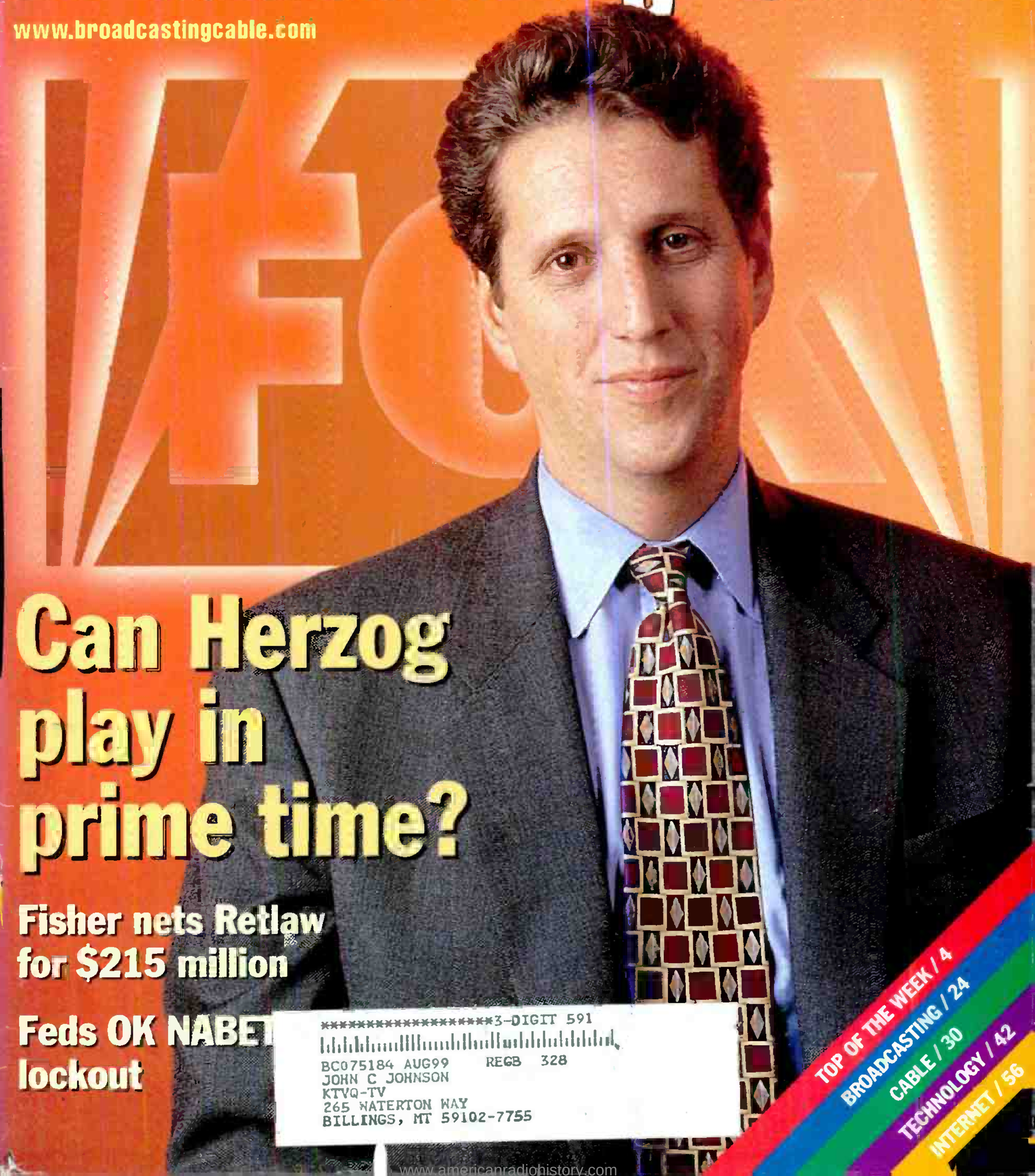
NOVEMBER 23, 1998

Cahners

$4.95

Broadcasting & Cable

www.broadcastingcable.com



Can Herzog play in prime time?

Fisher nets Retlaw for $215 million

Feds OK NABET lockout

...Just Got 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.

