommend a compelling, interactive, all-music channel for carriage on our member systems.”

More Music, More Platforms

On air, on-line, everywhere. The Box Music Network has expanded its programming and crossed platforms to add value and user-friendly appeal to give music lovers exactly what they want when they want it.

“The Box Music Network embarked on a number of key pro-
gramming and marketing enhancements that demonstrates its ability under the TCI Music umbrella, to deliver on the
enormous promise it has always held for viewers and affiliates,” says McGlade. “We are the only organization in the music business with a strategy to deliver personalized, highly transactional music entertainment services on a variety of platforms for consumers around the world.”

If you haven’t tuned into The Box Music Network lately, here’s what you’ll find:

**ON-AIR PROGRAMMING**

**BoxTops:** Weekly segment counting down the top ten videos.

**BoxTalk:** Exclusive short-form preprogrammed feature interviews with music, movie, sports, or TV celebrities.

---

**SonicNet Music News of the World:** Preprogrammed, 90-second video presentations with voiceover, music, graphics, and text with the latest music information in the industry. Briefs are updated three to six times per day with cross-reference to the Internet for the long-form versions of the stories.

**Box Calendar:** Information on the latest concerts, music events, and music venues for the local marketplace. Ticket, merchandise, and promotional tie-ins.

**New Vids:** One-minute segments highlighting big-name or eye-catching artists’ videos debuting on The Box Music Network that week. New Vids has been credited for launching Toni Braxton, The Wallflowers, and The Spice Girls to name a few.

---

**Promoting Strong Partnerships**

Ask Greg Willis what’s on his mind these days, and he’ll tell you right up front: “My vision for The Box Music Network is to build partnerships with cable operators and affiliates, provide preeminent music services to their customers, and give cable affiliates the tools they need to generate incremental revenue and strengthen their relationships with their customers.” In his few months as senior vice president of affiliate sales and marketing, Willis leads the charge to let everyone know that The Box Music Network is a whole new company doing business a whole new way.

“We’ve regenerated our business plan and are substantially improving the channel,” says Willis. “We’re raising the bar in terms of our programming and overall content for end users.” As part of the TCI Music family of music services, which also includes Digital Music Express (DMX) and SonicNet, The Box Music Network offers an integrated music entertainment package for consumers.

“We’re the source for music: audio, video, and on-line. We’re not a spin-off of something else. We offer a customized music mix in each market, local cable system identification, a localized calendar of events, and other local elements. DMX’s Power Pick technology allows cable affiliates access to DMX’s more than 90 music formats. Our website content is developed by experts in the music and entertainment business. Breaking new bands—like the Spice Girls—is a big part of what we do. Not only do we provide actual music, but music news. That’s a perfect way to demonstrate the way we’re integrating products.”

Integrating the sales forces of The Box Music Network and DMX is another key strategy Willis is using to increase branding and local ad sales for affiliates. “The newly formed team greatly expands our ability to package and sell both music services to cable operators,” says Willis, “We have created three regional teams across the country with additional territorial representatives who will focus on the benefits and revenue opportunities that The Box Music Network and DMX can offer. We expect that these collective efforts and increased representation will promote a strong partnership within the cable industry.”

Other initiatives include rolling out new affiliate sales and launch initiatives and creating a new trade campaign for all constituencies. Aggressively “on the hunt” for new markets, the sales force now has offices in New York, Los Angeles, Chicago, Miami, and Denver.

Stepping into the newly created position with The Box Music Network, Willis brings an extensive background in the cable television industry. Most recently he was vice president, digital network for Scripps Networks and was senior vice president, worldwide distribution for The Food Network. Willis is based in New York.

The Box Music Network is committed to forming partnerships with cable affiliates, says Willis, “Our major focus is on servicing cable operators with the best possible product for their customers. We are in a very fast-moving plan to grow cable dramatically.”

---

“**Our major focus is on servicing cable operators with the best possible product for their customers.**”

—Greg Willis
music everywhere
The Box Music Network is the state-of-the-art music entertainment source that turns your viewers' living rooms into music heaven.

How do we create music euphoria? Simple—we let them tell us what they want through the modern miracle of interactivity: Viewers can call and order the videos they want to see, preview videos online, enjoy custom music mixes and actually program the network. Music heaven. It's closer than you think.

The Box Music Network. We can take you there.

Tonight 8:10 PM
Music Heaven

Backstreet Boys - 'I'll Never Break Your Heart'

NYC: 212.253.1720 x24
LA: 310.441.8425 x233
MIAMI: 305.674.5000

www.americanradiohistory.com
Open Your Eyes to Classical Music

Fanfare
The Classical Music Channel

Visit Us At Booth #4719 in Hall D
www.americanradiohistory.com
IS TV TEACHING OUR KIDS TO KILL?

5 KILLED AT ARKANSAS SCHOOL

TEACHER KILLED BY 12 YEAR OLD SNIPER!

TEENAGER KILLS 3

'Fit of Anger' Says 3 Innocent
The factors contributing to violence are complicated and debatable. However, what isn't debatable is that too often, kids are turning to violence to solve their problems. You only have to read today's headlines to know that's true. At COURT TV, we're concerned. And we're doing something about it.

Our Choices and Consequences initiative includes anti-violence curriculum that teaches kids, using real courtroom footage, that there can be serious consequences to seemingly innocent actions.

More and more, educators around the country are using the curriculum, including the Chicago Board of Education. And it's been strongly endorsed by the medical community and state Attorneys General.

If you want to be part of the solution and not the problem, call Bob Rose at (212) 973-3348. And make our anti-violence curriculum available to schools in your community.

"The Council congratulates COURT TV for its efforts to provide leadership to the television industry in responding to these findings."

-------- National Television Violence Study

www.courttv.com
TCI lowers flag on high-finance deal

Interactive venture is casualty of AT&T merger, says Hindery

By Price Colman

TCI has shelved its interactive financial services joint venture with Bank of America, Intuit and @Home.

All parties say they continue to discuss possible future relationships, but the deal to bring interactive financial services to TV sets on TCI systems, and to computers on the @Home network, is off.

"Things are very confusing right now because of the [AT&T] acquisition," says a spokesperson for Intuit. "It's true that the original letter of intent has expired and been terminated. But we are still in discussion with TCI to work something out at a later date."

A spokesperson for Bank of America, which recently merged with NationsBank, offered a similar statement.

TCI President Leo Hindery's disclosure that the deal had lapsed was made during TCI's recent third-quarter earnings conference call. As a result of the merger with AT&T, the world had changed, Hindery said. The set-top-box subsidy of $125 to $150 per box that TCI would have received from the Bank of America/Intuit deal was no longer as urgent.

It was urgent in late March of this year, when the deal was announced during TCI's investor/media conference in Denver. Under Hindery, TCI had gone a long way toward cleaning up its financial situation, improving cash flow and returning the company to good graces in the investment community. But one piece of the puzzle remained: how TCI would finance the 6.5 million-11.9 million advanced digital set-top-boxes it had on order from General Instrument.

It was an important enough piece that executives from TCI, Bank of America and Intuit pulled an all-nighter before the announcement to have something to offer to investors.

But the flip side is that TCI, in its eagerness to finance the set-tops, was willing to give Bank of America and Intuit a highly valuable piece of real estate in what Malone calls the "walled garden" of digital cable and interactive TV. In the world of a combined AT&T/TCI, the dimensions of that garden change, and so does TCI's leverage in forming joint ventures.

"Waving a few hundred dollars in [TCI's] face doesn't mean the same thing now as it did then," says one source familiar with the situation. "The financial need that drove those discussions is not as significant now as it was then."

TCI feels comfortable enough with its financial situation that it is carrying the cost of the digital set-tops on its balance sheet, at least for the time being.

Analysts and investors were encouraged by the deal that let TCI get substantial help in paying for the set-tops, and thus speed penetration of digital cable. The MSO is ahead of its target in doing that, with a million digital cable subscribers at the end of the third quarter. But there are lingering questions about whether balancing a check or applying for a mortgage via TV is where the future of interactive television lies.

The recent creation of Liberty Interactive is a strong sign that TCI hasn't backed away from exploring new applications for two-way digital networks. In addition, Hindery said during the conference call that TCI is in discussions with an unidentified major financial institution.

With the rules changed by an AT&T/TCI merger, it's likely that TCI will be revisiting other agreements in principle to ensure that the "walled garden" remains well guarded.

FX on film

FX has sealed agreements to acquire the broadcast premiere rights to 12 major films from Fox, Buena Vista, Columbia Tri-Star and Universal Studios that will premiere in FX's "Major Movie Sunday" 6 p.m.-10 p.m. timeslot. Titles include "The X-Files," "The Full Monty," the upcoming "Celebrity" from Woody Allen, "Jackie Brown" and "54." The films are slated between December 1999 and August 2001.

Discovery at the movies

Discovery Communications Inc. is launching a new division, Discovery Themed Entertainment, that will encompass Discovery's large-format films, live-action simulator ride films and museum exhibit films. The division will also oversee Discovery's continued international expansion of the "Discovery Channel Eco-Challenge" franchise. Discovery Channel Pictures' first production, "Africa's Elephant Kingdom" was released earlier this year and is being shown in the Museum of Natural History in New York. DCP's second feature, "Wildfire: Feel the Heat," is scheduled for release early next year.

Re-fitting for Fit TV

Preparing to relaunch in January, Fit TV has announced a slate of nine original programs set to premiere early next year and anchored by the flagship series Fit Resort & Spa, a 30-minute show featuring answers to viewer questions on beauty, fitness, cooking, travel and relationships. Dubbed "the home base of Fit TV," Fit Resort & Spa will air several times daily. Since Fox/Liberty Networks owns more than 90% of Fit TV, Fox Broadcasting, Fox Sports Network and FX will carry some amount of Fit TV programming each day, according to Marc Krigsman, Fit TV vice president of program production and development. "As of January, a whole new segment of the population, in addition to the current Fit TV viewers, will be empowered to take steps to live healthier and love it," Krigsman said.
HE MAKES IT REALLY HARD TO KEEP UP WITH THE JONESES

When Marvin finishes his workweek, he straps himself into his Ferarri 355 Challenge racecar and competes at road courses across America like Road Atlanta and Lime Rock Park. And when he's not tearing up the asphalt, he's watching everything else that moves on Speedvision. From LIVE Formula One racing to expert tips on top performance to learning how to maneuver a Mig-25 Foxbat, Speedvision has it covered.

So to keep customers like Marvin up to speed and tap into the over 2 bill on dollars a year spent in local vehicle advertising, don't wait. Put Speedvision in your channel line-up today! Call: Eastern Region (203) 406-2500, Central Region (312) 832-9471 and Western Region (310) 268-2119.

TELEVISION ON THE MOVE

"Autograph signing with Marvin Jones at the Western Show on December 2nd from 2-4PM. Speedvision booth #4444B"
A Breakthrough Year

Viewing shifts and the right combination of technology and organization made this the year to be selling local cable

This was the year for local and spot cable. A robust economy, extraordinary ratings growth and new technology combined to deliver some of the best advertising sales results cable operators have ever experienced.

Local revenue, which has posted gains in the 15-percent range in recent years, has steamed ahead to what will likely be an increase of nearly 20-percent in 1998, according to Kevin Barry, vice president of local sales and marketing at the Cabletelevision Advertising Bureau.

National spot appears headed for a record 46 percent gain, compared with increases of 18 percent in 1996 and 26 percent in 1997. “It’s by far the biggest year national spot has ever had,” says John Sawhill, president and CEO of rep firm National Cable Communications.

Operators attribute the sizzling gains to a confluence of three trends: viewership gains, new technology and a beefed up, more sophisticated sales effort.

Cable picked up 4.2 new primetime audience share points—its largest gain ever—during the 1997-98 season ending in September, according to the CAB. Cable networks’ combined share rose from a 34.3 to a 38.5 during the 12 months, while the combined share for the four largest broadcast networks fell from a 58.5 to a 55.3.

This fall, the share gains have continued, with cable averaging a 38.7 share, up from a 33.8 for the first seven weeks of the season. All of broadcast TV, meanwhile, has averaged a 67 share, compared with a 71.1 last year (see chart).

“I can’t think of a single local market where we aren’t the most viewed TV source,” says Pat Esser, vice president of advertising sales at Cox Communications.

Along with the audience gains have come big changes in the technology and organization of local cable ad sales efforts. “We’re beginning to feel the impact of market consolidation,” explains Larry Zipin, vice president of advertising sales at Time Warner Cable.

During a two-year wave of acquisitions, trades and joint ventures starting in 1995, cable operators clustered their systems, and they are now beginning to reap the benefits, Zipin says. “It has taken us through the budget years of ’96 and ’97 to consolidate the ad sales operations in those markets and to put the single digital network in place through which advertisers can access the whole market.”

While new technology has streamlined cable operators’ management of commercial inventory, better trained and managed sales staffs are building more solid relationships with advertisers at the local, regional and national level. “Our sales teams are coming into their own,” says Filemon Lopez, senior vice president of advertising sales at Comcast Cable Communications. “Our people are much more knowledgeable about their marketplace and more sophisticated about selling. They’re looking at accounts more deeply, focusing

“Our people are much more knowledgeable about their marketplace and more sophisticated about selling.”

—Filemon Lopez, senior vice president of advertising sales, Comcast Cable Communications
A COMMITMENT WITHOUT COMPROMISE...

as a leader in local ad sales.

→ A&E® delivers the large, quality audience advertisers are looking for:

→ Winner of the CAB Affiliate Sales Achievement Award for the second consecutive year.

A&E Original Movie Presentation
Horatio Hornblower
Four epic movies premiering in April 1999

Escape the ordinary
www.AandE.com
An Easier Buy

Local cable has changed from afterthought to planned medium, thanks to a cleaned-up back room and big ratings gains

Cathy Tocco is impressed. The senior partner and USA manager of spot operations at J. Walter Thompson has been receiving orders electronically from rep National Cable Communications. “We negotiate, agree to a schedule and then they send it to us and we upload it,” she says. “And they’re doing electronic billing too. It’s been a battle to get the broadcasters to do that.”

“We’re not just getting a piece of a buy at the end of the process. We’re in there at the planning stage.”

—Pat Esser, vice president of advertising sales, Cox Communications

Tocco is on one end of an electronic data interchange test that’s paving the way for agency buyers all over the U.S. to receive orders, invoices and order changes directly into their computers, bypassing the time consuming and error-fraught process of having to re-key documents arriving on paper. It’s just one of several signs, say Tocco and other agency executives, that cable is becoming a serious contender for national spot dollars.

Another is the fact that, starting in January, media buyers will be able to access 82 percent of insertable cable households—or 87 of the top 100 DMAs—with a single phone call. This is because, thanks to an October agreement between Tele-Communications Inc. and NCC, the rep is now co-owned by—and represents—all of the top five cable multiple system operators.

The implications of this arrangement go well beyond the ease of one-stop shopping for national spot cable. “Cable now has one big rep firm to get behind the industry’s EDI needs,” says Abby Auerbach, senior partner and director of local broadcast at Ogilvy & Mather. “The operators know they can invest in this now and the NCC people understand the agencies’ needs.”

Spot cable’s EDI rollout is already underway. By the end of this year, 30 markets will be invoicing agencies electronically, according to Robin Rosen Kroopnick, vice president of corporate services at NCC and the company’s Advanced Media Systems unit. By the second quarter of next year, 50
"Advertisers who may have been reluctant in the past no longer question it when a media plan comes through that calls for local cable."

—Howard Nass, senior vice president, executive director of local broadcast, TN Media.

How Viewing Time Is Divided (1997/98)

<table>
<thead>
<tr>
<th>TOTAL TV HHs</th>
<th>Cable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadcast</td>
<td>31%</td>
</tr>
<tr>
<td>Network</td>
<td>47%</td>
</tr>
<tr>
<td>Affiliates</td>
<td>18%</td>
</tr>
<tr>
<td>Total Affiliates</td>
<td>12%</td>
</tr>
</tbody>
</table>

Source: Cabletelevision Advertising Bureau analysis of Nielsen data as published in CAB’s Upcoming “1999 Cable TV Facts.”

markets will be invoicing electronically and the top 100 will be on line by the end of next year.

National spot cable’s EDI effort, combined with other technology improvements (see story next page) have made the medium much simpler to buy, according to a number of agency media buyers. “Trafficing is easier and zoning is more automated,” says Ann Pomeranz, director of local broadcast at DDB Needham’s Optimum Media. “All the factors that facilitate the commercials getting on the air are being linked up. Many individual systems or soft interconnects are now electronically linked together.”

The greater ease of buying spot cable has pushed it closer to the front burner at some major agencies, but what’s turning up the heat is cable’s performance with audiences. During the first five weeks of the fall prime-time season, basic cable networks captured a combined 23.3 rating, up 3.2 percent from the 20.1 rating they scored for the same period a year ago. The four broadcast networks, meanwhile, have averaged a combined 34.3 rating, down 3.5 percent from the 37.8 they captured a year ago.

Cable’s audience gains have caught advertisers’ attention, says Howard Nass, senior vice president and executive director of local broadcast at TN Media. “Advertisers who may have been reluctant in the past no longer question it when a media plan comes through that calls for local cable.”

Although most national advertisers, other than retailers, buy entire DMAs when using spot cable, a growing number are targeting commercials to individual zones within a DMA. Kraft/General Foods, for example, is working with Tele-Communications Inc. to target spots for its brands to the specific zones where consumers are most disposed to buy them. Under a long-term agreement, TCI and Kraft will eventually experiment with commercials “addressed” to groups of specific households.

Better technology and big ratings increases have raised spot cable’s profile among national advertisers during the past year, but along with these, another trend is boosting spot cable revenues: something Jerry Machovina, executive vice president of advertising sales at TCI, calls “continuity.”

“We have a lot more maturity in our relations with advertisers and agencies,” he says. “We’ve been at this now, some of us, for 15 years and overall, we’ve done a pretty good job of selling advertising. We’ve worn their defenses down. They can no longer deny us.”

Pat Esser, vice president of advertising sales at Cox Communications, agrees, noting that national spot cable’s role has changed from that of an emerging medium to one that’s established in advertisers’ minds. “We’re not just getting a piece of a buy at the end of the process,” he says. “We’re in there at the planning stage.”

Kathy Haley, a Philadelphia-based business writer, researched, wrote and edited this special advertising supplement.
Renée Martin of the Cabletelevision Advertising Bureau designed the cover and the CAB charts.
David Borucki, art director of BROADCASTING & CABLE designed and produced this special advertising supplement.
Growth? We’ve got it!

- Total day: up 32%
- Primetime: up 36%
- Late night: up 44%
- Subscriber base: now past 46 million!

HGTV Ratings - Third Quarter 1997
HGTV Ratings - Third Quarter 1998

come visit us at hgtv.com

Affiliate Sales Northeast and Mid-Atlantic 212/549-4488 • Southeast 423/694-2700
Midwest 248/827-4471 • West 310/854-6600 • Satellite 423/470-3942

Source: Nielsen Homevideo Index. HGTV Q3 97 vs Q3 98, A.A% for all HGTV pocketpiece day parts.
Universe Estimate based on Nov.98 Nielsen People Meter installed sample. Subject to qualifications upon request.
The Road to Success

Cable operators are building an electronic infrastructure that cuts costs and brings more sophisticated service to advertisers

Each time one of the 90 advertising sales reps working in MediaOne’s Northeast Region logs on to his or her customized web site, a series of messages appears. The messages might: remind that an upcoming campaign needs ad copy; provide a list of his or her past-due accounts; or offer a list of clients that haven’t been on the air in recent months.

The web sites are part of a data warehouse the Northeast Region has created to help manage, market and track the 40,000 spots flowing each day through the 13 systems the company owns in the area.

On the leading edge of cable advertising management tools, MediaOne’s data warehouse is a prime example of how cable operators are automating their business to improve service and cut costs. The automation effort centers principally around three areas: electronic data interchange, vastly beefed up traffic and billing systems and digital insertion.

“At some point down the road, it would make sense for us to evolve to [the industry’s open EDI] standard, but we didn’t need it to create the EDI network we’re currently creating.”

—Larry Zipin, vice president of advertising sales, Time Warner Cable

By the end of next year, most cable operators will be sending orders and invoices from their computers directly into the computers of their ad agency clients, a move that will save thousands of hours agencies now spend re-keying orders and reconciling stacks of affidavits by hand. Operators are accomplishing the shift to electronic data interchange through a partnership between rep National Cable Communications and Video Networks Inc.

Under the partnership, VNI receives electronic orders and invoices arriving in many different formats from cable operators and translates them into a single format NCC can use. NCC is working to establish electronic links from its computer network to the “channels” created when advertisers target their commercials to different demographic groups and geographic zones.

Major operators are testing new systems from a variety of different vendors, including CCMS, Columbine JDS Systems Inc., VisionTel Inc., SeaChange, LAN International, Summit, CAMS Systems Inc. and Management Science Associates. “We’re trying a little bit of everything,” explains Paul Westerburg, manager of information systems at Time Warner Cable. MediaOne is also trying out a variety of systems and Tele-Communications Inc. is working with several vendors.

Most of the new T&B systems include “dynamic scheduling” a feature that allows the operator to see what
inventory has been sold for today, this week and, in some cases, as far out in the future as the operator wants. “In the past, we sold the way the airlines do—we oversold,” says Bill Stanfield, president of Radius Communications, the ad sales arm of suburban Philadelphia-based Lenfest Communications. “At some point, we’d realize we had to begin moving advertisers around and giving makegoods. That was an obvious abuse of inventory, but technologically, we didn’t have any options. Now, we are able to look out to infinity and know, for example, if we have a spot scheduled on Discovery on Oct. 5, 2004.”

**Better Service**

New T&B systems also permit cable operators to help their clients assemble the best possible schedules, and do it quickly, adds Paul Woitke, vice president of operations at Adlink, the interconnect serving Los Angeles. “We need to provide them with fast turnaround in getting their spots on the air,” he says, “but we also need to be able to supply them with the information they need to make good buying decisions. We need to know when we sell them SportsCenter on Thursday that it’s available and that it will run.”

A number of operators, including Comcast, are waiting for software developers to beef up their new generation of T&B products a bit further before committing to widespread installations. “The ones I’ve seen need more horsepower to handle all the networks and zones we need to manage,” says John Jerman, director of ad sales operations at Comcast. “What we’re using now will hold us until these improvements are complete.”

While operators continue to wait for the traffic and billing solutions they need, some, like MediaOne, are taking the pressure off with systems like the Northeast Region’s data warehouse. In addition to providing sales reps with the details they need to provide their clients with the best possible service, the warehouse permits managers to generate their own reports: maintains a library of 70,000 commercials and organizes information to speed up invoicing.

MediaOne plans to create data warehouses for each of its other regions, and tie them together so they can produce reports for top management, says Steve Feingold, vice president of advertising for MediaOne’s Northeast Region.

Facilitating operators’ EDI and traffic and billing efforts are digital commercial insertion systems that streamline back office operations. Roughly 73 percent of advertising-insertable cable households now receive commercials that have been inserted digitally, up from only about 20 percent two years ago.

For cable operators, digital insertion means a back office governed by a PC rather than a room full of video tape recorders. For advertisers, the benefits are even greater. Instead of having to buy “run of schedule,” advertisers can place their spots in particular dayparts, programs or even commercial pods. They can also vary ad copy or content to target different zones within a market.

The next step for digital insertion is to enable the equipment to insert spots in the digitally transmitted networks many operators are now offering their subscribers, says James Kelso, director of advertising systems at SeaChange International. SeaChange is developing a technology it calls “digital streams insertion” to address the situation. Like the current generation of digital insertion gear, digital streams systems will store commercials in digital form. Kelso says, but unlike the current machines, they will also insert the commercials in digital form.

This is critically important for small and medium-sized systems using digital compression, instead of fiber optic upgrades, to expand channel capacity. Kelso says. It will also enable large systems to insert commercials on new tiers of digital channels.

SeaChange plans to demonstrate digital streams insertion at next week’s Western Cable Show and will announce there a partnership it has forged with a major cable operator to finish developing the technology. “We’re very close to a solution,” Kelso says.

The technological backbone cable operators are building into their ad sales operations could go a long way toward helping them snare a much bigger piece of the $11 billion annual spot TV market. Cable reaches more than one third of the television audience, yet it captures less than two percent of spot TV revenues. Increasingly, cable operators see that as an important opportunity.
There's no telling how big this will get.

Over 9 million homes in just 6 months.
ENTER TO WIN A GATEWAY DESTINATION COMPUTER EVERY HOUR!
(And a Netcard every half hour!)
BOOTH 4933 HALL D

LISA KERF
Regional Director of Affiliate Sales
Western Region 415-531-4326

MIKE NICKERSON
Regional Director of Affiliate Sales
Northeast Region 781-393-3601

JOHN SADLER
Regional Director of Affiliate Sales
Central Region 303-716-3203
The New Interconnects

Ownership consolidation and new technology have turned up the heat at local advertising cooperatives

For years, cable operators have used advertising interconnects to coordinate their sales efforts at the DMA level. Today’s interconnects, however, are a far cry from those of only two or three years ago, thanks to ownership consolidation and the same kind of technological overhaul that has taken place at many local systems.

Larry Zipin, vice president of advertising at Time Warner Cable, points to the Tampa Bay Interconnect as an example of what’s happening all over the U.S.: “There has been a Tampa Bay Interconnect for a long time, but it was made up of different owner companies. Since ’95-’96, the majority of the systems are now Time Warner-owned.” In addition, Zipin says, “the entire market is now fully wired into a digital network.” Where once there were three different traffic and billing systems sending out affidavits and invoices in different formats, now a single T&B set-up produces uniform documents, making life much easier for agencies trying to reconcile their accounts.

In markets where a single operator doesn’t control most of the households, fewer operators now cover the market, and that means a streamlined management for the interconnect. In many cases, this has enabled the interconnects to beef up automation systems and handle many more commercials more quickly and efficiently.

“In the last couple of years, the technology has really blossomed in the major markets to the point that it has become easier for an advertiser to buy spot cable,” says Jeff Sohinki, general manager of Greater Boston Cable Advertising.

The ease of buying starts with a single local submission point for orders, explains Deborah Cuffaro, senior vice president of rep firm Cable Networks Inc. In the past, advertisers had to access multiple local headends with an order.

Market consolidation has also brought uniform network coverage to many markets. This means agency buyers no longer have to sort through different systems in a market, each inserting commercials on a slightly different list of networks and some offering only run-of-schedule while others market individual programs.

As they add new technology, interconnects are also adding new services. Los Angeles’ Adlink now enables advertisers to segment their buys to clusters of viewers most likely to buy certain brands, according to Vicki Lins, director of marketing. The interconnect uses Polk Automotive Research for example, to find the clusters of Los Angeles consumers who are most likely to buy minivans, sedans and sports cars. It then uses its Ad Copy technology to target different versions of an auto manufactur-
In 1990, General Instrument forever changed the future of television by demonstrating the first all-digital HDTV system. Today, GI's pioneering work has been leveraged into a practical implementation of our most advanced technology—the ATSC-compliant, DigiCipher II High Definition encoder. Designed to satisfy the high expectations of the broadcast and cable programming industries, the DigiCipher II encoder features:

- Superior video compression
- Seamless SD/HD operation
- Full ATSC DTV compliance
- Integrated STL configurations
- Compatible with Dolby Digital 5.1 sound

Nobody delivers DTV better than GI. Contact us at 1-800-385-5843 for more information.
Local audience measurement, a source of bitter controversy in the television industry, has become a target for action by major cable operators. The movement so far has occurred on several fronts, but there are signs it is coalescing into a unified effort to produce more accurate numbers.

"We're looking at it very closely," says Ed Dunbar, vice president of advertising sales at MediaOne.

"We are a medium that sells targetability and cost effectiveness, so research is becoming an increasingly important tool."

—Ed Dunbar, vice president, advertising sales, MediaOne

"We are a medium that sells targetability and cost effectiveness, so research is becoming an increasingly important tool."

Operators are also working with many more ad agencies than they have in the past, and agencies require ratings to justify buys to their clients.

"We're a medium that sells targetability and cost effectiveness, so research is becoming an increasingly important tool."

Throughout the '80s and for much of the '90s, 70 percent of [Time Warner Cable's] business came from the direct category and only 30 percent came through advertising agencies," explains Larry Zipin, vice president of advertising sales at the multiple systems operator. In 1997, however, the local/direct category accounted for 32 percent of TWC's total spot business, while 48 percent came from local and regional agencies; eight percent came through interconnects not entirely controlled by TWC; and 11 percent came from national advertisers.

"Sixty-seven percent of our business now comes from agencies and their clients," Zipin says. "That is a paradigm shift in cable advertising."

While most large operators subscribe to Nielsen locally, particularly in metered markets, the numbers supplied are widely believed, even by Nielsen, to seriously under-represent cable. "In a market like San Francisco, where we sell eight different zones and cover about 70 percent of the total DMA, the standard error can be as high as 80 percent," complains Jerry Machovina, executive vice president of advertising sales at Tele-Communications Inc.
Operators have pressed Nielsen to boost its local audience samples in order to provide more accurate measurement, but broadcasters haven’t been interested in helping to foot the bill, either for bigger samples or for the people meters Nielsen wants to begin using locally.

Recently, however, cable operators have turned up the pressure. In a seven-year contract signed with Time Warner late last month, Nielsen and the entertainment giant agreed to pursue “major research initiatives underway at Nielsen, including new systems and approaches for local audience measurement.”

Zipin wouldn’t say specifically what initiatives it would be pursuing with Nielsen, but hinted that the contract signals a heightened interest at the huge entertainment company in better local ratings. “The attention is now focused on this,” Zipin says. “There is an expectation, as part of this deal, that whatever role Nielsen should be playing in this process should be addressed not only industry-wide but with Time Warner Cable specifically.”

Zipin also indicated that TWC and other large MSOs will be dealing with the issue of audience measurement through their partnership in rep firm National Cable Communications. “It’s ludicrous to suggest that these same MSOs, who are investing billions in infrastructure, are going to sit on their hands and keep pocketbooks closed if this research issue could triple their business,” he says. “If you get the six or seven largest MSOs committed to something, then the war chest opens quickly.”

The same MSOs are exerting pressure on Nielsen in other ways. In September, TCI became the second major operator to subscribe to ADcom Information Services Inc., a rival local ratings service that uses much larger audience samples to obtain its numbers. ADcom, which already provides local ratings for MediaOne’s cable cluster in Jacksonville, Fla., will measure TCI systems in San Francisco and Dallas. TCI is prepared to “expand [use of] ADcom within our company,” says Machovina.

Dunbar adds that MediaOne “continues to look very carefully at ADcom,” and Zipin said TWC “is looking carefully at the relationship between ADcom and TCI and is also looking at the Smart initiative.” Smart is a Nielsen rival that has signed to provide several of the major broadcast and cable networks with alternative national ratings.

Under pressure from broadcasters, as well as cable operators, to provide more accurate local ratings, Nielsen has been trying to convince players in both industries to contract for people meter service locally. Until recently, broadcasters have firmly resisted the idea, in part because of the increased costs they’d incur and in part because people meters, considered more accurate than household meters, tend to report lower audiences for stations and higher viewing for cable.

There are early signs, however, that broadcasters, whose own ratings have slipped in recent years and are now closer to those of cable networks, may be interested in more accurate local ratings. At a meeting early this month of Nielsen’s Policy Guidelines Committee, a group of station research directors, Nielsen executives saw some movement on the issue. “For perhaps the first time, the broadcasters were supportive of exploring local people meters,” says Anne Elliot, Nielsen vice president of marketing communications.

The broadcasters “recognize that as the audiences get more fragmented, it is more helpful to have metered samples,” Elliot continues. What’s more, people meters provide demographic data all the time, as opposed to the current system, in which demographic ratings come from diaries distributed seven times yearly in large markets and four times a year in smaller ones.

Broadcasters may become even more interested in more accurate local ratings if they decide to utilize their new digital signals by multicasting, Elliot adds.

Zipin predicts next year will be critical to the movement for more accurate local ratings. “You’ll start seeing the first signs of trying to address this issue in ‘99,” he says. “It’s not just going to be unilateral action on the MSOs’ part. We want a dialogue with the advertising community. The last thing we want is to make that investment and have them in disagreement with us.”

---

**Viewing To Basic Cable Growing: Mon-Sun 24 Hours**

**Weekly Hours Per Cable HH Has Doubled In Ten Years.**

<table>
<thead>
<tr>
<th>Average Weekly Hours:Minutes Per Household</th>
</tr>
</thead>
<tbody>
<tr>
<td>87:88</td>
</tr>
<tr>
<td>88:89</td>
</tr>
<tr>
<td>90:91</td>
</tr>
<tr>
<td>91:92</td>
</tr>
<tr>
<td>92:93</td>
</tr>
<tr>
<td>93:94</td>
</tr>
<tr>
<td>94:95</td>
</tr>
<tr>
<td>95:96</td>
</tr>
<tr>
<td>96:97</td>
</tr>
<tr>
<td>97:98</td>
</tr>
</tbody>
</table>

Source: Cabletelevision Advertising Bureau analysis of Nielsen data as published in CAB's upcoming "1999 Cable TV Facts".
High-Visibility Events

Cable networks are teaming up with operators to create bigger, better event promotions

In an era of one-on-one marketing, advertisers look constantly for local promotions and event sponsorships to bring them closer to their customers. Increasingly, they are finding such opportunities through local cable operators.

Powering this trend are a growing number of high visibility collaborations between cable networks and their affiliates. Cox Communications and Discovery Networks, for example, have teamed to create a contest in which kids audition to appear on the air, either in an interstitial, a promo or as a contestant in a game show. Advertisers sponsor the auditions and can be associated with the contest in on-air promotions.

Cox has been promoting the contest in each of its 22 clusters, holding local auditions where kids compete by explaining why they’re “Discovery kids.” More than 800 kids showed up to audition in Oklahoma City and advertisers, including car dealers, fast food franchisees and Pepsi, have sponsored the events, according to Jennifer Reichenbach, director of local ad sales and national accounts marketing at Discovery Networks.

Such promotions win new advertisers for local systems at the same time that they’re boosting audiences for the network, explains Sam Howe, senior vice president of marketing at Turner Network Sales. To promote TBS Superstation’s telecast of the feature film, The American President, last summer, TBS created a contest affiliates could offer viewers, with winners getting a free trip to Washington, D.C.

In markets where the contest took place, ratings were significantly higher than the 6.5 American President captured nationally, Howe says. In Atlanta, the movie scored a 15 rating; in Charlotte, N.C., a 10.8; in Philadelphia, a 10.3; and in Minneapolis, a 10.3.

Promotions that “co-brand” both network and MSO while also attracting new ad dollars are becoming increasingly important in an era of heightened competition, says Jason Malamud, vice president of affiliate advertising sales at MTV Networks. MTV built such an opportunity this year when it partnered with MSOs in giving away a free trip to its popular Music Video Awards. To raise the cable operators’ profiles, MTV produced promotional spots customized for each participating MSO, telling viewers that MTV and Comcast, for example, were offering the chance to win the trip.

Other promotions allow affiliates to bask in the light of a successful network campaign. To remind local advertisers, as well as viewers, that the National Football League’s Sunday night cable schedule would be entirely on ESPN this fall, ESPN created a spin-off of its Bristol University ad campaign for affiliates to exploit.

The tongue-in-cheek Bristol University campaign features spots in which cap-and-gown-dressed ESPN announcers present honorary “degrees” to avid NFL fans. Affiliates tied into the campaign by staging contests for local fans to compete for the opportunity to

ESPNS affiliates used a series of contests to tie into the network's humorous Bristol University campaign promoting coverage of NFL Sunday evening games. Bristol U “PhDs” (first row): Sterling Sharpe, Tom Jackson; (second row): Joe Theismann, Chris Mortensen and (third row): Jim Kelly and Chris Berman present honorary Bachelor of Fanaticism degrees to Frank and Eddie Anzalone, leaders of the J-E-T-S Jets Jets Jets cheer.

Affiliates who offered contest winners a trip to Washington, D.C. captured higher-than-average ratings for TBS Superstation’s telecast of the feature film, The American President.
attend Bristol University’s “Masters Program,” touring ESPN studios, watching a game being telecast and dining with network announcers.

Such high-visibility tie-ins allow cable operators to stand out from the crowd, says Joan Wilson, ESPN director of local advertising sales and new business. “It cuts through the clutter of all the other advertising offers being presented to sponsors,” she says.

Also increasingly popular are campaigns that include a community service element. A number of MSOs tied in to VH1’s Save the Music, a campaign to restore music programs in public schools. MediaOne in Los Angeles shipped fund-raising kits to corporate sponsors and aired Save the Music spots featuring an 800 number viewers could call to pledge donations. Its efforts have enabled the Los Angeles Unified School District to reinstate seven music programs.

Along with public affairs tie-ins, operators are turning local events into special opportunities, both for branding and advertising sales. As Turner Broadcasting’s Champions on Ice show makes its way through 45 markets next year, many local operators will host receptions for advertisers, taking them to the show and talking about TBS Superstation, which became available to advertisers for the first time early this year.

In some cases, cable networks can help operators win local advertising. Malamud says. When M&M Mars became a national sponsor of Rugrats Live, MTV created an opportunity for affiliates to approach grocery stores with local sponsorships. “At each Rugrats Live show, there’s a couch in the front row that looks like an M&M Minis container,” Malamud explains. “Cable operators are holding contests enabling the winning kids to sit on the couch while they’re watching the show, and operators are approaching grocery stores about being the pick-up point for contest materials.”

To arrange for the local tie-in, MTV convinced M&M Mars to drop the restrictions against local grocery store tie-ins that are frequently inserted into national sponsorship contracts with food manufacturers to assure them category exclusivity. Malamud says. “We’re trying to find ways to have our affiliates enjoy the benefits of our relationships with Madison Avenue.”

Whether the target is Madison Avenue or Main Street, promotional and ad-sales tie-ins continue to proliferate. Early next year, CNN will embark on a customized promotion with an MSO that will involve training of local ad sales staffs and three mailings from CNN and the operator to local advertisers. “We’ve co-branded CNN and the local ad sales operation,” says Turner’s Howe.

At about the same time, ESPN will deliver a package of vignettes created for affiliates to offer local advertisers a relationship with its upcoming Sports Century, a year-long initiative featuring 60 hours of original programming about the most important sports events, trends and athletes of the 20th century. Jeff Siegel, manager of local advertising sales and new business at ESPN, sees the vignettes as one more way networks can help affiliates boost their presence with advertisers. “We want to bring to our affiliates marketing tools for local advertisers that aren’t available within the community.”
By the year 2004, there may be several intelligent choices for digital video servers.

Today there's one.

We have more MPEG-2 video server systems installed than anyone else in the world. Find out more about this dramatic transformation—this SeaChange.
WE BUILT OUR REPUTATION ON EXCELLENCE.

INTRODUCING TWO NEW NETWORKS BUILT ON TWO POWERFUL BRANDS.

www.americanradiohistory.com
TWO NEW NETWORKS. BUILT

First there was BIOGRAPHY™ on A&E.

Now there is THE BIOGRAPHY CHANNEL.

The world’s most captivating people 24 hours a day.

WESTERN REGION  DENVER (303) 221-5540  •  LOS ANGELES (310) 286-3000
CENTRAL REGION  (312) 819-1486
ON TWO POWERFUL BRANDS.

HISTORY CHANNEL INTERNATIONAL

From THE HISTORY CHANNEL comes
HISTORY CHANNEL INTERNATIONAL. History as seen through the eyes of the rest of the world 24 hours a day.
TV welcomes digital dawn

Broadcasters, vendors and retailers see rosy DTV future

By Glen Dickson

Digital television is finally here.
That was the message from the Dawn of Digital summit in Washington last week, where broadcasters, regulators, lobbyists, equipment manufacturers, TV set makers and consumer electronics retailers gathered to celebrate the launch of the new medium and give a status report on their companies' DTV business plans.