Broadcasting&Cable
www.broadcastingcable.com
Nov. 23, 1998
Volume 128 Number 48

Fisher reels in Retlaw stations

Acquires 11 TVs in $215 million cash deal

By Steve McClellan

For $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 advisers. 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 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." 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, Krippaechne 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. ■

The new Fisher Broadcasting

Television stations

Market rank	Station	City	Affiliation	Ch. no.
12	KOMO-TV	Seattle	ABC	4
23	KATU(TV)	Portland, Ore.	ABC	2
55	KJEO(TV)*	Fresno-Visalia, Calif.	CBS	47
72	KLEW-TV*	Lewiston, Idaho	CBS	3
111	WFXG(TV)*	Augusta, Ga.	Fox	54
121	KVAL-TV*	Eugene, Ore.	CBS	13
121	KCBY-TV*	Coos Bay, Ore.	CBS	11
121	KPIC(TV)*	Roseburg, Ore.	CBS	4
124	KIMA-TV*	Yakima, Wash.	CBS	29
124	KEPR-TV*	Pasco, Wash.	CBS	19
125	KBCI-TV*	Boise, Idaho	CBS	2
128	WXTX(TV)*	Columbus, Ga.	Fox	54
166	KIDK(TV)*	Idaho Falls	CBS	3

* Acquired from Retlaw

Radio Stations

KRKX(FM) Billings, Mont.
KYYA(FM) Billings, Mont.
KCMT(FM) Billings, Mont.
KBLG(AM) Billings, Mont.
KMBR-FM Butte, Mont.
KAAR-FM Butte, Mont.
KXTL(AM) Butte, Mont.
KQDI-FM Great Falls, Mont.
KAAK-FM Great Falls, Mont.
KXGF(AM) Great Falls, Mont.
KQDI(AM) Great Falls, Mont.
CP Hamilton, Mont.
KZOQ-FM Missoula, Mont.
KGGL(FM) Missoula, Mont.
KYLT(AM) Missoula, Mont.
KGRZ(AM) Missoula, Mont.
KOTK(AM) Portland, Ore.
KWJJ-FM Portland, Ore.
KOMO(AM) Seattle
KVI(AM) Seattle
KPLZ(FM) Seattle
KYSN(FM) Wenatchee, Wash.
KWWW-FM Wenatchee, Wash.
KXAA(FM) Wenatchee, Wash.
KZPH(FM) Wenatchee, Wash.
KWWX(AM) Wenatchee, Wash.

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 no 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

Bornstein

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 crawl up the FCC's backside," one source says.

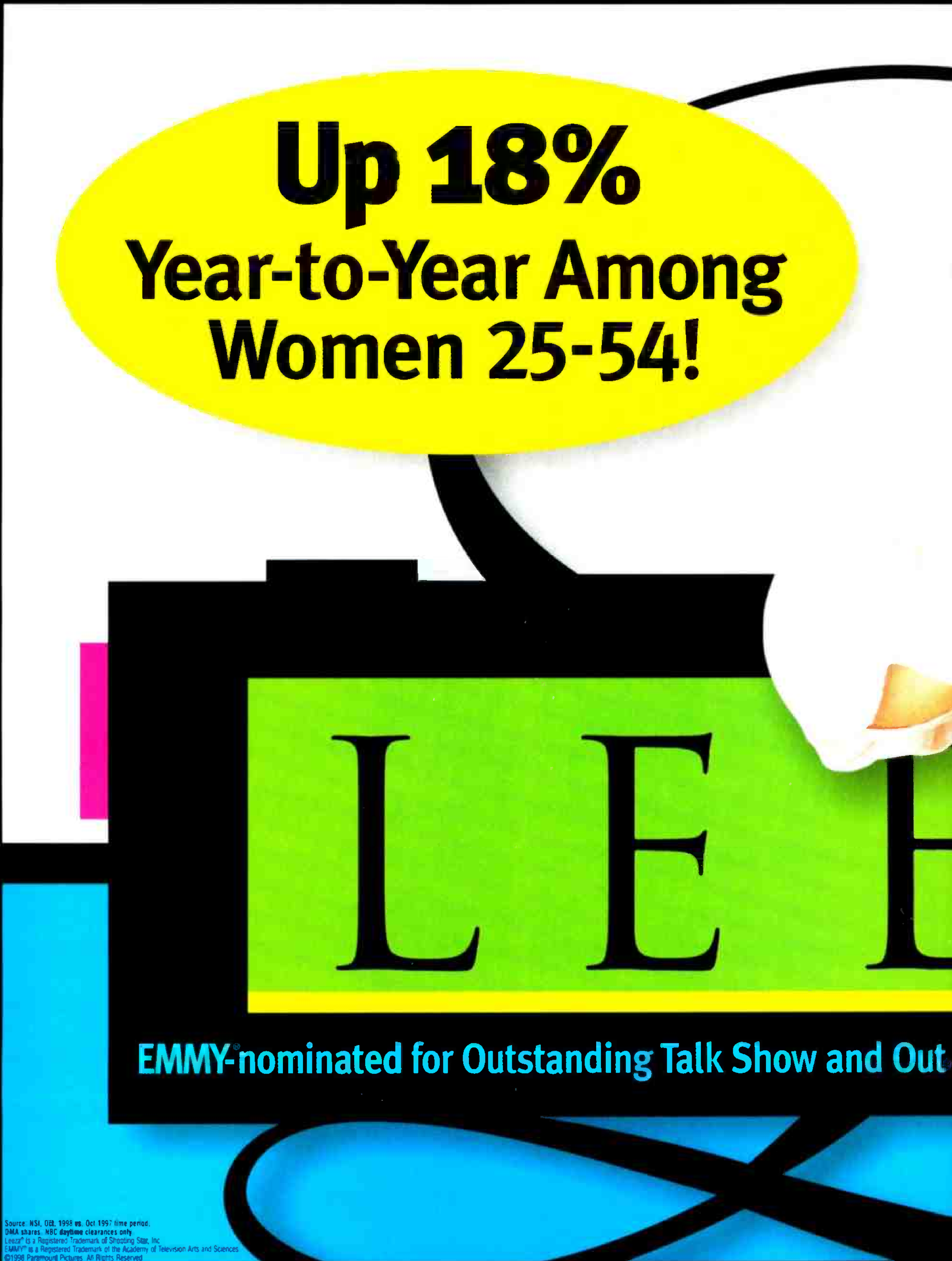
House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) already has said that he plans to take up FCC reform next year, and lobbyists say they will ask that ownership rules be included in that review.

"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!
LEE
EMMY®-nominated for Outstanding Talk Show and Out
Source: NSI, Oct. 1998 vs. Oct 1997 time period.
DMA shares. NBC daytime clearances only.
Leeza® is a Registered Trademark of Shooting Star, Inc.
EMMY® is a Registered Trademark of the Academy of Television Arts and Sciences
©1998 Paramount Pictures. All Rights Reserved

ZA
standing Talk Show Host for FOUR consecutive years.
Available Fall 1999.
Paramount
A VIACOM COMPANY

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.

> "IT'S HARD TO FATHOM THAT THE THE DAY HAS COME WHEN I WOULD THINK HARD ABOUT LEAVING [COMEDY CENTRAL]."
>
> —DOUG HERZOG

Tom Sobolik / Black Star

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 economics 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

Peter Roth is no longer king of the hill 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.