Charter sponsors for the event, which was held at the Ronald Reagan International Trade Center, included ABC, CBS, Chyron, DirecTV, Faroudja, Harris Communications, NBC, Panasonic, PBS, RCA, Runco, Samsung, Sarnoff, Sharp, Silicon Graphics, Sony, Tektronix and Zenith. It was produced by the Broadcasting & Cable Publishing Group's Broadcasting & Cable, Digital Television and Twice (This Week in Consumer Electronics).

Representatives from broadcast networks and local stations spoke about their launch of DTV broadcasts, broadcast vendors touted the HDTV equipment that is being used by early DTV stations, and consumer electronics manufacturers like Samsung and Panasonic discussed HDTV set sales. Their presentations were followed by an elaborate demonstration of DTV receivers within the Reagan International Trade Center that included DTV programming broadcast by local CBS affiliate WUSA-DT, NBC O&O WRC-DT and PBS station WETA-DT (see story, page 50).

"It has been a time of enormous cooperation among very critical industries, huge industries in their own right," said former ATSC and Model Station head Jim McKinney. "And it is because of that that we can feel good about what has been accomplished to date and look forward very much to the future."

"There's no question that DTV has created its share of challenges and on more than one occasion its share of headaches," added Bruce Allan, vice president/general manager of DTV transmitter and encoder supplier Harris Broadcast. "Yet we've managed to tackle those challenges so successfully that our nation is actually ahead of schedule in the implementation of digital television."

Allan was one of several broadcast equipment suppliers that was happy with early sales of DTV equipment. Chyron President Ed Grebow said he expects to deliver 30 high-definition Duet character generators by the end of the year, and Sony President Charlie Steinberg pointed to the Sony HDTV production equipment used by CBS to produce its first HDTV football broadcast and its first HDTV drama, Chicago Hope.

"There's not only a very exciting and important role in HDTV in all forms of broadcasting, but we believe there's an exciting role in the production community," Steinberg said. "Not only in the production of events for television but in the production of motion pictures for the cinema as well."

Richard Ashman, president of Kodak motion imaging, thinks film will continue to serve as the biggest source of HDTV programming. But he said that production values, not new technology, will determine the success of new HDTV content, including commercials.

"Consumers who invest in HDTV are going to have high expectations for production and entertainment value," Ashman said. "They will not only expect great football game imagery but they're going to expect visual poetry and dramatic content in commercials displayed on their digital and HDTV sets."

Chyron's Grebow also thinks just plain HDTV won't be enough: "The industrywide adoption of digital and HD standards will not only give us prettier pictures but will also reshape television into a creative medium with unlimited potential."

Tektronix VND President Tim Thorsteinson said that broadcasters should remain flexible as they move into DTV programming: "I think we should stop arguing about which directions are right and which directions are wrong," Thorsteinson said. "The transition to digital must be practical, it must be economically sound for all involved, and it must offer services that appeal to a diverse population. If we abide by these fundamentals the prospects are good for all of us."

But direction in the digital age is just what advertisers are looking for, said
Box Hollywood: Highlights the hottest upcoming movie releases with electronic press kits and behind-the-scenes footage, trailers, and interviews.

The Box On-line: The first and only convergence of TV and the Internet

The new address for interactive music on-line is www.thebox.com. More than a static web site, The Box On-line is a revolutionary model for the convergent environment.

Developed in conjunction with TCI Music’s SonicNet—the world’s largest online music network—The Box On-line lets customers order music videos through an Internet gateway. Web surfers can get a 30-second preview, order their favorite videos through the Internet for play on television, and download a complete playlist of music videos on the localized Box.

“For the first time, there is a true convergence of two music distribution platforms,” says McGlade. “This site is a major extension toward greater interactivity and personalization—both hallmarks of The Box Music Network product.”

Internet users register on-line with their local Box, which welcomes them by name each time they enter the site. Customers set up a credit card account with a minimum $25 music video package. When they order, the cost is debited from their account. Once an ordering pattern is established, new music videos will be offered to them that match their tastes and order history.

This built-in transactional component will allow The Box Music Network to expand to many more e-commerce opportunities in the future. One idea in the works is to use the Internet gateway as a central distribution point allowing record labels to deliver records electronically to fans’ hard drives via high speed cable modems. The possibilities are as limitless as the Internet itself.

The Box On-line presents the newest and most diverse selection of interactive music products through a host of state-of-the-art elements that draw user interest, such as:

Bulletin boards: Users participate in a Box On-line community through new bulletin boards and chat rooms.

Artist information: By linking The Box Music Network’s database to SonicNet’s Artist Info database, users can now find information about any artist or connect directly to the artist’s web site.

Localized content: Users register with a local Box and can browse through local playlists, a localized Box calendar, and “See What’s on The Box.”

Personalization: The web site greets users with their screen name, and when they order a video, that screen name comes up on the TV.

National section: For users who don’t receive The Box Music Network, there is a section that allows them to browse through playlists for all Boxes around the country and access artist information.

Request a video form: Users can e-mail Box Programming to request the addition of a video to their playlist.

“Launching thebox.com is an integral part of the TCI Music synergistic strategy,” says Nicholas Butterworth, President of SonicNet. “It integrates the best of each division—SonicNet’s technical Internet expertise and music information with The Box Music Network’s national television distribution.”

The Box Set: A Perfect Fit for Digital HITS

When TCI moved to expand its Headend in the Sky (HITS) digital programming lineup, The Box Music Network was a perfect fit. In November 1997, The Box Music Network unveiled the nation’s first music multiplex service: The Box Set. A unique variety of specialized programming with digital appeal. The Box Set was the first music service to launch a variety of themed music channels specifically designed for the next generation of digital cable. Six all-music video channels are now available as part of TCI’s HITS offering and will be distributed via the new digital compression technology.

The Box Set targets adults ages 18 - 49 with six specialized formats: Box Pulse—top 40/modern adult contemporary music; Box Classic—popular music videos from the mid-70s to the 90s; Box Urban—contemporary R&B, hip-hop, and reggae titles; Box Edge—cutting-edge, alternative and modern rock; Box Exitos—contemporary Latin and bilingual mix; and Box Tejano—Mexican musical offerings.

“It’s not enough to have a group of music channels with your company’s name on it, because different types of music have different audiences,” says McGlade. “We’ve found the best way to position these channels is to cluster the programming around similar channels. We like to have our urban channel in markets where they carry BET or BET on Jazz. The Box Pulse top 40 channel is for a mainstream environment. And our Latin music channels work in areas where there’s a strong Latin market.”

TCI Music’s DMX, which offers over 90 channels of CD quality, commercial-free, digital audio programming to cable subscribers and commercial accounts has a prominent presence with 43 channels on the HITS digital tier.

“The affiliates told us they wanted obviously more new content that is unique for digital,” said Rich Fickle, HITS senior
You've no doubt seen a lot of change for the company over the past several years. What have been some of the most significant in terms of what The Box Music Network has to offer?

For a long time we were operating as an independent. Now with the synergy of being a part of Liberty Media and TCI Music, and being brought into the fold of other distribution partners, we're seeing significant capital investment to expand distribution, develop programs, and market our product to all levels. TCI Music has allowed us to take ideas we had in infancy—good ideas that had only been incorporated at a very basic level—and allowed us to expand, develop, and execute them fully.

Tell us about the 10-year carriage agreement with Time Warner cable and some of your other distribution partners.

"1998 has been a very key year for us with the full implement of our digital service. We've made a lot of inroads rolling our services into the marketplace, and that has really allowed MSOs such as Time Warner, Intermedia, Comcast, and others to see us as a viable product. As a result, many operators have been very aggressive in rolling us out. For example, we just recently completed a seven-year agreement with NCTC—the National Cable Television Cooperative, which represents 9.5 million subscribers—and we expect more to develop over time. We assist MSOs in branding their systems and promoting their pay-per-view products. And our consumers are early adopters, a natural consumer group for the cable modem business."

What is The Box Worldwide's strategy for international expansion.

"Because we are a localized product, we're ideal for the international marketplace. About 50% of the product we offer is local to that country, and we've been welcomed with open arms. We've become the #1 rated music service in many of the countries as a result. Our global strategy is an extension of our domestic philosophy of localized branding and product and being able to deliver on that.

Few women in the industry have attained the stature you have as one of the company's top decision makers. Does being a woman present any unique advantages or disadvantages?

"A strong financial and business background has helped me get to this level in the industry. While there can be a glass ceiling, the cable industry and entertainment programming have been pretty open to seeing women advance. The industry has had to adapt to great changes over the years and I believe that the way women approach business decisions is an advantage. For example, more often than not women are more sensitive to critical workplace issues. That's an area in which top women can bring some assistance to the industry."

Does The Box Music Network have what it needs to be an industry leader?

One of the most important factors about The Box Music Network and the success we can achieve is to understand where the industry is going in general. We've been an interactive service long before people were using the word regularly. Now we're ahead of the curve in providing multilevel services to the consumer. As I mentioned before our customers are early adopters. We help our viewers learn to use the technology, and research shows that these customers will order PPV and other premium services. Our cross-platform technology coupled with the uniqueness of our service allows us to continue to be ahead of that curve. We're very unique in that regard."
Increased Pay-Per-View Buy Rates

The Box Music Network with its video soundtrack, can increase a system's bottom line by up to 50% or more.

Box Music Network viewers are 159% more likely to purchase Pay-Per-View (PPV) and premium TV than any other basic cable network audience (Source: Marketing Advocates, Inc., 1997).

Select market tests have proven that PPV movies, cross-promoted on The Box Music Network with its video soundtrack, can increase a system's bottom line by up to 50% or more. After receiving advance notice of upcoming PPV titles on a monthly basis, The Box Music Network matches the featured soundtrack with movie footage from a system's PPV selection. Viewers watch a featured PPV selection and are then invited to check out the hottest video soundtracks on The Box Music Network. The Box Music Network also provides the same 30-second spot to cable systems for cross-channel placement.

In one such PPV promotion, The Box Music Network and Request TV teamed up for a market-specific promotion for the movie Scream. The music video for one of the movie's tunes was used as a basis for a 30-second, on-air spot that promoted the video and the director's cut version on PPV in October 1997. Seven Request-affiliated cable systems that also carry The Box Music Network ran a promotion six times daily during the movie's PPV window in August. The system achieved buy rates of almost 30% higher that usual. Buena Vista Television provided CDs and T-shirts from Scream for giveaways during a radio tie-in. 60-second radio spots drove the system's buy rates 56% higher than the national average according to the sponsors.

On a monthly basis, The Box Music Network provides PPV movies, cross-promoted with a market-specific PPV spot and also runs the 30-second spot on the cable system's local Box channel. The Box Music Network knows what's selling and station ID. Jump into the Box and see what it has to offer.

Global Expansion at a Record Pace

The Box Music Network is experiencing record expansion in international markets. As of October, The Box Music Network in Italy gained 10 million households in only 12 months. Holland, another growth market, now reaches more than 3 million households with service to Amsterdam, The Hague, and four other urban centers. In Latin America, distribution has increased 59% in Chile, 33% in Venezuela, and 10% in Argentina, where recent Nielsen reports show that almost twice the number of households are watching The Box Music Network than any other music video channel.

"In order for the music industry to progress, we must think globally, act locally, and make communication personal," says McGlade. "The reason it's working abroad is because we tailor programming specifically for each market. It's not enough to do pan-European or pan-Latin American programming."

In addition to a recent launch in Spain due to an agreement with Cableuropa, Box executives will be looking to the East for future launches in important music markets like Japan.

What's in The Box for Me?

The Box Music Network offers customized programming, localization, state-of-the-art technology, global distribution, and marketing support that is unmatched in the industry. All with opportunities to attach local branding through sponsorship analog service. "Just like a radio dial, viewers will have the opportunity to 'channel surf' to select the particular type of music television that appeals to them at that moment."

Strong Demographics, Market Dominance

As experts in the music and entertainment business, The Box Music Network knows what's selling in each hometown and in markets around the world. Advertisers know that when it comes to capturing the teen and young adult

www.americanradiohistory.com
audience. The Box Music Network is the place to go.

The Box Music Network delivers advertisers a 78% concentration of 12-34 year olds, one of the highest saturations of any network, broadcast or cable. And once those viewers tune in, they keep it turned on with a high average viewing time. Loyal Box Music Network viewers spend a minimum of 4 hours per week watching (MRI 1997).

It's the ability to tap into customized, localized programming and to reinforce an advertising message across multiple platforms that has attracted national advertising dollars from Coca Cola, Adidas, 1-800-COLLECT, Miramax Films and Sony Pictures to name a few. Low commercial clutter ensures advertisers that their message will be heard with maximum impact. The Box Music Network has eight minutes of national avail and two minutes of local avail per hour, compared to up to 15 minutes per hour on other networks.

The Box Music Network provides all the data system operators need to attract local advertisers who appeal to the younger demographic audience. Music retailers, fast food restaurants, local sports venues, music and sporting goods retailers, and clothing retailers are just some of the advertisers that reap the benefits of exposing their products to a buying audience. Market research confirms that Box Music Network viewers are:

- 119% more likely to have purchased basketball shoes in the past 12 months;
- 85% more likely to have spent $100 or more on athletic sportswear;
- 70% more likely to have had four fast-food meals in the past 30 days; and
- 26% more likely to have attended one or more movies a week in the past 90 days.

Visibility in the Community

Nationally and locally, Box affiliates can participate in a variety of community initiatives to build name recognition and increase viewer loyalty.

Nationally, The Box Music Network contributed transactional revenue from August 24 - September 6, 1998 from viewers who selected "Lean On Me" (#202) by Grammy-award winning artist Kirk Franklin, to the Burned Churches Fund of the National Council of Churches of Christ.

The Dayz of Summer is a 12-week combination of three individual promotions created around a musical artist and sponsor. The Box Music Network packages the local operator's brand or product with the artist for whatever promotion fits them best.

Nobody Does It Better Than The Box

The Box Music Network offers:

- An exclusively music network, 24/7.
- An interactive music network powered by state-of-the-art digital file servers.
- A music network designed and programmed to support local branding efforts.

Written by Michelle Y. Green

The Box Music Network at-a-Glance

An interactive, all-music television network that lets viewers select from a list of over 200 available music videos of all music genres that include pop, rock, urban, jazz, country, and Latin.

The Box Music Network
1221 Collins Avenue
Miami Beach, Florida 33139
Phone: 305-674-5000
Fax: 305-674-4900

Alan McGlade  President & CEO, The Box Worldwide, Inc.
Luann Hoffman  Executive Vice President & COO
Greg Willis  Senior Vice President, Affiliate Sales and Marketing, 212-253-1720 x27
Scott Bonn  Senior Vice President, Advertising Sales
Peter Cohen  Vice President, Programming
Gabriel Berger  Vice President, Affiliate Sales and Marketing
Paul Sartain  Vice President, Operations
Jeff Elgart  Vice President, Advertising Sales
Brad Wald  Vice President, International Operations
Cliff Friedman  Vice President, Finance and Administration

Ownership: Wholly owned subsidiary of TCI Music, Inc.; majority owner Liberty Media Group

Satellite: Galaxy 7, Transponder 13: The Box Music Network
HITS, Transponder 11: Box Pulse, Box Classic
HITS, Transponder 8: Box Urban, Box Edge
HITS, Transponder 12: (Canales ñ): Box Exitos, Box Tejano

Date service began: December 1985
Type of service: Basic/Ad supported
Ad Sales: 2 minutes local avail per hour, 8 minutes national avail per hour
Internet programming: www.thebox.com

Households: Over 55 million worldwide

Hours programmed: 24/day; 7 days/week

Distributed to: U.S., the U.K., Holland, Argentina, Venezuela, Peru, Chile, Italy, Spain

Traded: TCI Music Series A, Common Stock
Nasdaq: TUNE and TCI Music Series A, Convertible Preferred Stock,
Nasdaq (Small Cap Market): TUNEP
If they’re looking for local music info and a custom music mix created just for them, then it’s gotta be The Box Music Network. Only The Box has local concert listings. Local system IDs, so you’re branded everywhere. And local advertising that reaches out and touches your market’s 12-34 crowd.

Get inside with The Box Music Network. We bring the music home.
One of the most important decisions you'll make about your video camera is which lens to select. Because better technology and dependable service matter, you'll want to buy your lens from a company with the most extensive engineering resources in the world and service facilities nationwide. That company is Canon. Year after year, Canon distinguishes itself as a leader in issuing new patents, setting the standards in optical technology that others follow. Over the past few years, Canon Broadcast has introduced more new and advanced technology than any other lens company.

These include:
- HD-IF, the first full line of “next generation” High Definition Television lenses;
- IFxs, the first lighter-weight, advanced-featured broadcast lens with enhanced design features;
- IFpro, the first Pro-Video lens with Internal Focus technology for the professional user;
- Optical Image Stabilization lenses for maximum image stability
- Crossover lenses for switchable cameras;
- The latest advances in digital lens technology.

More Info: Call 1-800-321-4388
(In Canada: 905-795-2012)
http://www.usa.canon.com
e-mail: bctv@cusa.canon.com
Emmy winner for “Implementation in Lens Technology to Achieve Compatibility with CCD Sensors.”
Are Your Facilities Ready for the Transition to Digital?

The Austin Company specializes in the planning, architectural design, engineering and construction of new, expanded and renovated broadcast and transmission facilities capable of facilitating multiple future technologies in the face of rapidly changing technology. Austin’s comprehensive expertise encompasses: site location, technical and business requirements planning, full systems-integration management, and move-planning and transition-phasing implementation.

Let Austin be your single source for “Becoming Digital.”

SEE US AT BOOTH S-1249 IN THE SANDS CONVENTION CENTER

THE AUSTIN COMPANY
DESIGNERS • ENGINEERS • Constructors
An Employee-Owned Company

3650 MAYFIELD ROAD • CLEVELAND, OHIO 44121-1734
PHONE: (216) 382-6600 x777 • U.S. TOLL FREE: (800) 333-0780 x777
FAX: (216) 291-6684 • E-MAIL: broadcastgroup@theaustin.com • www.theaustin.com

Serving the Commercial Broadcasting Industry since its inception.

CBS's Joe Flaherty and the ATSC's Robert Graves

TVB President Ave Butensky, “What will the advertiser do and when will they do it?” Butensky asked. “Right now they’re kind of asleep at the switch. There are very few people who are looking at HDTV, and there are very few making commercials, P&G [Procter & Gamble] being the case in point. When will the consumer step to the line? There are sets in the stores now, and it’s a question of how it’s going to be promoted. We don’t want to see this become another Beta [standard]. The set manufacturers are going to have to step to the line. Now is not the time to be timid.”

The need for exciting new DTV content to drive set sales was a common theme among broadcasters. “The technology is the easy part,” said Sharon Rockefeller, president of WETA. “The toughest part will be, and has always been, the content. The advent of digital broadcasting increases the sheer quantity of material thrust to the public. So we each have a responsibility to use this technology intelligently to bring our audiences television and services that will foster understanding and creativity.”

Rockefeller also used the forum to announce that WETA would make a high-definition documentary of the Van Gogh exhibit now at Washington’s National Gallery of Art.

PBS Chairman Ervin Duggan echoed Rockefeller by giving a demonstration of enhanced digital broadcasting, which includes ancillary video, audio and graphics along with a standard-definition program. PBS has been testing enhanced broadcasts at eight of its member stations, using Intel computers to receive the DTV broadcasts and store the ancillary information.

“We think it’s the birth of not just a new kind of television but an entirely new medium,” Duggan said. Now that digital transmission has proved successful, programming will be the next digital hurdle for broadcasters to overcome, said CBS Senior Vice President of Technology Joe Flaherty.

“The [HDTV] baton is now being passed from the technical community to the creative and business-management communities,” Flaherty said.

“And along the way the technical community would like to note that it was OK on their watch. We scraped a few icebergs but we didn’t hit any. Now the creative and business-management community must meet the challenge of building a stronger, higher-quality, more flexible—and, by the way, profitable—broadcasting service. And you will succeed.”