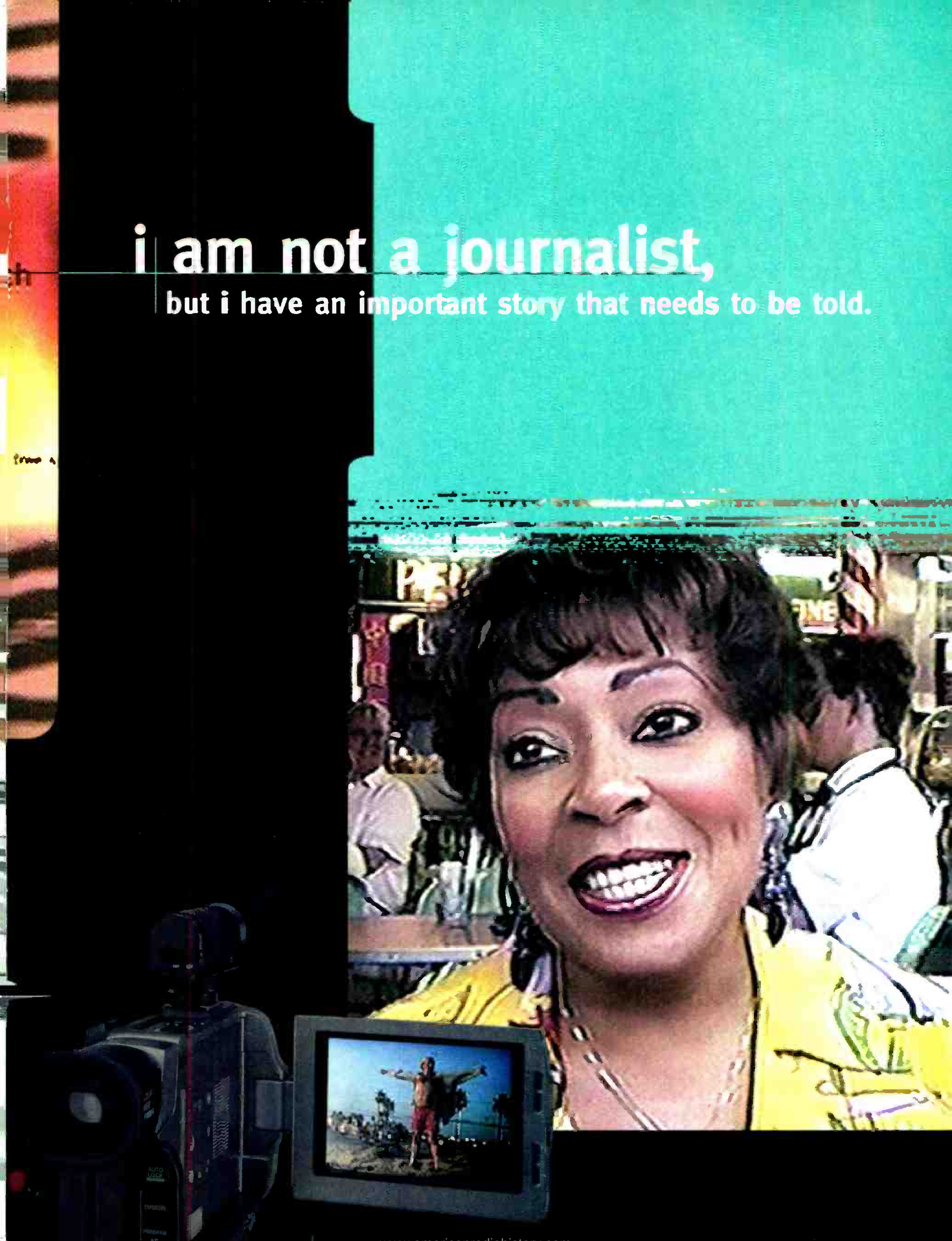
"I'm puzzled," says media buyer Paul Schulman. "I'm not saying they picked the wrong guy [to replace him]. But they didn't have to pick a guy." In a business known for backbiting, Roth gets generally positive press. Part of it is that he can point to such achievements as the launch of *Ally McBeal* and *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. —*Michael Stroud*


i am not a journalist,
but i have an important story that needs to be told.

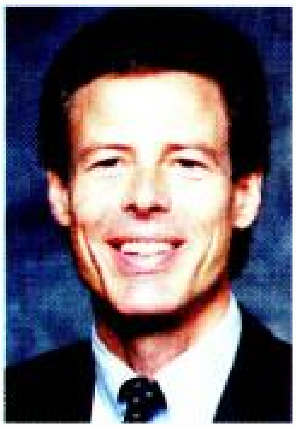
The search is on at Comedy Central

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 Tofler, 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.



Bewkes is looking for a new programmer.

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*

zog 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."