A.H. Belo Vice President Mike McCarthy said that Belo is committed to HDTV to the tune of a $125 million investment across its 17 stations. But the station group still is looking for more programming.

“Our digital programming strategy is to run as much attractive 1080i-formatted programming as we can find,” McCarthy said. “We want to use our digital channels as a means to bring our viewers into the HDTV world. But for the moment there is a real dearth of HDTV programming to run.”
unsure
of the path to
digital transition.

we'll take you there.

While digital technology is the mandated future of the television industry, the path to digital transition is a confusing journey for many broadcasters.

Professional Communications Systems brings the expertise and experience necessary for planning and managing the many tasks involved in the digital transition process. We design this process for your station, in your market, addressing your specific needs.

We have the resources; financial, technical and human. We have the experience, including transitions involving relocation. We have the relationships; architects, contractors, manufacturers. And we have the training systems to get your people up to speed in a hurry.

The deadline is rapidly approaching. If you're unsure of the path to digital transition, let us take you there.

Technology Evolves. We Take You There.

Professional Communications Systems
A Division of Media General, Inc.
5426 Beaumont Center Blvd.
Tampa, FL 33634 • (800) 447-4714
www.pcomsys.com
Consumer set manufacturers and retailers also would like to see more HDTV programming. In the meantime, they are banking on consumers’ curiosity and selling them on how good NTSC programming and DVD movies look on HDTV sets. Tom Campbell of Dow Stereo/Video, a California retail chain, said that 5,000 consumers came to Dow’s San Diego store to see Samsung’s HDTV set, and they were blown away by the pictures.

“They are very curious about HDTV,” Campbell said. “There are very few products for consumers where they actually get more than they’ve bargained for.”

Sam Runco, president of Runco International, pointed out that his company already has sold 20,000 high-end widescreen TVs in the U.S. to videophiles. “We didn’t just sell the television,” Runco said, “we sold fun, we sold passion.”

But manufacturers and retailers need to sell DTV with a degree of caution, warned Robert Scaglione, associate vice president, digital products group, Sharp Electronics: “We, as manufacturers, must be sensitive that over the next decade or so every consumer home will need some sort of digital product to decode and show a picture on their set. This is a great opportunity for manufacturers, but it’s also a responsibility. During this time we must offer a variety of entry points for these consumers in both technology and time as well as price.”

Zenith’s Bill Simms said that manufacturers have to manage consumer expectations of DTV and keep them from panicking. “People need to understand that HDTV [sets] will not make today’s analog TVs obsolete.”

Thomson Consumer Electronics Vice President Bruce Babcock said that Thomson has a dual-pronged DTV strategy: receiving over-the-air broadcasts from DTV stations and DBS programming through an integrated DSS receiver.

DirectTV Vice President Dave Baylor said that Thomson’s DTV strategy should help DirectTV overcome the common consumer complaint that they have to give up their local channels when they give up cable.

“The question is moot, because you need an antenna for DTV,” said Baylor. Baylor also said that DTV broadcasts, received on a companion over-the-air antenna to a DBS dish, will allow local stations to “reconnect directly with their audience minus the cable gatekeeper.”

—Ken Kershbaum contributed to this story

**Harris and NRL Design go mobile**

Harris Corp., in conjunction with the Naval Research Laboratory (NRL), has designed a mobile uplink system that may some day solve the problem of overcrowded broadcast satellite transponders—a mobile satellite uplink system with combined Ku-Band and Ka-Band transmission capability.

The satellite news gathering (SNG) system, built to NRL’s specifications, is a modified Harris S-26 SNG truck with a Comsat/RSI 240 KVO C-, X-, and Ku-band antenna modified to also facilitate a Ka-band feed for a “fully-redundant digital link perfectly adaptable for HDTV and SDTV linking,” says Jay Adrick, Harris vice president of broadcast systems.

According to Adrick, the Ka-Band offers higher frequency than the Ku-band and has lower power requirements. While the Ka-band currently is available only for the government, Adrick says he believes the Ka-band will be available to broadcasters within the next five years.

Having Ka-band transponder space available would open up new opportunities for newsgathering, particularly when major events happen, Adrick says: “Much of the transponder space disappears if you don’t already have permanent communication on a transponder. Getting occasional use on a transponder is virtually impossible.”

While Adrick says it is still too premature to know how this would affect broadcasters, he says, “the cost of the satellite link would be greatly reduced over what’s currently available.”

—Karen Anderson
Unlock the potential of digital video: Introducing Fuji's new videocassettes for the Digital-S and D-S formats. These two additions to the Fuji videotape line feature advanced technology, exceptional reliability and long-term durability. They're ideal for every professional application, from editing and archiving to the latest in DTV production and broadcast. So if you're going digital, let Fuji open new doors for you.

Fuji Professional Videocassettes.
Always faithful.
Easing the digital path

Kennard says FCC will help to remove obstacles rather than impose standards

By Bill McConnell

The FCC will not solve industry disputes over digital television standards, but the agency can still play a critical role in developing a market for the technology, Chairman William Kennard said at the Dawn of Digital summit last Monday.

"Government can facilitate resolution of obstacles that arise in the buildout," he said. For instance, the agency can help to resolve tower-siting conflicts with local governments and can negotiate international transmission standards.

To encourage consumer demand, the agency also plans to offer regular bulletins to update the public about DTV deployment, reception and cable compatibility. The first was issued Monday.

As for industry disputes about technical standards, Kennard said the recent "firewire" agreement between the National Cable Television Association and the Consumer Equipment Manufacturers Association proves that the private sector can work out even the thorniest issues.

"Rather than initiate a heavy-handed FCC proceeding to impose technical solutions, we held a series of meetings to illuminate the key issues and areas of disagreement," he said. "The result was the completion of a standards-setting process in what I’ve been told was near record time."

To foster more cooperation, the agency’s office of engineering and technology will host a series of interindustry forums to discuss DTV compatibility. Kennard said. "Government can play a facilitative role by providing a neutral but knowledgeable forum for industry to exchange information and points of view."

Despite Kennard’s assurances, broadcasters urged the FCC to take a stronger hand by requiring cable companies to carry the digital signals of all local stations. "I hope a voluntary solution is coming, but I must admit we’re getting a little nervous," said Chuck Sherman, executive vice president of the National Association of Broadcasters.

Commissioner Susan Ness said she is proud of her "small role" in making the digital transition possible. Not only will the digital rollout provide important new services for Americans, but it "demonstrates U.S. leadership in the global community."

Joseph Flaherty, senior vice president for technology at CBS, agreed that the digital rollout has ensured America’s continued lead in television technology. "While the rest of the world scurries to follow America into the digital television age, Americans have a system that will keep them competitive in the all-digital century ahead."
DIGITAL BROADCASTING IS COMING ON FAST. are you ready?
The AvidNews Environment is. When top broadcasters like CNN, Tele-Metropole and the Belo Group prepared themselves for the digital broadcasting revolution, they relied on the AvidNews™ Environment to get them there. With high-caliber components like video editing and playback, media workgroup and newsroom computing systems, it’s no wonder more than 1,100 broadcast sites from around the world rely on the expertise and experience of Avid to bring them into the digital broadcasting era. That’s because, over the past 10 years, we’ve asked the right questions, and have developed digital broadcasting tools built with the specific needs of broadcasters in mind. Tools that are powerful, easy-to-use, and work as well on their own or, as part of a complete solution. When it comes to digital broadcasting, the AvidNews Environment is ready for tomorrow—today. Call us now and you will be too.

Call 800 949 AVID
www.avid.com/broadcast

Don't settle.
Digital dawns on equipment vendors

Manufacturers display range of HDTV sets, converters, other consumer gear at summit

By Greg Tarr, TWICE

Cognizant that an early start can mean the difference between first and second place in the race for market share of digital television sets, some of the consumer electronics industry’s biggest companies demonstrated HDTVs and peripheral equipment at the Dawn Of Digital summit.

New or soon-to-arrive digital sets were demonstrated for analysts, broadcasters, press, and other interested parties by Panasonic, Runco, Samsung, Sony, Thomson (RCA and ProScan) and Zenith. Additionally, representatives of DirecTV, Faroudja, Sarnoff Labs and Terk Technologies showed forthcoming services and technologies under development for consumer digital TV systems.

“Our purpose in coming to the Dawn Of Digital event was in part to celebrate the arrival of digital television broadcasting, but more to show that Sharp is ready to deliver products that will attract consumers to the new medium,” said Robert Scaglione, Sharp digital products group associate VP. “Most of the products today are large and relatively expensive, but we recognize our responsibility to offer a breadth of products with a variety of sizes and price points, and we plan to do that soon.”

For its part, Sharp showed its first fully integrated HDTV receiver. The CRT-based 64-inch widescreen rear-projection set (SharpVision model 64LHP5000) will sell for $9,999 and will be available to retailers in early December. It includes an NTSC tuner and signal processor to show analog broadcasts in the 480P digital format and will upconvert all other DTV formats to 1080i.

Also shown was a digital set-top tuner (TU-DTV1000, $1,995 suggested retail), which also will be available in December. The device receives all DTV formats and can be programmed to output images in 480I, 480P and 1080I formats. Connection to a monitor is made via component video (Y-Pb-Pr) and RGB horizontal and vertical sync outputs.

Panasonic demonstrated its combination HDTV-ready projection TV and set-top digital tuner. Both products are available on a limited basis for sale to consumers. The HDTV-ready projection set (PT-56WXF90) will produce scan rates to display the 10801 high-definition format in native form but will have to upconvert to 1080i the

in a new product series called Tau PureFlat, distinguished by a virtually flat glass widescreen picture tube. The set will be available in March or April of 1999 and also will require the set-top digital tuner to receive off-air signals.

Also shown as part of the Tau series was a 42-inch plasma display panel (PDP), which was hung from a wall like a framed picture. The screen, which was developed by Panasonic’s U.S.-based PlasmaCo research and development lab, displayed only a digital standard-definition 480P image, but a high-definition version is planned for next year, said Bill Mannion, Panasonic TV division general manager.

Panasonic also will be the first to offer an HDTV-capable D-VHS VCR that will connect with its digital sets via a proprietary variation of E E E - 1 3 9 4 Firewire digital interface. Introduction of the deck, which will sell for under $1,000, was delayed for “several weeks” by problems with some integrated circuit chips and should be shipped by early next year, the company said.

Sony demonstrated two direct-view sets from its new Wega (pronounced “vega”) television series. High-definition was shown in 10801 form on a 34-inch widescreen set (KW-34HDI). The HDTV, with built-in NTSC tuner and a DTV tuner mounted in the attached base, was to be available Nov. 20 at a $8,999 suggested price from select dealers with access to terrestrial DTV signals.

For comparison purposes, Sony showed its currently available 4:3 analog 36-inch XBR Wega set, which sells for $2,500. That set was connected to a DVD player and presented high-quality images that fooled some spectators into believing both sets were showing HDTV programming.

James Palumbo, Sony TV products
The world's most advanced servers

**Clipbox**
- All the bandwidth, for all the users, all the time.
- Non-compressed, compressed, or both.
- Integrated editing.
- The ultimate video server.

**Cachebox**
- Distributed networked operation.
- Cost effective DV compression.
- Dual system redundancy.
- The world's most flexible distributed server.

---

**CLIPBOX & CACHEBOX®**
in partnership or stand-alone - the finest in server technology

Call our 24 hour Clipbox Hotline now: 1 800 918 0051 Ext. 803
Quantel Inc., 28 Thorndal Circle, Darien, CT 06820 Tel: +1 203 656 3100 Fax: +1 203 656 3459 http://www.quantel.com
marketing VP, said Sony will “let consumers decide” whether HDTV or less-expensive SDTV digital sets are the way of the future.

Samsung showed its just-launched HCH551W fully integrated HDTV receiver as the first product in the company’s new Tantus digital series. The 55-inch widescreen rear-projection set includes both NTSC and DTV tuners and converts all signals for display in the 1080i format. The set is selling for $7,999.

Thomson, which soon will begin shipping demonstration models of its ProScan and RCA rear-screen HDTV projection sets, demonstrated its ProScan PS61000 ($7,999) HDTV receiver with built-in tuners for ATSC DTV, NTSC, Direct Digital Satellite and high-definition Direct Digital Satellite from DirecTV and USSB.

Also demonstrated was the RCA DTV100 set-top DTV tuner ($700) connected to the just-launched ProScan PS-36800 ($2,700) multimedia monitor, which will display images from PCs and analog TV in addition to 480P ATSC broadcasts.

Thomson’s DTV sets and set-top decoder will be available for consumer purchase in early 1999.

Runco drew a crowd to its just-introduced three-chip digital light processing (DLP) front projector. The front projector (DLP-3VX) is capable of displaying screen sizes from 5 to 40 feet at unusually high brightness (3,000 lumens) and contrast levels. The projector is capable of displaying a 720P HDTV image in full resolution.

For demonstration purposes, the company showed a video supplied by ABC-TV to showcase the 720P format. A professional-level D-5 recorder was used for the signal source. It is currently available at a $64,995 suggested retail price. A digital tuner is required for terrestrial broadcasts.

Runco also showcased a DTV-ready 42-inch plasma display panel, capable of 480P resolution, and its 58-inch widescreen HDTV-ready rear projector, Cinewide 5800 ($10,995). Both products are currently available.

Zenith offered a preview of its fully integrated HDTV receiver, model IQA64W10W. The CRT-based rear-projection set features a 64-inch widescreen display with built-in tuners for NTSC and ATSC signals. Digital broadcasts are converted and displayed in 1080i. Zenith plans to ship the set in early 1999 at a $13,000 suggested retail price.

Terk Technologies helped to make the demonstrations possible by temporarily outfitting the Ronald Reagan International Trade Center, where the summit took place, with a TV-60 “digital antenna” that was used to collect off-air terrestrial broadcasts. Due to the directional sensitivity of digital broadcasting, several antennas were required to receive the digital transmissions from Washington’s WETA, WRc-60 and WUSA-DT.

For more coverage of The Dawn Of Digital see the Dec. 7 issue of TWICE.
80,000 hours of TV at your fingertips. (Eyedrops not included.) StorageTek® can help you transition all your station's video to digital and ensure that the only things you risk straining are your eyes. Our MediaVault broadcast solutions deliver fully automated digital archives that are reliable and can store from 80 to 80,000 hours of video. So you can digitally access program material, improve efficiency, lower maintenance costs and reduce errors. And we have the hardware, software, 24 x 7 service and 25 years' experience to make the transition successful. In short, MediaVault eases the pressures on your mind and your wallet. Your eyes, however, are another story.

First look at this. Call 1-800-STORTEK, ext. 400. See how we've helped major stations transition to digital video.

www.storagetek.com/video
Pappas picks Panasonic

Group owner will launch two Iowa stations with digital control, production gear

By Karen Anderson

In the third phase of a major station group upgrade, Pappas Telecasting of Visalia, Calif., has called on Panasonic Systems Solutions Co. to design, install and integrate digital master control and production operations for two new Pappas stations in Iowa. The stations, Sioux City Fox affiliate KPTH-TV and Des Moines WB affiliate KPWB-TV, are scheduled to go on air in early 1999.

According to Dale Kelly, Pappas senior vice president and director of engineering, both plants will be 601 digital centered on the Panasonic DVCPRO50 digital tape format for a "very cost-effective and operationally effective" design. At the heart of both facilities will be a Grass Valley M2100 master-control switcher and Leitch routing, distribution and conversion gear.

The sale also includes more than $900,000 worth of DVCPRO50 equipment, including two AJ-D90 DVCPRO50 dockable 4:2:2 signal-processing VTRs. 12 DVCPRO50 studio VTRs, two WV-F565H 3-CCD digital signal-processing cameras and two Postbox elite nonlinear editing systems.

Last Tuesday (Nov. 17), Pappas began installing a Harris SigmaPlus 240 kw NTSC transmitter at KPTH, and it will install an Andrew antenna on a 2,000-foot tower being constructed by ITI International Towers Inc. of Tucson, Ariz. Pappas will put an identical transmission system in place at KPWB-TV later this year.

In August, Pappas made a $2.7 million second-round purchase to convert three of its stations, including Lincoln, Neb. ABC affiliate KHGI-TV, to DVCPRO digital newsgathering. "It allowed [KHGI-TV] to up their story count, given that the equipment is so much easier to use," Kelly says.

According to Kelly, KPTH and KPWB will begin broadcasting network-originated programming and local news sometime next year.

Harris buying Intraplex

Harris Corp. has acquired Intraplex Inc., a Littleton, Mass.-based developer of digital network-access products for broadcast and wireless communications. Harris and Intraplex have been working on joint projects—including digital transmission systems for NBC and Chancellor Broadcasting—since 1990. And Harris has been a major distributor of Intraplex products for the past four years, says Intraplex president/com-founder Bill Rollins. According to Harris, the acquisition will allow that company to offer more "robust" STL and program-transport solutions to broadcasters.

LIN sees Stars in Dallas.

LIN scores big for Dallas Stars

LIN Productions of Arlington, Tex., has produced an on-air open and graphics package for the Dallas Stars hockey telecasts. Senior designer John Schleef created 3-D elements using Softimage, and creative director Guy Taflinger rotoscoped action scenes using Discreet Logic's Flame. All elements were imported into a Discreet Logic Fire, where online editor Curtis Nichols composited the images. LIN also wrote and produced a series of six commercials for the team. Off-line editing for the commercial spots was handled on an Avid Media Composer 8000 and composited on Fire and Flame.

Discreet Logic drops price on Smoke

Discreet Logic is offering its online, nonlinear Smoke editor at $159,000. The company hopes to attract a wider range of users, including digital artists and editors at smaller production firms, broadcasters and cable operators. Smoke operates on an SGI platform and delivers noncompressed 4:4:4 images and a tool set that includes four edit modes, drag-and-drop gestural interface, EDL management tool, color correction and keying capabilities and 3-D text module. Discreet Logic also is offering free training certification courses to new Smoke users until December.

Beehive creates buzz for Discovery Kids

New York—based editorial firm Beehive has completed a series of opening and closing packages for Discovery Kids shows Cheap Thrills and It's Your Planet, produced by Big Frog Productions. Beehive worked with AlterImage artists for 3-D animations, rotoscoping and compositing. The spot was edited in-house at Beehive, and design elements were created using Adobe After Effects on the Mac.
Put real teeth in your automation system.

You can't afford to play around with an automation system that doesn't adapt or grow to meet your future needs. That's why we designed the SpotBank™ Pro Automated Management System. With the SpotBank Pro system, you're ready for the multichannel digital TV revolution.

Our flexible and open architecture controls a variety of external devices, including video servers with RAID protection for your valuable inventory. And our new SpotBank Pro Data Library Manager provides complete data archive back-up and restoration for the system's video server.

For digital management solutions you can really sink your teeth into, contact your nearest Odetics Broadcast representative today.

Your safe haven through the winds of change.

The Americas (714) 774-2200  Europe +44 (0) 118 927-4600  Asia +65 324-0636

www.odetics.com/broadcast/    Email: broadcast-sales@odetics.com

© Odetics, Inc. 1998 1088
www.americanradiohistory.com
Compaq turns multimedia play, leading pack

It makes pact with @Home, will have DTV-ready PC/TVs available for consumers next year

By Richard Tedesco

Compaq Computer is leading what could become a virtual multimedia renaissance online, struck a deal with @Home Network last week. By so doing, it established an online strategy that includes DTV-ready PC receivers in the market next year.

Gone are the extravagant predictions of tens of thousands of PC/TVs in the pipeline; Compaq wouldn't say how many DTV PCs it will produce with Panasonic. Its agreement on marketing and technology with @ Home won't spark an explosion of Presarios equipped with fast modems. But Compaq's modest broadband PC strategy appears to be following the same route that its progressive-scan paks, Microsoft and Intel, have traveled before it.

Intel was the first among the trio to develop a convergence scheme (with its statistical support for swimming events during the 1996 summer Olympics). That inaugural application for its Inter- cast technology with NBC led to subsequent use by several prominent programmers, including CNN and MTV. But Inter- cast's finest hours were in doing those Olympics and NBC's final NFL games.

NBC partnered with Microsoft on MSNBC early on with a plan to cross cable TV assets with a Website. CNN still produces an integrated product in both venues.

Compaq called last week's deal a "triple play" that would offer "net surfing via cable, DSL lines or satellite signals. The @ Home deal was the latest piece in that puzzle, which encompasses partnerships with Bell Atlantic, BellSouth, SBC Communications, Ameritech and GTE—and a deal with @Home archival Road Runner. The third leg of the play is an agreement to deliver "net signals via satellite with DirecPC. Compaq will start selling two lines of Presarios with its Max Digital modems for $2,500-$3,000. They may not seem likely to fly off PC stores' shelves before Christmas, but Compaq is expecting a near-term return on its investment. "The decision to build in this product is an indication that we perceive a demand for this feature," says Tom Carhart, Compaq director of digital TV products, who predicts that 1999 will be an explosive year for digital media.

Apple Computer may be projecting the same thing, with a live QuickTime streaming technology on the horizon—perhaps as soon as January 1999. Apple streamed a demo of live QuickTime last May, but Apple spokesman Russell Brady declined to offer any time frame for its introduction, except to reiterate the company's goal: "We certainly want to add live streaming to QuickTime."

The rumored reemergence of QuickTime comes on the heels of testimony in the Microsoft antitrust case from Avadis Tevanian, Apple senior vice president of software engineering, who recounted a conversation in which a Microsoft executive flatly suggested that Apple kill QuickTime, like "killing the baby."

And Tevanian's testimony about Microsoft building a bug into Windows to effectively disable QuickTime drew an immediate response from the Redmond, Wash., giant: It released a bug fix to remedy the problem one week later.

Live QuickTime would almost immediately be on a distribution par with Microsoft's Windows Media Player (formerly NetShow). Microsoft already faces stiff competition from its rival/partner, RealNetworks.

Meanwhile, Microsoft is integrating WavePhore's WaveTop 2.0 "push" datacasting service into its Internet Explorer 4.0 browser. Instead of using a separate viewer, WaveTop users will now access the content using the Explorer browser.

But last week's announcements around the Comdex show in Las Vegas suggested that the leading edge of digital PC/TV may not be in Redmond.
## PROPOSED STATION TRADES

### THIS WEEK

<table>
<thead>
<tr>
<th>TVs</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>$19,675,000</td>
<td>$11 million</td>
</tr>
</tbody>
</table>

**Ames:**
- **Facilities:** ch. 41, 26.5 kw, ant. 4,144 ft.
**Affiliation:** Univision

### COMBOS

**KKSC(AM) and KSIQ(FM) both Brawley, Calif.**
- **Price:** $2 million
- **Buyer:** Commonwealth II, San Diego, Calif. (Dex Allen, principal); no other broadcast interests
- **Seller:** Stodelle Broadcasting Corp., Brawley, Calif. (Stephen Stodelle, president); no other broadcast interests
- **Facilities:** AM: 1300 khz, 1 kw day, 500 kw night; FM: 96.1 mhz, 50 kw, ant. 340 ft.
- **Formats:** AM: sports; FM: CHR
- **Broker:** Media Services Group Inc.

**WJAK(AM) Jackson and WZDQ(FM) Humboldt, both Tenn.**
- **Price:** $500,000
- **Buyer:** Wolfe Communications Inc., Jackson (James E. Wolfe Jr., president); also owns WFXK(FM) Henderson, Tenn.
- **Seller:** Quality Broadcasting of Tennessee Inc., Jackson (James Wolfe, VP, father of buyer’s president); no other broadcast interests
- **Facilities:** AM: 1460 khz, 1 kw day, 128 w night; FM: 102.3 mhz, 6 kw, ant. 305 ft.
- **Formats:** AM: black gospel; FM: AC

## THE WEEK’S TABULATION OF STATION SALES

**Big Deal**

Jacor Communications’ $4.4 billion stock-for-stock merger into Clear Channel Communications Inc. (B&C, Oct. 12) was filed with the FCC last week. The deal, subject to FCC approval, will increase Clear Channel’s radio holdings from 223 to 453 stations in 101 markets.

**AMs and four FMs**

**Buyer:** Univision Communications Inc., Los Angeles (Jerrold Perenchio, principal); also owns 11 TVs
**Facilities:** ch. 41, 26.5 kw, ant. 4,144 ft.
**Affiliation:** Univision

---

**TVS**

<table>
<thead>
<tr>
<th>KCBA(TV) Salinas, Calif.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Price:</strong> $11 million</td>
</tr>
<tr>
<td><strong>Buyer:</strong> Seal Rock Broadcasters LLC, Seattle (George V. Christie and Lance W. Anderson, both managing members; they also own three FMs and one AM; Christie also owns 50% of WUTR(TV) Utica, N.Y.)</td>
</tr>
<tr>
<td><strong>Seller:</strong> The Ackerley Group Inc., Washington (Barry A. Ackerley, president); also owns eight TVs, one AM and two FMs</td>
</tr>
<tr>
<td><strong>Facilities:</strong> ch. 35, 2,328 kw, ant. 2,414 ft.</td>
</tr>
<tr>
<td><strong>Affiliation:</strong> Fox</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KION(TV) Monterey-Salinas, Calif.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Price:</strong> $7,675,000</td>
</tr>
<tr>
<td><strong>Buyer:</strong> The Ackerley Group Inc., Washington (Barry A. Ackerley, president); also owns eight TVs, one AM and two FMs</td>
</tr>
<tr>
<td><strong>Seller:</strong> Harron Communications Corp., Frazer, Pa. (Mark Faylor, VP); also owns four TVs</td>
</tr>
<tr>
<td><strong>Facilities:</strong> ch. 46, 1,350 kw, ant. 2,530 ft.</td>
</tr>
<tr>
<td><strong>Affiliation:</strong> CBS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KLUX(TV) Albuquerque, N.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Price:</strong> $1 million</td>
</tr>
<tr>
<td><strong>Buyer:</strong> Entravision Holdings LLC, Los Angeles (Walter F. Ulloa, principal); also owns eight TVs, two FMs</td>
</tr>
</tbody>
</table>

**SAME PERIOD IN 1987**

<table>
<thead>
<tr>
<th>TVs</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>$9,600,180,330</td>
<td>$16,830,348,321</td>
</tr>
</tbody>
</table>

**COMBOS**

**WGMZ(FM) Glencoe, Ala.**
- **Price:** $900,000
- **Buyer:** Capstar Royalty II Corp., Austin, Tex. (R. Steven Hicks, president); Hicks owns four AMs and 12 FMs
- **Seller:** Appalachian Broadcasting Co., Gadsden, Ala. (Barbara A. Fincher, president); owns other broadcast interests
- **Facilities:** 93.1 mhz, 6 kw, ant. 620 ft.
- **Format:** MOR

**WWGN(FM) Ottawa, Ill.**
- **Price:** $250,000
- **Buyer:** American Family Association, Tupelo, Miss. (Donald E. Wildmon, president); no other broadcast interests
- **Seller:** Cornerstone Community Radio Inc., Springfield, Ill. (Richard Van Zant, president); also owns three FMs
- **Facilities:** 98.0 mhz, 3 kw, ant. 459 ft.
- **Format:** Religious

**WBUX(AM) Doylestown, Pa.**

---

***BroadcastingCable***

The big news on the Internet is Broadcasting & Cable Online. With 24-hour access to over 30 sections of the latest industry news. www.broadcastingcable.com is an address you'll want to bookmark.

---

**November 23, 1998 / Broadcasting & Cable** 57
CHANGING HANDS

Price: $1,023,750
Buyer: Holy Spirit Radio Foundation Inc., Yardley, Pa. (Dale W. Meier, president); no other broadcast interests
Seller: Network Broadcasting Corp., Newtown, Pa. (Joseph Wesley, president); no other broadcast interests
Facilities: 1570 khz, 5 kw day, 500 night
Format: News

Price: $380,000
Buyer: Chesapeake-Portsmouth Broadcasting Corp., Winston-Salem, N.C. (Nancy A. Epperson, president); also owns three AMs; Epperson also owns 13.16% of Salem Communications Corp. (33 AMs and 14 FMs)
Seller: Broadcasting Corp. of Virginia, debtor in possession, Hampton, Va. (Charles Reynolds, president); no other broadcast interests
Facilities: 1270 khz, 1 kw
Formats: Gospel

WFAB(AM) Ceiba, P.R.
Price: $350,000

Buyer: Daniel Rosario Diaz, Rio Blanco, P.R.; no other broadcast interests
Seller: Southwestern Broadcasting Corp., San Juan, P.R. (Pedro Roman Collazo, president); no other broadcast interests
Facilities: 890 khz, 250 w
Format: Christian

KCOM(AM) Comanche, Tex.
Price: $165,000
Buyer: Texas West Media Inc., Abilene, Tex. (D.B. Bacon, president); no other broadcast interests
Seller: Arrowhead Broadcasting Inc., Comanche, Tex. (Roy Parker, president)
Facilities: 1550 khz, 250 w
Format: C&W

WBFD(AM) Bedford, Pa.
Price: $29,000
Buyer: John H. Cessna, Bedford; also owns 49.99% of wwox(AM), wwcw (FM) and wayc(FM) Bedford
Seller: Paul D. Imgrund, Bedford; no other broadcast interests
Facilities: 1600 khz, 5 kw day, 28 w night
Format: Country
—Compiled by Alisa Holmes

BY THE NUMBERS

<table>
<thead>
<tr>
<th>Service</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial AM</td>
<td>4734</td>
</tr>
<tr>
<td>Commercial FM</td>
<td>5639</td>
</tr>
<tr>
<td>Educational FM</td>
<td>2000</td>
</tr>
<tr>
<td><strong>Total Radio</strong></td>
<td><strong>12,373</strong></td>
</tr>
<tr>
<td>VHF LPTV</td>
<td>556</td>
</tr>
<tr>
<td>UHF LPTV</td>
<td>1545</td>
</tr>
<tr>
<td><strong>Total LPTV</strong></td>
<td><strong>2101</strong></td>
</tr>
<tr>
<td>FM translators &amp; boosters</td>
<td>3,133</td>
</tr>
<tr>
<td>VHF translators</td>
<td>2168</td>
</tr>
<tr>
<td>UHF translators</td>
<td>2750</td>
</tr>
<tr>
<td><strong>Total Translators</strong></td>
<td><strong>8,069</strong></td>
</tr>
<tr>
<td>Commercial VHF TV</td>
<td>559</td>
</tr>
<tr>
<td>Commercial UHF TV</td>
<td>656</td>
</tr>
<tr>
<td>Educational VHF TV</td>
<td>125</td>
</tr>
<tr>
<td>Educational UHF TV</td>
<td>243</td>
</tr>
<tr>
<td><strong>Total TV</strong></td>
<td><strong>1,583</strong></td>
</tr>
</tbody>
</table>

CABLE

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total systems</td>
<td>11,517</td>
</tr>
<tr>
<td>Basic subscribers</td>
<td>65,664,000</td>
</tr>
<tr>
<td>Homes passed</td>
<td>94,850,000</td>
</tr>
<tr>
<td>Basic penetration*</td>
<td>66.3%</td>
</tr>
</tbody>
</table>

*Based on TV household universe of 99.4 million
Sources: FCC, Nielsen, Paul Kagan Associates

OPEN MIKE

More on land mobile

EDITOR: I want to respond to Jack Keating's Nov. 9 "Open Mike" letter, commenting on my Oct. 26 "Monday Memo" commentary.

In particular, I want to acknowledge that the reference to "pizza delivery trucks and diaper services" did not properly recognize the contribution of certain land mobile operations, especially in the public safety area, and the services they render to the public. That was an unnecessary phrase that understandably was interpreted to denigrate the value of land mobile services, and I apologize for the implication.

There are other points in Mr. Keating's letter that I don't agree with. For example, there was absolutely no basis in 1986 to know how much of the UHF spectrum would be needed to accommodate digital broadcasting. As the science has moved along, broadcasters have acknowledged and gone along with the spectrum give-back proposals—a give-back that they will make possible by their $16 billion investment in the new technology.—Jonathan D. Blake, Covington & Burling, Washington

Honoring Shari

EDITOR: On the very same day as the Broadcasting & Cable Hall of Fame inauguration (Nov. 9), the KIDSNET board of directors, at its annual meeting in Washington, voted to establish an award to recognize Shari Lewis—who, until her death last summer, was a founding member of the board.

This annual KIDSNET initiative will celebrate Shari's contribution to the field of children's media by honoring a professional, an organization or a media initiative that most closely mirrors her commitment to children.

We agree with your description of "outstanding people who make the system flourish and leave a permanent mark on the history of radio, television, cable and the related ever-emerging new media." Shari made her contributions in all of these formats ... and more, and with one additional and unique attribute—magic.

Shari had formal training in magic, along with her background in drama, dance and classical music. It was this special skill that made it so very difficult to let her go at the end. Shari had so much energy, so much intensity for everything that she did, it seemed impossible to think that she would not continue doing it.

Like her "Song That Never Ends," these awards, like her work, will keep her legacy alive and will sustain us.—Karen Jeffe, executive director, KIDSNET, Washington

Taking exception

EDITOR: The ad-revenue ranking for WRC-TV Washington published in the Nov. 2 issue of Broadcasting & Cable is incorrect. The ranking is based on a revenue estimate from the magazine's source, BIA. This is particularly troubling since BIA itself says it has only moderate confidence in the accuracy of this estimate.

—Angela Owens, director, station information, WRC-TV Washington

58 BROADCASTING & CABLE / NOVEMBER 23, 1998

www.americanradiohistory.com
RADIO

HELP WANTED MANAGEMENT

General Manager. Small market Wisconsin FM looking for GM with sales management experience. Station has excellent long-term track record. Highly desirable location. Reply to Box 01466 EOE.

HELP WANTED SALES

Radio Media and Special Events Specialist. If you live, breathe and love Radio. The key here is to coordinate local market events such as grand openings, live remotes and such. You will be in continual client contact as well as coordinating these local radio promotions with the Media Dept. In this job you will get to travel to many of these special events where you will interact with local client contacts and the local radio stations involved. All faxes must include salary history for consideration. Contact: Lee Rudnick, DBI Media. Executive Search. Phone: 212-338-0808 x5/Fax: 212-338-0532. Visit our Website at http://www.dbinary.com

HELP WANTED NEWS

Top rated news talker seeks News Director. Tape and resume to Jeff Daly, WSOY, 1100 E. Pershing Rd., Decatur, IL 62526.

SITUATIONS WANTED MANAGEMENT

How can I help your operation? Complete small-medium market background includes programming, sales, sales training, management, ownership, multi-station operation. Michael 308-384-6453.

LEASED PROGRAMMING

Produce, host your own radio show, and generate hundreds of qualified Leads $0,000 wait NYC radio station. Call Ker Sperber 212-760-1050.

SUBCARRIER LEASE

Subcarrier available. WNYE-FM, New York, 91.5 MHz. 20 KW. Data/Paging Services only. Contact: Frank Sobrino (718) 250-5829.

PROGRAMMING SERVICES


TELEVISION

HELP WANTED SALES

AFFILIATE SALES

NATV SALES, INC., the sales arm of Newsworld International and TRIO, is expanding its affiliates sales team to support the networks recent expansion into U.S. cable.

NEWSWORLD INTERNATIONAL (NWI) is the first and only 24-hour international news network in the U.S. Backed by renowned Canadian Broadcasting Corporation, NEWSWORLD INTERNATIONAL is the one news network that provides a truly global perspective.

TRIO is a 24-hour entertainment channel with the best in English language programming from around the world. Top quality dramas, documentaries and films never seen on U.S. screens.

These networks are looking for several self-motivated, experienced and resourceful professionals to join our dynamic sales team. Candidates must have a proven track record in affiliate sales and marketing, established industry contacts and effective communications and organizational skills.

Must be willing to travel extensively and work effectively in a virtual office environment.

NATV SALES, INC. provides a competitive compensation package and the opportunity to grow with the two top quality networks with a global focus.

WESTERN AND CENTRAL REGIONAL DIRECTORS

- Responsible for distribution contract negotiation and account management for the entire region
- Minimum 5-7 years affiliate sales experience
- Ability to prioritize and negotiate effectively within a proven track record regional sales management

N.E. AND S.E. REGIONAL MANAGERS

- Responsible for sales and affiliate relations in region
- Minimum 3-5 years affiliate sales experience
- High level of motivation and excellent organizational skills required
- Proven sales success at system level necessary, with regional MSO experience a plus

Please send or fax resumes to:

NATV Sales, Inc. c/o Rasenberger Media
360 Lexington Avenue, Suite 1600, NY, NY 10017
Fax 212-983-0524 Phone 212-808-4875
or visit booth #4067 at the Western Show.

WTAE-TV Pittsburgh Traffic Manager

WTAE-TV, Hearst-Argyle's ABC affiliate in Pittsburgh, is seeking a Traffic Manager. With our long-time current manager retiring, this is a unique opportunity for dynamic leader in traffic. Responsibilities include managing a staff of four, daily log preparation, and working closely with other departments to ensure station success. Four to six years experience in a broadcast traffic supervisory role preferred. Experience with BIAS traffic system a real plus. For consideration, send resume and cover letter including source of referral to:

WTAE-TV
400 Archimedes Boulevard
Pittsburgh, PA 15231-3090
No phone calls, please.

Hearst-Argyle
Television, Inc.
EDE/MF

Sales Account Executive. WPBF, local ABC affiliate, has an opening for an Account Executive. This outstanding and aggressive individual will have 1-3 years television sales experience. The right candidate is searching for a challenging career with a growing television station, and has the skills and attitude to win. WPBF will encourage your creativity, enthusiasm and new business expertise. College degree and computer experience preferred. WPBF, a Hearst-Argyle managed station, is an Equal Opportunity Employer. Qualified women and minorities are encouraged to apply. Interested? Please mail resume to: WPBF, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410. Attn: Bill Wimot.

National Sales Manager. Candidate must have 3-5 years of experience in National Rep or Regional Local sales. Candidate must possess sound judgement, strong organization and leadership skills and a prominent comprehension of research. Send cover letter and resume to Jon Hitchcock, General Sales Manager, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No faxes or phone calls please. Final selection for this position will not be made before December 7, 1998, EOE.
National Sales Manager/WPGH. Resp. for sale of WPGH to Natl. clients thru rep firms (HRP). Administer and coordinate Natl. accts., within WPGH. College degree pref., min. 2 yrs. exp. at TV station or rep side of bsns. NYC exp. key. Inventory and pricing control knowledge. No calls. Send to: Richard Engberg, Dir. of Slst., WPGH FOX53, 750 Ivory Ave., Pgh., PA 15214; EOE. M/F.

Local Sales Manager. WWM'TV the CBS afiliate serving Grand Rapids-Kalamazoo-Battle Creek (37th DMA) is seeking an energetic, highly motivated individual to lead one of our Local Sales teams. The ideal candidate will have a minimum 3-5 years of Local television sales experience in negotiating sophisticated agency business, as well as non-traditional, new business development. The position requires the ability to develop and execute sales forecast, train new sales people and manage season Account Executives. Creative decision making skills and excellent presentation, negotiation, proposal writing and communication skills a must. Familiarity with Columbine, TVScan and CMR a plus. Please send or fax cover letter and resume to Margie Candela, Human Resources. WWM'TV-TV, 590 West Maple Street, Kalamazoo, MI 49008. Fax 616-388-8228. WWM'TV-TV is an Equal Opportunity Employer.

Local Sales Manager-WMC TV. Successfully motivate local sales to incremental revenue growth through tradition and non-traditional selling. Must be able to plan and execute sales strategies, projects, pricing, package and incentive programs. Must direct departmental functions: hiring, training, evaluations and prepare and submit revenue budgets for Local Sales. Please send resume to: LSM, WMC Stations, 1980 Unicon, Memphis, TN 38104. Must be able to pass drug test.

General Sales Manager. Pappas Telecasting seeks a sales leader for its “Nevada Television Network” stations. The network consists of two heavily news oriented ABC affiliates and two emerging FOX stations (LMA) in the Lincoln/Kearney market (101) market. Our ideal candidate will have strong leadership and organizational skills for use in directing the exciting growth of our stations. A strong local/regional and developmental bias along with 5 years experience in sales management will give you the background and success in this job. General sales management experience would be a plus...but an able and ready local manager might be successful. This is a terrific opportunity to have a major role in an exciting, growing situation. Please apply to: Stephen Morris, General Manager, Nebraska Television Network, Box 220, Kearney, NE 68848, 308-743-2494. Pappas Telecasting is an Equal Opportunity Employer.

ABC affiliate WTVQ in Rockford, Illinois is looking for a General Sales Manager with strong developmental know-how, demonstrated inventory control skills, and the ability to lead a team of champions. Experience with qualitative research and promotion as tools for market growth is a plus. Resumes to: Human Resources, c/o WTVQ-TV, PO Box 470, 1917 N. Meridian Road, Rockford, IL 61105.

KTBC-TV Account Executive. Responsible for maximizing billing on an account list and developing new business. College degree required. Must be team oriented, positive, winner. Prior experience in television sales is required. Submit resume and cover letter to KTBC-TV. 119 E. 10th St., Austin, Texas 78701, Attn: Human Resources.

Local Account Executive. Minimum one-year experience in local TV station or national rep firm sales. Send resume to WBLZ-TV. 2055 Lee Street, Hollywood, FL 33021. No phone calls please.

HELP WANTED MANAGER

GENERAL MANAGER / CEO

WJCT, located in Jacksonville, Florida, one of the southeast’s premier public television communications outlets, is seeking an experienced/proven leader at senior management level to direct future growth of television and radio stations. Must be skilled professional with vision in national production and multimedia technology. Development/marketing, sales and communications service experience required. Undergraduate degree or equivalent required; advanced degree preferred. Strong communicator. Salary negotiable.

Send resume, postmarked no later than December 15, 1998, to: James Stewart The Stewart Group 201 ATP Tour Boulevard Ponte Vedra Beach, Florida 32082 Equal Opportunity Employer M/F/V/D

HELP WANTED MARKETING

Marketing Director. WCBD-TV2 a NBC affiliate in beautiful Charleston, South Carolina is looking for a Marketing Director to oversee, develop and implement the marketing plan for the station. The candidate must be highly motivated, well organized and a team player. Strong writing, producing and non-linear editing skills are required for image and topical promotion. Please send or fax resume to WCBD-TV. Attn: Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Fax 843-881-3410. M/F/EEO Pre-employment drug test required.
Director of Engineering position with growing television broadcaster. Prefer Bachelor's degree and at least five years experience in either TV/ Video Engineering or Electrical Engineering. Experienced in Transmitter and RF Systems, Production and Transmission video systems and knowledge of DTV systems and regulations. Management and organizational skills required. Contact Director of Human Resources at Tri-State Christian TV, Inc., P.O. Box 1010, Marion, IL 62959, or call (618) 997-9333, or e-mail skh@lct-net.org. An Equal Opportunity Employer.

Chief Engineer. WBTW-TV13, the CBS affiliate in Florence/Myrtle Beach, SC and the dominant news operation in the market, has an immediate opening for a Chief Engineer. The individual must be decisive, a natural leader and able to oversee the technical aspects of running an engineering department, including project management and capital. The ideal candidate will have a degree in digital electronics (BS/SEE preferred, ASEE acceptable) and/or military electronics experience and hold CBSE certification. Mail or fax letter of application with resume to: Bob Richardson, Human Resources, 128 E. Sixth Street, Florence, SC 29501. Fax: 843-662-8843. Equal opportunity employer.

Broadcast Technician, KMEG, a Waite Broadcasting Company, is seeking a qualified individual to serve in this rapidly expanding facility. The ideal candidate should possess a minimum of 2 years experience in television maintenance and/or appropriate education. Duties include maintenance and repair of audio, video and RF equipment; installation and alignment of equipment; knowledge of IBM and Mac computers. Candidate must be a self-starter and able to work independently, and must be familiar with test and alignment equipment. A job with challenges, fair compensation, and a great benefits package is your reward. EOE. Send resume and references to: KMEG, Director of Engineering, PO Box 657, Sioux City, IA 51102.

Avid Editor needed for production facility in sunny North Florida. Individual should have experience in editing of digital and videotape programs, commercials, TV promotions, sales presentations, etc. Must be a motivated member who can work as a team player. On-line editing a plus. Salary commensurate with experience. Please send updated resume and non-returnable demo tape to Jerry Smith Film & Television, 11265 Alumni Way, Jacksonville, FL 32246. Attn: Director of Production. No phone calls.

Full Time Chyron Operator. KTRK-TV has an opening for a full time Chyron Operator. Experience on a fast-paced newscast is a must. This person must be able to work weekends and weeknights as needed. Jessica Galvez, Senior Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Fax: 713-663-8723. No phone calls please. Equal Opportunity Employer. M/F/V/D.

HELP WANTED NEWS

WFMJ Television has an immediate opening for a full time morning newscast producer. We are upbeat and lively, but take our news seriously. Candidate must have experience with television news producing experience. Send tape and resume to Monica Alexander, News Director, WFMJ Television, Inc., 101 W. Boardman Street, Youngstown, OH 44503. No phone calls.

Weekend News Anchor/Reporter. WCTI-TV, Eastern North Carolina's News Leader has an immediate opening for someone who can do it all. You must be able to produce the weekend newscasts, but you have a strong support staff. Reporting duties during the week may include the need for you to shoot and edit from time to time. Please send non-returnable VHS tape, resume, and letter of interest to: Bill Bouyer, News Director, WCTI-TV, PO Box 12325, New Bern, NC 28561. No beginners and no phone calls.

WXTF-TV FOX Philadelphia: Good Day Philadelphia Producer, Two hour news, info and entertainment live/local morning show. Work with 2 co-hosts. 3 live reporters, 5 segment producers and staff of 40. Must Have Significant experience. For consideration applicants should forward resume to: Human Resources Dept., BC, WXTF-TV, 330 Market Street, Philadelphia, PA 19106. EOE M/F/D/V.

WGNX, CBS in Atlanta seeks News Producer. Candidates should possess excellent writing skills, news judgement, creativity and ability to visualize top-notch graphic packaging. Three to five years line producing experience as well as an understandable degree in journalism or communications is required. Send resume and non-returnable tape to: Nicole Thibault, Executive Producer, WGNX, 1810 Briarcliff Road, NE, Atlanta, GA 30329. Phone: 404-327-3212. EOE. A Tribune Station.

TV Tape Editor. Will be responsible for editing video tape for various newscasts. Must have experience with 1/2" beta editing and previous TV news experience. Qualified applicants should send resume to: Human Resources, KOTV, PO Box 6, Tulsa, OK 74101. No phone calls, please. EOE M/F.

Television Director: The International Broadcasting Bureau is an international TV/Radio service of the U.S. government. is seeking candidates for full-time employment as a TV Production Specialist at WORLDNET TV & Film Service in Washington D.C. Extensive experience as a director of news and information programs in a major television commercial market is required. Starting salaries range from $55,693 to $72,350. Candidates must have a degree in English or broadcast journalism. Call: 202-619-3117 for complete listings of the qualifications required, including special rating factors that must be addressed and instructions on how to apply. Send a complete application and a non-returnable aircheck with directors track by the close of business or postmarked by December 4, 1988 to: International Broadcasting Bureau, Office of Personnel, Room 1543. Attn: Susan King, 330 Independence Ave., SW, Washington, D.C. 20547.

News Reporter, KTRK-TV is looking for an outstanding News Reporter. Applicants should have significant experience in general assignment reporting, including live ENG and satellite work. You must be able to develop your own contacts, enterprise good, hard news stories, and respond well to breaking and spot news. The ability to do great features is important as well, although this is primarily a hard news position. Outstanding writing skills are required as well as the ability to make good use of graphics and production equipment. KTRK prefers to deal only with the applicants, and not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Bill Bouyer, News Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No telephone calls please. Equal Opportunity Employer M/F/V/D.
TV News Director. Need veteran Newsroom leader with on-air ability, strong news judgement, good news mechanics, and substantial people skills. We are affiliated with a major network for news excellence. Good benefit package available. We are fortunate to live and work in the Rocky Mountains of Montana. Candidates with a love for the business should respond with resumes to Jack May, KFBB-TV, PO Box 1139, Great Falls, MT 59403, EOE.

Producer, WFTX-TV in the Ft. Myers/Naples market is seeking a producer for its award winning newscasts. College degree and two years experience preferred. The successful candidate will be a leader and FOXIFIED. Send non-returnable tape and resume to FOX WFTX-TV, Mark Robinson, BMON, Route 1, Box 23, North Fort Myers, FL 33991. We are an Equal Opportunity Employer.

Photojournalist. We have a new live truck, a new sat truck and a new newswroom being built. What we need now is another photojournalist to join our staff. Candidates must have at least 2 years photojournalism experience. Must be able to shoot and edit to NPPA standards and have a clean driving record. If you are that someone who is looking for a place to grow as a photojournalist, and like having your own gear, then this may be the place for you. We offer great pay and excellent benefits. Please send tape, resume, and references to: Dave Olson, Chief Photographer, WAND-TV, Southside Drive, DeRutus, Illinois 62521. EOE.

Newscasts are Fox affiliate in Albany, NY. Looking for reporters, videographers, editors and producer/EP. No beginners. Send VHS tape and resume, or apply. WXXA-TV, FOX 23, 28 Corporate Circle, Albany, NY 12203. No calls. Women and minorities encouraged to apply. EOE.

News Director. A great opportunity is available right now, but won't be open long. If you can produce a fast-paced newscast, be ready to debate treatment of stories, be willing to take creative risks, be an on-the-go, accurate content with the viewer in mind - then WAGT, the NBC affiliate in Augusta, Georgia, has a position for you. 26 Action News is a growing, motivated, professional news organization with a good working environment in a great part of the country. Send a non-returnable VHS tape to: Ed Kral, WAGT, 905 Broad Street, Augusta, GA 30901.

Executive Producer: KING 5 TV, the number one station in the Pacific Northwest, and a sub-sidiary of the A.H. Belo Corporation, is seeking an Executive Producer. Responsibilities include overseeing the production of newscasts while leading a team of producers and writers. Will also work closely with the News Director and Asst. News Director in executing the strategic plan. Successful candidate must have a college degree with minimum six years experience as a line producer; previous News Director or Executive Producer broadcast management experience preferred, strong journalistic standards, and the ability to make the newscasts compelling and distinct. If qualified, send 2 copies of your resume to: KING 5 TV, Attn: HR Dept., #K98R74, 333 Dexter Ave N., Seattle, WA 98109, EOE. M/F/D/V.

News Anchor. KFBB-TV is seeking a strong anchor to cover report and has a commitment to news as strong as ours. We are looking for a person with polished on-air delivery who wants to be a part of a close knit team. Great area to live, great company, great opportunity. Candidates should forward resume, tape, and cover letter to: Jack May, General Manager, KFBB Television, PO Box 1139, Great Falls, MT 59403.

Associate Producer, TRK TV has an opening in the News Department for a newscast Associa- te Producer. Applicants should have experience in broadcast journalism and news writing, as well as a good understanding of television production techniques. Candidates should understand news feeds and should have the ability to research and write stories independently, using wire services, assignment desk notes, reporter notes, and other material. A desire to produce newscasts or special programming is preferred. Candidates should also be computer literate, and familiar with the Internet, or have a strong desire to learn. Hours will probably include weekends and overnights. Interested applicants should send a resume, references, cover letter and recent writing samples to: Executive Producer, FOX23, 3310 Bissonnet, Houston, TX 77005. No telephone calls please. Equal Opportunity Employer: M/F/V/D.

Aggressive Top 50 Market, NBC affiliate has a new big opportunity for a News Producer. Candidate must be able to shoot and edit video and related sound for news and feature stories. This position requires knowledge of ENG equipment and ability to provide live coverage through operation of live microwave and SNG technology. Please send resume and tape to Personnel, WXXI NewsChannel 12, PO Box 11847, Winston-Salem, NC 27116.

Assignment Editor. KRON-TV in San Francisco has an immediate full-time opening for a qualified Assignment Editor. Responsibilities include story selection, research and development for long and short term assignments. Qualifications include 3-5 years experience, ability to prioritize assignments, deal effectively with people, time pressures, and phones. Ideal candidate will be creative, self-starter, and have the ability to work independently. Degree in communications or related field and knowledge of the Bay Area/ Bay Area television preferred. Send resumes to KRON-TV, Human Resources, PO Box 3412, San Francisco, CA 94119 by November 30, 1998. Chronicle Broadcasting is a drug-free company and requires pre-employment drug testing and background investigations. EOE.

10 PM News Producer. Experienced news producer for late news. Minimum 2 years experience at a commercial television station, producing newscasts. Related degree required. Strong writing skills necessary. Must be able to work without close supervision. Self-starter, able to work independently and communicate well with other departments. Send resume and non-returnable 1/2” VHS tapes to: Dan Steele, WPSD-TV, PO Box 1197, Paducah, KY 42002-1197, M/F, EOE.

News Photographer, KOTV has an immediate opening for a News Photographer. Applicant must have a minimum of (2) years experience in photography for a commercial television News Department. Must be able to edit videotape and operate live equipment. Applicant selected must be willing to work all hours including nights, holidays, weekends. Interested applicants should forward a non-returnable tape to: Steve Schroeder, KOTV, PO Box 6, Tulsa, OK 74101, EOE M/F.

HELP WANTED PROMOTION

LIVE LOCAL. LATEBREAKING.

AND NUMBER ONE FOR GOOD REASON.

★ We have and we support The Best Creative Team in town. Now we need a Major Team Member.

PRODUCTION PRODUCER

Experience in Image/News Promotion is essential. Non-linear editing experience beneficial.

Rush Resume:
Kerry Richards, Dir. of Creative Services
WBAL-TVL 3000 Hooper Avenue
Baltimore, MD 21211
EOE/WE Welcome Calls
410-338-6443
e-mail: krichards@hearst.com

Promotion Producer/Editor. We are a CBS affiliate in an aggressive competitive market! Succesful candidate must have college degree and 2 years experience in writing, producing and editing topical and image promotion. Position also requires candidate to be highly skilled in AVID editing. This is your opportunity to work with a multi-national award-winning team! If you can turn out a creative, quality product under intense pressure, send resume and tape to: Promotion Manager, WANE-TV, 2915 W. State Boulevard, Fort Wayne, IN 46808, EOE.

TV Promotion Producer, WXXA-TV FOX23 has an immediate opening for a Promotion Producer. We’re looking for an experienced, self-motivated, highly creative person who can produce outstanding newscast topical and station image promotions. Strong writing skills a must. Shooting and editing experience required. If you are this all around talent, come join the most creative promotion department in New York’s capital region. Rush your non-returnable tape and resume to Personnel, WXXA-TV FOX 23, 28 Corporate Circle, Albany, NY 12203. No phone calls. EOE. Women and minorities encouraged to apply.

Promotion Producer/Editor. We are a CBS affiliate in an aggressive competitive market! Successful candidate must have college degree and 2 years experience in writing, producing and editing topical and image promotion. Position also requires candidate to be highly skilled in AVID editing. This is your opportunity to work with a multi-national award-winning team! If you can turn out a creative, quality product under intense pressure, send resume and tape to: Promotion Manager, WANE-TV, 2915 W. State Boulevard, Fort Wayne, IN 46808, EOE.

Director of Advertising and Promotion, WTHI-TV, a CBS affiliate in Terre Haute, Indiana, and the number one station in the market—is looking for a hands-on person to direct its promotion and community service department. Responsible for on- and off-air promotion, media buying and brand- ing. The ideal candidate should have a strong background in news, station and program promotion. Strong writing and hands on producing skills are a must. If you are ready to manage a department of four employees with your own AVID system, send tape and resume to Human Resources, WTHI-TV, 5000 East 102nd, Terre Haute, IN 47803, WTHI-TV is an Equal Opportunity Employer.
HELP WANTED MISCELLANEOUS

PUBLIC RELATIONS

Publicist sought for in-house position at a Chicago-based television show. Candidates must have national press contacts and be able to work in a fast-paced environment. Fax resume and salary history requirements to: Traci at 312-836-9473.

HELP WANTED CREATIVE SERVICES

DESIGN DIRECTOR

Just another FOXS news day in the nation's capital! If you're a news driven DESIGN DIRECTOR, have we got a job for you! Direct and supervise a team of six artists to constantly feed our aggressive news machine! Produce eye candy with these cool toys: FLINT, SGI Indigos & Octane, Liberty, ALIAS/Wavefront, MAYA, PowerMac & Infiniti! This job requires exceptional organizational skills and keen sense of consistency. Must have previous management experience and a killer demo reel. If you have at least five years experience in a dynamic news environment plus a positive and cooperative attitude, rush your resume, non-returnable reel, salary history and requirements to:

Mary Talley, VP/Human Resources, WTTG FOX 5, 5151 Wisconsin Ave., NW, Washington, DC 20016.

EOE/M/F/D/V.

HELP WANTED PRODUCTION

Video Production Coordinator. This position will coordinate and perform as required studio, remote, and field television production activities. Must have experience in coordinating people and resources, the ability to operate and train personnel in the use of broadcast television equipment, and experience in video production, principles, and techniques involved in project planning, evaluation, and communication. There is a minimum requirement of a four year degree in television production, broadcast journalism, or other job-related curriculum and experience equal to three years of full-time work in television production. Beginning salary $36,732/annual plus full benefit package. For an application, contact: Molly Phillips, Iowa Public Television, PO Box 6450, Johnston, IA 50131. Email: molly@kpvt.org 515-242-3120 or 515-242-3114. Completed applications must be received by Friday, December 18, 1998. EOE/AAE.

SITUATIONS WANTED SALES

Transaction-Based Revenue in your Overnights. Three-person Management, Production, and Procurement team, knows how to turn your overnights. You currently sell as infomercials, into your own, branded, transaction content delivering new viewers and cash straight to your bottom line using your current unused overnight facilities. This team just completed an actual nationwide proof-of-concept test with hard number results. If you are a cable outlet or a group owner interested in generating new sources or revenue contact us at once. Reply to Box 01465.

TV REMAINDER TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

KFBF-TV has a position open for a Producer/Director of commercial and promotional spots. Should be able to handle all phases of client production. Writing and voice skills desirable. Send confidential resume to Prod. Mgr., KFBF-TV, PO Box 1139. Great Falls, MT 59403, EOE.
**HELP WANTED ALL POSITIONS**

WE'RE GROWING!

Encore Media Group, the nation's largest provider of premium movie networks, has the following career opportunities:

**DISTRICT MANAGER**

In this key position, you will be responsible for analog and digital subscriber growth within an assigned territory. This will include creating/implementing marketing plans, handling negotiations, and developing distribution opportunities by educating potential affiliates on Encore Media Group services and related value. Qualifications include at least 5 years of direct line sales. Strong organizational, interpersonal and communication skills are a must, with a college degree and experience in TV or telecommunications preferred. Travel up to 70% will be involved. These positions are located in Stamford, Chicago, Hoboken and Los Angeles.

**MARKETING COORDINATOR**

This individual will coordinate a broad range of sales/marketing tactics and campaigns, assist with training activities, and participate in special projects as assigned. We require at least 2 years of coordinator/administrator experience, good customer relations skills, PC proficiency and excellent communication abilities. A college degree and experience in TV or telecommunications preferred. These positions are located in Stamford, Atlanta, Chicago, Hoboken and Los Angeles.

**TRAINER**

We will rely on you to develop and implement training and motivational programs for customer contact personnel. This will include conducting training sessions, implementing incentive campaigns, and developing presentation materials. Qualified candidates will have experience in customer service training along with excellent organizational and communication skills. We prefer candidates who have an understanding of cable operations and strong PC skills. Travel up to 70% will be involved. These positions are located in Dallas, Denver, Atlanta, Philadelphia, Chicago, Hoboken and Los Angeles.

For confidential consideration, please forward your resume and salary history to: Encore Media Group, P.O. Box 4917, Englewood, CO 80155; Fax: (303) 267-7370. Successful candidates will be subject to a drug test. EOE.

**HELP WANTED NEWS**

**ALLIED FIELDS**

**HELP WANTED TECHNICAL**

Network Engineer, Senate Recording Studio. Join the dynamic Senate Service team with ACS Government Solutions Group, Inc. at their Washington DC location. We seek a Network Engineer to provide IT services to the Senate Recording Studio. Responsibilities include network engineering, systems integration, graphics, office automation support, hardware/software troubleshooting, interface with application vendors, systems analysis/programming, and web development. Candidates should have 7-10 years experience with Windows NT, Windows 95, Applications Software, Unix, HTML servers and TCP/IP. Experience in the broadcast industry is a plus. ACS Government Solutions Group offers an excellent benefits and compensation package that includes tuition reimbursement, a 401(K) plan, medical, dental and life insurance. For consideration, fax your resume to: (301) 921-0795. Attention: B&C, email to: marisa_dudiak@acs-inc.com (ASCII/Word format) or mail to ACS Government Solutions Group, Inc., One Curie Court, Rockville, MD 20850, EOE MF/DV.
HELP WANTED FACULTY

The University of Cincinnati College Conservatory of Music Electronic Media Division seeks to fill two faculty positions. Rank: Asst./Assoc. Prof of Electronic Media. Appointment Date: Fall, 1999. The Electronic Media Division is component of the College Conservatory of Music (CCM), a comprehensive performing arts school with prestigious programs in dance, theater, and music. In addition to BFA in Electronic Media, Summer of 1999, the Division will occupy its state-of-the-art educational facilities which are an integral part of the brand new CCM village. A $110,000,000 project designed by world-renowned architectural firm of Pei Cobb Freed. Areas of Appointment: Radio/Broadcast Management: Assist in design of cable radio station and manage the station. In addition, teach among following subjects, including Broadcast Management, Programming (radio/TV/Cable/Internet), Electronic Media Advertising, sales and audience research. Teaching in the MFA program in Electronic Media to be anticipated. Electronic Media Production: Teach all levels of Production, Non-linear Video Editing, and Multimedia Applications. Teaching in the MFA Program in either Advanced Audio and/or Video Production classes to be anticipated. Ability to work in an interdisciplinary setting with colleagues and students from throughout the college a must. Qualifications: MA/MFA with demonstrated professional experience. Undergraduate teaching experience expected, graduate level teaching recognized. Relevant aademic rank commensurate with educational background and opportunity. Opportunity for summer teaching available. Deadline: January 15, 1999 or until position filled. Letter of application, vita, and three professional references to Manfred K. Wolfram, Ph.D., Head, Electronic Media Division, College Conservatory of Music, University of Cincinnati, P.O. Box 210003, Cincinnati, Ohio 45221-0003. AA/EOE.

HELP WANTED NEWS

“Destinations” producers of unique travel experiences. Opportunity for 1) Female co-host/reporter, 2) Marketing Director familiar with programming and news groups. Danielle@destinations@home.com.

HELP WANTED DEVELOPMENT

WGVU-TV and WGVK-TV and WGVU-AM and FM seeks aggressive, service-oriented Assistant Development Manager with strong public television and radio fundraising experience. Requires excellent organizational and communication skills, and a BA/BS in relevant field preferred or appropriate combination of experience and education. Ability to create, develop and implement new and unique fundraising opportunities; work well with large volunteer staffs; assist in leading the department to new levels of success and optimize performance of all existing fundraising activities. Responsibilities: This position is responsible for raising private funds for WGVU’s public television and radio networks by developing and implementing fund-raising strategies for on-air selling, direct mail, telemarketing, major gifts, planned giving, corporate and foundation requests, and special events, as well as cultivating new revenue streams: increasing the quality of the annual auction. Creating strategies for new major donors and higher bid to retail ratios. Reports to and coordinates with Development Manager in raising revenue for two PBS stations, one NPR FM station. Part of WGVU’s station which includes ancillary fundraising activities and assisting in managing department budgets and staff. Salary range: $30,000-$48,000. Please forward resume, salary history requirement and cover letter expressing your view on the financial partnership of public investment and private contributions in an increasingly competitive fundraising environment along with letter of application, resume and four references to: Michael T. Walenta, General Manager West Michigan Public Broadcasting, 301 W. Fulton, Grand Rapids, MI 49054-6492. Please note how you became aware of this position. Email address: 223289@gvsu.edu. Resume must be in our office no later than November 30, 1998. EEO/AA/ADA.

PROFESSIONAL JOBS WITH ENTERTAINMENT COMPANIES

BROADCAST & CABLE TELEVISION, DISTRIBUTORS. MOTION PICTURE, POST PRODUCTION & MORE

Entry to senior level jobs nationwide in ALL fields (news, sales, production, management, etc.). Published biweekly. For subscription information: (800) 335-4335

Entertainment Employment Journal™
email: info@eej.com


WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4" SP, M2-90's, Betacam SP's. Call Carpel Video 301-694-3500.

CLASSIFIEDS

Leading media software company is looking for training specialists/team leaders to install and train traffic/billing software for radio stations nationwide.

Minimum requirements:

- 1-2 yrs media traffic, radio sales or training exp
- Ongoing travel required with office/home
- travel/billing systems
- PC/MAC software literate
- Strong training, adult learning/presentation skills

Competitive salary/benefit package offered. Fax cover letter and inquiries to: Loretta, 212-818-8866

HELP WANTED INSTRUCTION

Position Available: Assistant Professor (Tenure Track) in the ACEJMC-accredited Department of Mass Communications. Salary: Salary commensurate with education and experience. Date of appointment: August 1999. Responsibilities: Teach video production and general mass communications courses. Manager/technical adviser of college cable television station UTVS and state of the art television studios. Ability to teach and/or advise, scholarly achievement or research, continued preparation for and study, contribution to student growth and development, and service to the university and community.

Qualifications and experience: Master's degree required. Ph.D. and teaching experience preferred. Minimum of five years of professional, high-level video production experience with demonstrable, operational knowledge of state-of-the-art video technology (strong hands-on experience in field and studio production, A/B Roll editing and digital non-linear editing a must). Strong technical knowledge of design and implementation of broadcast/video systems. Experience in news, remote production and multi-media experience a plus. The successful candidate will have demonstrated ability to teach and work with persons from culturally diverse backgrounds. Apply to: Search Committee Chair, Department of Mass Communications, St. Cloud State University, 720 Fourth Avenue South, SH 125, St. Cloud, MN 56301-4498. (320) 255-3293. e-mail: comm@stcloudstate.edu. Application information and deadline: Send letter of application, curriculum vitae, three letters of recommendation, official university transcripts and professional demonstration tape to the Search Committee at the address above. To receive full consideration, all application materials must be received by January 14, 1999. SCSU is committed to excellent and actively supports cultural diversity. To promote this endeavor, we invite all individuals who contribute to such diversity to apply, including minorities, women, persons with disabilities, and veterans.

SITUATIONS WANTED

SALES & MARKETING

8 Years Experience: Print, Cable, Radio, and Inside Sales seek employment: Publicity. Sales Production. Relocate. 626-792-0520.
FOR SALE EQUIPMENT

SMART TAPES.

For video duplication, demos, audition reels, work tapes, our recycled tapes are technically up to any task and downright bargains. All formats, fully guaranteed. To order call: (800) 238-4300 CARPEL VIDEO

Video Switchers, 3M model 101 vertical switches. Ten in, one out. Audio follow video. $185 Call Nigel Macrae at 702-386-2844.

Lowest prices on videotape! Since 1979 we have been beating the high cost of videotape. Call Carpel for a catalog. 800-238-4300.


FOR SALE STATIONS


$3,000,000.00 Full Power TV Station for Sale. Del Rio, TX. w/ translator in San Antonio, Covers Eagle Pass, Piedras Negras, Cuidad Acuna, MX. Option: 1/2 DN, 1/2 Owner Finance. Alma (956) 426-4848.

PUBLIC NOTICE

The public television Interconnection Committee will meet at 9 a.m. on December 9, 1998 at the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. The tentative agenda includes a report on satellite operations, Year 2000 project, FY 1998 interconnection report, transponder utilization, and other business.

The Public Broadcasting Service New Technologies Committee will meet at 9 a.m. on December 8, 1998 at the PBS offices. 1320 Braddock Place, Alexandria, VA. Tentative agenda includes reports on DSS, digital TV, the Year 2000 project, local-to-local issues, and other business.

COLLECTION AGENCY

MEDIA COLLECTION DREAM TEAM

CCR

Attorney (former broadcast/cable ad sales manager NBC-TV, Katz, Petry, Lifetime) and staff handle the USA's top media firm's collection accounts offering:

1. Unequaled knowledge of media business.
2. Ten years of unequaled/documentable recovery rates.
3. Customized reporting.
5. References available.

Call/Write:
CCR • George Stella
1025 Old Country Road • Suite 363S
Westbury, NY 11590
Tel: 516-997-2000 • 212-766-0851 • Fax: 516-997-2071
E-Mail: CCRCollect@AOL.com

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Francesca Mazzucca at (212) 337-6962.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES. AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields: Help Wanted or Situations Wanted: Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No make goods or make changes will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: $2.50 per word, $50 weekly minimum. Situations Wanted: $1.50 per word, $25 weekly minimum. Optional formats: Bold Type: $2.90 per word. Screened Background: $3.00, Expanded Type: $3.70 Bold, Screened, Expanded Type: $4.20 per word. All other classifications: $2.50 per word, $50 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PO etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: $218 per inch. Situations Wanted: $109 per inch. Public Notice & Business Opportunities advertising require display space depicted in this rate schedule only on display space (when camera-ready art is provided). Frequency rates available.

Color Classified Rates
Non-Display: Highlighted Position Title: $75, Display: Logo 4C, $250, All 4C/ $500.

Online Rates: $50 additional to cost of ad in magazine.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: $35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Requests for ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011.

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, encode both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine. at the address above.

CAPTIONING SERVICES

Closed Captioning For Less!
Digital Captioning and Subtitling
800-722-3566
CAPTIONMAX

Broadcasting & Cable
Online

Place Your Ad Today...

Advertised in Broadcasting & Cable can post an ad on their website. Updated daily, it's the industry's most categorized online listing. Plus, as the industry's only categorized online listing, your ad is easier to find.

Submissions: Broadcasting & Cable (914) 896-7000

ADVERTISE on www.broadcastingcable.com

Call/Write:
Antoinette Pellegrino 212-337-7073
email: apellegrino@cahners.com

Francesca Mazzucca 212-337-6962
email: fmazzucca@cahners.com

www.americanradiohistory.com
DATEBOOK

DECEMBER


FEBRUARY 1999

Feb. 2-3 — Arizona Cable Telecommunications Association annual meeting. Phoenix Hilton Hotel, Phoenix. Contact: (602) 955-4122.

Feb. 4-6 — Eckstein, Summers & Co. annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (720) 530-1996.


Feb. 9-12 — Millia, the international content market for interactive media. Palais de Festivals, Cannes, France. Contact: Patricia Lynch. (212) 685-4800.


NOVEMBER


Nov. 24-28 — Sixth annual International Press Freedom Awards Dinner to benefit the Committee to Protect Journalists. Waldorf Astoria, New York City. Contact: (212) 465-9344.


NOVEMBER 1999


Jan. 30-Febr. 2 — 56th annual Religious Broadcasters Association conference and exhibition. Opryland Hotel Convention Center, Nashville. Contact: (703) 530-7000.

FEBRUARY 1999

Feb. 2-3 — Arizona Cable Telecommunications Association annual meeting. Phoenix Hilton Hotel, Phoenix. Contact: (602) 955-4122.

Feb. 4-6 — Eckstein, Summers & Co. annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (720) 530-1996.


Feb. 9-12 — Millia, the international content market for interactive media. Palais de Festivals, Cannes, France. Contact: Patricia Lynch. (212) 685-4800.


FEBRUARY 1999

Feb. 2-3 — Arizona Cable Telecommunications Association annual meeting. Phoenix Hilton Hotel, Phoenix. Contact: (602) 955-4122.

Feb. 4-6 — Eckstein, Summers & Co. annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (720) 530-1996.


Feb. 9-12 — Millia, the international content market for interactive media. Palais de Festivals, Cannes, France. Contact: Patricia Lynch. (212) 685-4800.


MARCH 1999


MARCH 1999


MARCH 1999

March 22-25 — SPORTElecom TV Market conference and exhibition. Miami Beach, Fla. Contact: (201) 869-4022.

MARCH 1999


APRIL 1999


April 16-19 — 44th annual Broadcast Education Association conference and exhibition. Las Vegas Convention Center. Las Vegas. Contact: (202) 479-5304.

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

MAY 1999


May 17-19 — “Advancing the Science and Art of Marketing,” eighth annual Claritas Precision Marketing Conference. Fairmont Hotel, Chicago. Contact: (800) 678-8110.


May 22-27 — 22nd annual National Association of Black Owned Broadcasters spring broadcast management conference. Renaissance Beach Resort Hotel, St. Thomas, U.S. Virgin Islands. Contact: (202) 463-8970.

JUNE 1999


Major Meeting dates in red.

Compiled by Kenneth Ray
(ken.ray@cahners.com)
FIFTH ESTATER

Making cable artful and entertaining

There weren't many children who had as much fun visiting their fathers at work as Brooke Bailey Johnson did.

For more than two decades, Johnson's father, Ed Bailey, produced NBC's long-running game show, Truth or Consequences, and he occasionally brought Brooke and her two sisters to the studio to meet Bob Hope or Johnny Carson. Johnson says she learned from watching the comedians structured their acts that any idea, including a joke, "has to be fleshed out with a beginning, a middle and an end."

In her past nine years with A&E Networks, Johnson has influenced one of the cable industry's most respected libraries of nonfiction programming. Most notable is A&E's Biography series, in which stories have a beginning, a middle and an end, with a wealth of good anecdotes in between.

Under Johnson's direction, Biography has grown from an amalgamation of acquired biographical reels from CBS TV's Mike Wallace Profiles to an entirely original A&E production. Biography has become a household word, its name standing for some of TV's most thoughtful and thorough personality-focused documentaries. It has even been an answer on the game show Jeopardy! "Biography is certainly more successful than we first thought it could be," Johnson says. The show's solid ratings and success led A&E earlier this year to name one of its first two digital networks, The Biography Channel, after the series. Johnson is equally proud of several other more recent programming initiatives at A&E, including A&E's Mysteries to Die For omnibus series.

When Johnson joined A&E in 1989, she not only didn't realize how popular Biography would become, she also didn't recognize how impressive A&E would become as a cable and TV network force. She stepped out of the broadcast TV side (she worked for the ABC-owned-and-operated stations for 12 years) to join A&E. Choosing A&E over another cable network made sense for a veteran ABC producer, since ABC owned 37.5% of the channel (the remainder is shared by the Hearst Corp. and NBC).

Against convention, Johnson sought her first television job outside Los Angeles—where she was raised—thinking "it would be a good idea not to start my career in Los Angeles, because I thought I'd end my career in Los Angeles. It turns out I was wrong about that."

Johnson won her first job as promotion director and producer at ABC O&O KGUN (TV) Tucson, Ariz. After a short-lived reporting stint on-air, she found she preferred guiding a show from behind the scenes.

After two years in Tucson, she moved on to ABC's WLS-TV Chicago, where she produced AM Chicago, a local version of the network's trademark weekday morning talk show.

In five years, solid ratings for AM Chicago earned Johnson a promotion. She took over the less well-received AM New York show at WABC-TV New York. For AM New York, Johnson recruited AM Los Angeles host Regis Philbin, teamed him with ABC Good Morning America correspondent Kathie Lee Gifford, and launched a show in fall 1983 that would become one of the country's best-known syndicated morning shows, Live with Regis & Kathie Lee.

Johnson admits that the show's popularity grew gradually, but steadily, with careful nurturing of its content and hosts.

Almost a decade later, Johnson remembers the pangs of insecurity she felt about moving from a television network group as prestigious as ABC to a start-up cable channel. "But, within two weeks, those feelings were gone," she says. "A lot of broadcasters back then thought that cable was still far in the future. They didn't realize at the time that the future is now."

A&E's most powerful lure was the potential to fill its schedule with original and acquired programming, without having programming dictated to fill certain slots—as is typically done at broadcast network affiliates: "I knew that at A&E I could do everything, from drama to comedy to documentaries."

Johnson also was attracted to A&E's tendency toward "slightly higher programming standards" than some of the material she'd been exposed to at local stations. "A&E's programming was about the best of what viewers were looking for, not the worst."

Since Johnson's arrival, A&E's subscriber base has improved by more than one-third, to 73 million homes this year. In 1995, A&E Networks launched its second nonfiction network, The History Channel, which has nearly 53 million subs and is one of the fastest-growing networks in cable history.

Brooke Bailey Johnson


"A&E's programming was about the best of what viewers were looking for, not the worst."

I'd end my career in Los Angeles. It turns out I was wrong about that."

Johnson won her first job as promotion director and producer at ABC O&O KGUN (TV) Tucson, Ariz. After a short-lived reporting stint on-air, she found she preferred guiding a show from behind the scenes.

After two years in Tucson, she moved on to ABC's WLS-TV Chicago, where she produced AM Chicago, a local version of the network's trademark weekday morning talk show.

In five years, solid ratings for AM Chicago earned Johnson a promotion. She took over the less well-received AM New York show at WABC-TV New York. For AM New York, Johnson recruited AM Los Angeles host Regis Philbin, teamed him with ABC Good Morning America correspondent Kathie Lee Gifford, and launched a show in fall 1983 that would become one of the country's best-known syndicated morning shows, Live with Regis & Kathie Lee.

Johnson admits that the show's popularity grew gradually, but steadily, with careful nurturing of its content and hosts.

Almost a decade later, Johnson remembers the pangs of insecurity she felt about moving from a television network group as prestigious as ABC to a start-up cable channel. "But, within two weeks, those feelings were gone," she says. "A lot of broadcasters back then thought that cable was still far in the future. They didn't realize at the time that the future is now."

A&E's most powerful lure was the potential to fill its schedule with original and acquired programming, without having programming dictated to fill certain slots—as is typically done at broadcast network affiliates: "I knew that at A&E I could do everything, from drama to comedy to documentaries."

Johnson also was attracted to A&E's tendency toward "slightly higher programming standards" than some of the material she'd been exposed to at local stations. "A&E's programming was about the best of what viewers were looking for, not the worst."

Since Johnson's arrival, A&E's subscriber base has improved by more than one-third, to 73 million homes this year. In 1995, A&E Networks launched its second nonfiction network, The History Channel, which has nearly 53 million subs and is one of the fastest-growing networks in cable history.

—Donna Petrozello
**BROADCAST TV**

**Philip Stolz,** president/general manager, WBAL-TV Baltimore, named senior VP of parent Hearst-Argyle TV, New York.

**Lisa Pesanello,** senior account executive, WFTX(TV) Boston, joins WSBK-TV Boston as local sales manager.

**Kelly Manning,** regional and national sales manager, KSFY-TV Sioux Falls, S.D., named general sales manager.

**Dan Mason,** local sales manager, KJCT(TV) Grand Junction, Colo., named station manager.

**Ronald LaRussa,** independent consultant, Boston, joins WGBH-TV Boston as director of strategic planning and special projects.

Appointments at KOWE(TV) Portland, Ore.: **Jeff Patterson,** art director, KOB-TV Albuquerque, N.M., joins as art director; **Lonny Nielsen,** promotions coordinator, named public relations specialist.

**Liz Fischer,** senior publicist, WSMC(TV) New York, named director of press and publicity.

**Stuart Pruzansky,** manager, general sales, WFOR-TV Miami, joins WCHS(TV) Portland, Me., in same capacity.

**Thomas Russo,** television news photographer, WKBN-TV Youngstown, Ohio, named account manager, sales.

Appointments at Chronicle Broadcasting (KRON-TV and BayTV) San Francisco: **Kevin Adler,** promotion producer, KSEE(TV) Fresno, Calif., joins as creative services promotion writer/producer; **Patricia Leoni,** research coordinator, KRON-TV, named research analyst; **Gentile Petralle,** manager, engineering projects and technical support, KNBC(TV) Burbank, Calif., joins as assistant chief engineer, KRON-TV; **Richard Zinn,** production supervisor, BayTV, named manager, technical operations.

Appointments at WTVR-TV Richmond, Va.: **James Taguchi,** account executive, Teleroc, Los Angeles, joins as manager, national sales; **Jill Calhoun-Doggett,** producer, senior promotion, KNBC(TV) Raleigh, N.C., joins as promotion producer; **Robin Short,** account executive, WJKK(FM) Richmond, Va., joins in same capacity; **Jason Walker,** account executive, WFXR-FM Richmond, Va., joins in same capacity.

**Paul Wang,** president, Paul Wang Enterprises, Los Angeles, joins PAX-TV, West Palm Beach, Fla., as executive VP.

**Sarah Holland,** manager, community relations and publicity, WMHT(TV) Grand Rapids, Mich., joins WFTC(TV) Minneapolis/St. Paul, as manager, community affairs.

**Benjamin Kulikowski,** manager, general and national sales, WFTO(TV) Birmingham, Ala., joins WBDC-TV Washington as manager, general sales.

**John Satterfield,** manager, general and local sales, WPSG(TV) Philadelphia, joins WSBK-TV Boston and WJWC(TV) New Bedford, Mass., as manager, station and general sales.

**Michael Michell,** research manager, WNBC(TV) New York, named research director.

Appointments at WLWT(TV) Cincinnati: **William D. Young,** manager, national sales, named manager, local sales; **William L. "Trey" Dolly III,** account executive, named manager, national sales.

**Kelly Manning,** manager, regional and national sales, KSFY-TV Sioux Falls, S.D., named manager, general sales.

**PROGRAMMING**

Appointments at King World, New York: **Kevin Allyn,** president, Allyn Entertainment, Los Angeles, joins as president, merchandising and licensing; **Bill Teitelbaum,** merchandising and licensing manager, Intervision Consumer Products, Santa Monica, Calif., joins as VP, merchandising and licensing.

**JOURNALISM**

**Debra Curtis,** assistant to Russ Krasnoff, executive VP, programming, Columbia TriStar Television Distribution, Culver City, Calif., named manager, current programming.

Appointments at World Reach, the international ministry outreach of the Christian Broadcasting Network, Virginia Beach, Va.: **Gordon Robertson,** president, CBN Asia, Inc., named VP, CBN World-Reach Asia; **Ben Edwards,** director, international programming, named VP.
director, KMTR(TV): Brandy Auterson, production assistant, WTHI-TV Terre Haute, Ind., joins as bureau chief, KMTX-TV.

Andrew Regal, executive producer, CNBC. Ft. Lee, N.J., rejoins Court TV, New York, in same capacity. Appointments at WTVR-TV Richmond, Va.; Marty Snyder, weekend meteorologist, WROX-TV Rochester, N.Y., joins as morning meteorologist; Cindy Hancher, associate producer, named producer.

**RADIO**

Sara Johnson, traffic reporter, Metro Networks, Seattle, named assistant director of operations.

Vernon Wright, Jr., VP, urban sales and marketing, SFX Radio Network, New York, named VP/general sales manager.

Lindsey Wood Davis, VP, Chris Lytle Organization, Madison, Wis., joins Central Star Communications, Cedar Rapids, Iowa, as VP, sales.

Russ Kirkpatrick, news director, WXAX(FM) Eau Claire, Wis., joins WTMQ(AM) Milwaukee, Wis., as newscaster.

Charlie Morgan, general manager, WOUL(AM) Indianapolis, named president, Radio Broadcasters of Indianapolis.

Steve Sarantos, senior account executive, Cristal Radio, Los Angeles, named sales manager.


**CABLE**

Rita White, benefits manager, Time Inc., and insurance manager, Time Warner Group, New York, joins Comedy Central, New York, as director, compensation and benefits.

Dominic Ambrosio, manager, business development operations, The Harris/PBS DTV Express, Miami, joins HBO Studio Productions, New York, as director, post-production.

Fabian Milburn, senior counsel, law and business affairs, Nickelodeon, New York, named VP, business and legal affairs. Fox Family Channel, Los Angeles.

Robert S. Bugle, new business development and special projects manager, TCI Media Services, Pittsburgh, joins Comcast Cable, Baltimore, as area director of marketing for the Baltimore metro area.

Michael Middeleer, director, West Coast creative services, HBO, Los Angeles, named VP, on-air promotions, FX Networks, Los Angeles.

**ESTHER ROLLE, 1920-1998**

Esther Rolle, 78, the pioneering African-American TV and film actress, died Nov. 17 after a long illness at a Los Angeles hospital (she had diabetes). Rolle's performance in her best-known TV role, as the headstrong maid on the groundbreaking series, *Maude*, led executive producer Norman Lear to develop *Good Times*—the first spin-off of a spin-off—as a showcase for Rolle's talent. (*Maude* was itself a spin-off from *All in the Family.*) Committed to fighting racial stereotypes on TV, Rolle left the show for a season over what she saw as the increasingly clownish image presented of her son in the show, played by comedian Jimmie Walker. After the series was canceled in 1979, Rolle returned to the theater and film, winning an Emmy in 1979 for the TV movie, *Summer of My German Soldier*. Rolle, who was born in Pompano Beach, Fla., the 10th of 18 children, is survived by two sisters and a brother.

—Nolan Marchand

Mary Ellen Holden, VP, brand manager, USA Network, New York, named senior VP, marketing.

**ADVERTISING/MARKETING/PUBLIC RELATIONS**

Kathleen Wyer Lane, independent consultant, joins Katz Communications, New York, as VP, corporate communications.

Allison Nathe, creative director/security. Ameripix Productions, Los Angeles, named assistant director, Los Angeles, joins Pittard Sullivan, Los Angeles, as managing director.

**ALLIED FIELDS**


**TECHNOLOGY**

Jay Martin, TV antenna product manager, Dielectric, Raymond, Me., named director of marketing.

Terry Owens, sales manager, Microwave Filter Company, East Syracuse, N.Y., named sales VP.

Compiled by Nolan Marchand
e-mail umarchand@calmers.com
Sources say that Bruce Nash Entertainment, producer of many of Fox's reality specials, has signed a 13-special deal with NBC for the February sweeps. Nash has produced shows for NBC in the past, including last month's The Secrets of Wrestling. NBC executives and Nash executives had no comment.

CBS broadcast a high-definition episode of Chicago Hope last Wednesday on 11 stations. The show, which was produced by 20th Century Fox Television using Sony 1080-line interlace HDTV gear, was broadcast by four CBS O&Os and seven affiliates: wcbs-dt New York; kCBS-dt Los Angeles; kpix-dt San Francisco; kwy-dt Philadelphia; wusa-dt Washington; khou-dt Houston; wgx-n-dt Atlanta; wkrc-dt Cincinnati; wns-dt Columbus, Ohio, and wbtv-dt Charlotte and wral-dt Raleigh, both N.C.

The National Association of Broadcasters jumped two spots on Fortune's annual list of top lobbying organizations. At number 18, the NAB took the Motion Picture Association of America's place. The MPAA dropped a slot to number 19, even though this year—with three major copyright wins—was the MPAA's best legislative year ever, according to top lobbyist Jack Valenti. The National Cable Television Association did not make Fortune's top 25 list. Fortune pollsters Mark Mellman of the Mellman Group and Bill McInturff of Public Opinion Strategies surveyed nearly 2,700 Washington insiders—including members of Congress, Hill staffers and lobbyists—to gather the list.

FCC Chairman William Kennard would prefer broadcasters and the satellite TV industry to work out their issues between themselves. But if the industries can't find a solution through voluntary negotiations, Congress should step in, the chairman wrote in a Nov. 5 letter to Rep. Rick Boucher (D-Va.). Kennard supports allowing satellite TV carriers to offer local signals, removing a law that forces consumers who have had cable to wait 90 days before they can subscribe to satellite services, and adjusting the copyright regime so that cable and satellite companies pay similar royalty fees. "I do not condone the conduct of any satellite provider that is not in compliance with the Satellite Home Viewer Act," Kennard writes. "But I believe that those consumers who are unable to receive an acceptable over-the-air signal should have a lawful, alternative means to receive network programming via satellite."

Ad agencies Leo Burnett and the MacManus Group said last week that they have abandoned plans to merge their worldwide operations, which account for more than $11 billion in annual ad billings. Both agencies said they would proceed with earlier plans to separately develop global, full-service media planning and buying subsidiaries. MacManus said it would include its U.S.-based TeleVest and Europe-based MediaVest as the "cornerstones" of a new full-service, crossmedia planning-buying entity. Burnett said it would expand its U.S.-based Starcom planning-buying service worldwide, making "strategic acquisitions and alliances in certain markets where warranted." In a joint statement, the companies said that over the course of year-long discussions, "we had enough fundamental differences of opinion on how best to run such a massive operation, especially in the U.S.A., that we've both chosen not to move forward."

Subject to approval by the full union membership, the American Federation of Television and Radio Artists has reached agreement on a new three-year contract with ABC, CBS, Fox, NBC and the major Hollywood producers. The old contract expired Nov. 15 at midnight; the new contract would extend to Nov. 15, 2001. The contract was unanimously approved by the AFTRA negotiating committee. The contract now will go before the Eastern and Western sections of the AFTRA national board and then on to the full membership for approval.

After battling months of public opposition and overcoming late equipment deliveries, Sutro Tower in San Francisco began pumping out digital television signals last Wednesday, Nov. 18. The two stations that went on air were CBS O&O kpix-dt and Fox O&O ktvu-dt. ABC O&O kgo-dt and Chronicle Broadcasting's NBC affiliate, kron-dt, hope to launch DTV by the end of the month, says Sutro Tower VP/GM Gene Zastrow. He says that kron-dt was delayed when its transmitter was delivered later than expected, while kgo-dt has been held up by ABC's lockout of NABET engineers. "They've gotten hit by the labor situation," says Zastrow. "But we think they can still get the critical work done to get on air."

UPN has named Danielle Greene director of comedy development and Brad Sterling director of current programming. Greene was manager of UPN's current programming and has overseen such sitcoms as Moesha and Clueless. Sterling has been the network's manager of comedy programming.

Host Marriott Corp is teaming up with Fox Sports to launch a chain of restaurants called Fox Sports SkyBox in major U.S. airports over the next few years. Fox executives say they will open six to 12 Fox-themed bars/restaurants in 1999, the first early next year at the Minneapolis-St. Paul International Airport. Over the next five years, Fox and Host Marriott plan to open 15-20 restaurants together. Each SkyBox will show live broadcasts from each of Fox Sports Net's 22 regional networks. One Fox executive says the menu will feature John Madden Tailgate appetizers, among other Fox-related choices.

The FCC said Friday that apartment owners cannot prevent renters from installing TV antennas, small satellite dishes, and wireless cable antennas, as long as they are placed on private balconies and other areas reserved for a tenant's exclusive use. Landlords may, however, prohibit installation on common areas, such as roofs and exterior walls. "We got something and the landlords got something," says Andrew Paul of the Satellite Broadcasting and Communications Association. The ruling follows a Sept. 25 decision barring local governments and neighborhood
associations from imposing restrictions on home and condo owners.

Ken Benson, formerly VP of music programming at MTV, is joining radio group owner Chancellor Media Corp. as programming and operations specialist. In the newly created post, Benson will help general managers and program directors “optimize each station’s ratings performance in its target demographic,” a Chancellor statement said last Friday. He initially will focus on the Denver market, where Chancellor owns five FMs and one AM. Benson previously was program director of KKRZ (FM) Portland, Ore.; KOKO-FM Omaha, and WRON (FM) Toledo, Ohio.

Based on Nielsen data as reported by Turner Broadcasting System, national prime time ratings for basic cable during the first two weeks of the November sweeps—Oct. 29 through Nov. 11—were up 10%, to an average household rating of 23.3. By comparison, basic cable averaged 21.1 during the first two weeks of the November 1997 sweeps. Likewise, basic cable’s household delivery for the first two sweeps weeks was up 12%, to an average 23,166,000 homes, from 20,714,000 last year.

The Satellite Industry Association (SIA) reports that the highly anticipated Leonid meteor shower passed without causing harm to the more than 320 broadcast and communications satellites. The SIA attributed the lack of problems to actions by satellite operators, many of whom repositioned solar panels to lessen the surface area that is vulnerable to meteor strike. The official space weather advisory issued by the National Oceanic and Atmospheric Administration (NOAA) Space Environment in Boulder, Colo., said that at the peak of the Leonid shower (12:30 p.m. on Nov. 17) there were close to 250 meteors per hour. Astronomers had predicted a rate of about 5,000 meteors per hour. Satellite operators GE Americom, PanAmSat, Globecast North America and Loral Skynet reported no problems as a result of the meteor shower. “The sheer size of space and the small size of the satellite, it was virtually impossible for anything to happen,” a Loral Skynet spokesperson said.

The Satellite Broadcasting and Communications Association re-elected for another year its board of directors, chaired by USSB head Stanley Hubbard Jr. SBCA wants to take a unified industry into the legislative and regulatory fight it faces next year. The issues: satellite royalty fees and which satellite TV subscribers can legally receive distant network signals. “The fact that the industry was united on a difficult piece of legislation, even though the companies had differing goals and objectives themselves, is a show of strength,” said SBCA President Chuck Hewitt. “That’s why the board and officers thought we should keep everything intact going into next year.” SBCA also approved a $5.2 million budget for next year, with expenses of $5.1 million. “The association is growing with the industry,” Hewitt said.

Cox Digital TV has signed up 65,000 customers for its digital cable service launched just over a year ago. After Telegraph Communications Inc., which is well out front with about a million digital cable subs, Cox has been the next most aggressive MSO in launching digital cable, which it now offers in eight markets. Cox plans to launch digital in three more markets—San Diego, Phoenix and Oklahoma City—by early next year. Cox says the digital product generates $15-$18 in incremental revenue per month per digital customer. In addition, customers receiving the service spend an average of 50% of their TV time in the digital realm, which translates into a declining viewership for off-air programming and drops in video rentals. Cox’s data also shows that, contrary to its original concern, the digital cable product has boosted premium service subscriptions by about 25% among digital customers. Penetration rates for the service run from 5%-15%, the company says.

Errata: The Nov. 2 chart listing pioneer DTV stations incorrectly listed Gannett as the owner of Cincinnati NBC affiliate WLRN (tv). Hearst-Argyle bought WLWT in April as part of a $525 million station purchase.

IN BRIEF

NLRB says ABC lockout is legal

ABC won a victory on the labor front last week. The National Labor Relations Board dismissed complaints by the National Association of Broadcast Employees and Technicians that the network’s lockout was illegal and that the network improperly withheld information concerning a new medical benefits program.

The decision was issued by the board’s regional office in New York, where the charges were filed. NABET said it will appeal to the board’s central office in Washington. If the decision is upheld, the network would not be liable for any back pay to NABET workers during the lockout. The union had hoped that the NLRB would find in its favor and seek a court injunction forcing the network to end the lockout.

A union spokesperson downplayed the NLRB ruling: “The endgame is getting a fair contract and that’s what we intend to do.” Meanwhile, a new round of substantive talks is expected to begin next week. Separately, ABC won a temporary restraining order against NABET locals in Los Angeles whose members were interfering with O&O news crews in the field. —Steve McClellan

www.americanradiohistory.com
Don’t change horses

We expected FCC Chairman Bill Kennard to move slowly on TV ownership regulations, but we never expected him to move backward. Floating around the agency this past week was a staff proposal, presumably prepared with Kennard’s blessing, that would phase out local marketing agreements over the next few years.

Because of the long-standing duopoly rule, an owner of a TV station cannot own another station in his market, but through an LMA he or she can control another and enjoy the tremendous economics that derive from running colocated stations. Although the FCC never formally authorized LMAs, it has been tacitly approving them since the early 1990s, when Al Sikes was running the FCC shop. According to the most recent estimates, 78 markets have LMAs.

Now, the new FCC is suddenly and apparently seriously considering reversing course and ordering the dismantling of the LMAs. These stations have become integral parts of some broadcasters’ businesses. New stations costing millions of dollars have been built to program and broadcast two signals. In some cases, LMAs have saved failing stations. In others, they have transformed weak independents into new sources of high-quality programming. The FCC cannot now ban LMAs without causing major and unnecessary disruption to the affected broadcasters and to the public they serve. A ban would also constitute the most severe regulatory move by the FCC since the mid-1970s, when it banned common ownership of broadcast stations and newspapers in the same market. And even then, it grandfathered most of the existing combinations.

Instead of doing away with LMAs, the FCC could consider relaxing the duopoly rule to permit, say, ownership of two UHF stations or a UHF and a VHF station. We, too, are wary of excessive consolidation in the broadcasting business and see the need for some structural regulations, but with the proper safeguards and limits the FCC could extend the benefits of running two stations to many more markets.

Proponents of LMAs were all over the FCC last week trying to head off the draconian proposal before it finds its way into the formal staff proposal due on the commissioners’ desks this week. Here’s hoping they succeeded.

A clearer picture of the future

We maintain a reporter’s skepticism about whether the switch to digital television will be as rapid and revolutionary as its most devoted adherents claim. But the skepticism is not as great as it was before last Monday and The Dawn of Digital, a daylong event that brought together powerful forces determined to overcome the remaining technical, regulatory and business hurdles and make DTV a short-term reality.

From where we sit, it looked as if the consumer electronics and broadcast equipment manufacturers were more enthusiastic than the broadcasters. And that’s about what we expected. It’s the hardware side that stands to profit the most in the early years. For broadcasters, DTV will be mostly cost for a long time. In any event, it’s hard to look at the companies that participated and conclude anything except that DTV is coming—sooner or later.

The event was organized by Broadcasting & Cable and two other Cahners magazines with an interest in DTV: Digital Television (broadcast equipment) and TWICE (consumer electronics). But the day belonged to and was sponsored by the companies that expect DTV to be a big part of their futures. And if nothing else, the event served to recognize those who have brought DTV to this point—the lawyers, the government officials, the engineers and the businesspeople. This page lends its salute.
think globally, act locally. This axiom rings especially true in today's television industry. While many distributors focus on group clearances and international markets, NATPE brings the spotlight back to the local programmer. In an industry coping with increasing programming and operating costs, NATPE strives to provide positive solutions to the challenges faced by local programmers in today's frenzied marketplace. With the emphasis on content, NATPE '99 explores new growth and revenue opportunities for local television executives whether you're in Paris, France or Paris, Texas.
What do we really need in a video server?

Shared Central Storage is the key. We connect everything through a fast Fibre Channel network and go direct to air.

brilliant, **no transfer rates** to deal with and we can add storage whenever we want.

how many channels? **unlimited**.
we start with five playback channels and one record channel per unit.
then tie the units together on a network.

I see, we gain the flexibility of distributed processing with a network-centric architecture.
Modular with no restrictions.

now, how do we ensure recording quality?
let's build in a decoder for **confidence monitoring**.

Okay, what format?
**MPEG**
of course it's the DTV standard.
It's government mandated.

but, what about **our budget**?
It will cost thousands less just by using off-the-shelf storage and standard computer industry technologies.

so how do we make it happen?
call Vela Broadcast

What we need is RapidAccess™

Rapid Access from Vela Broadcast is everything you need in a video server. From the quality of high-performance MPEG to the scalability and flexibility of a network-centric architecture. Your server can grow with you and at a cost that will be pleasantly surprising. For more information, contact Vela Broadcast at 1-800-231-1345 or visit us on the web at www.vela.com/rapidaccess.