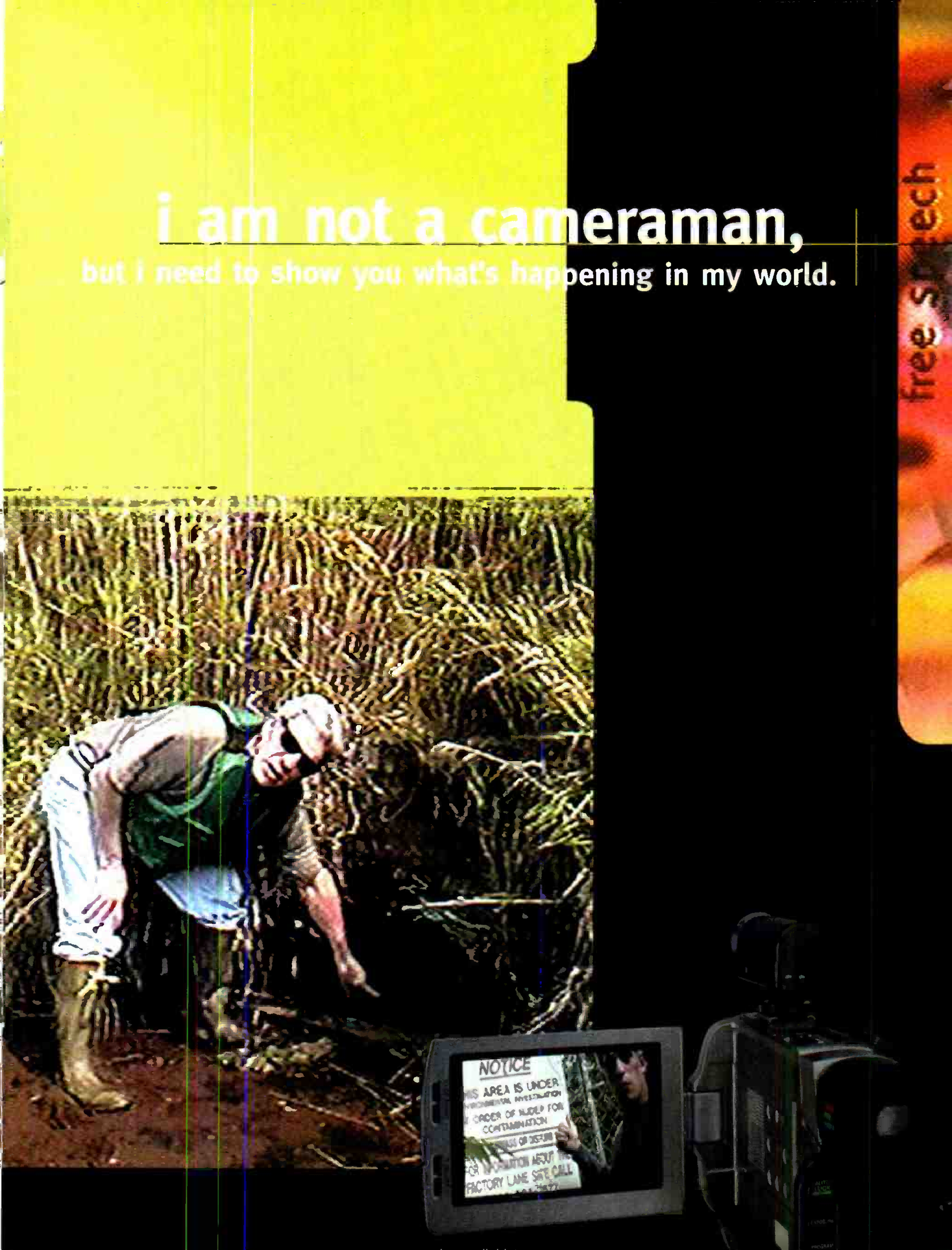
At Fox, he will be limited by FCC broadcast standards. *South Park*, he admits, would have to be "slightly altered" to make it onto Fox's schedule. (For his part, David Hill says *South Park* is "not something I would feel comfortable with," or at least, "not in that format.")

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.
NOTICE
AREA IS UNDER
CONTAMINATION
FACTORY LANE SITE CALL

"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

Tom Sobolik / Black Star

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*. Schulman 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.

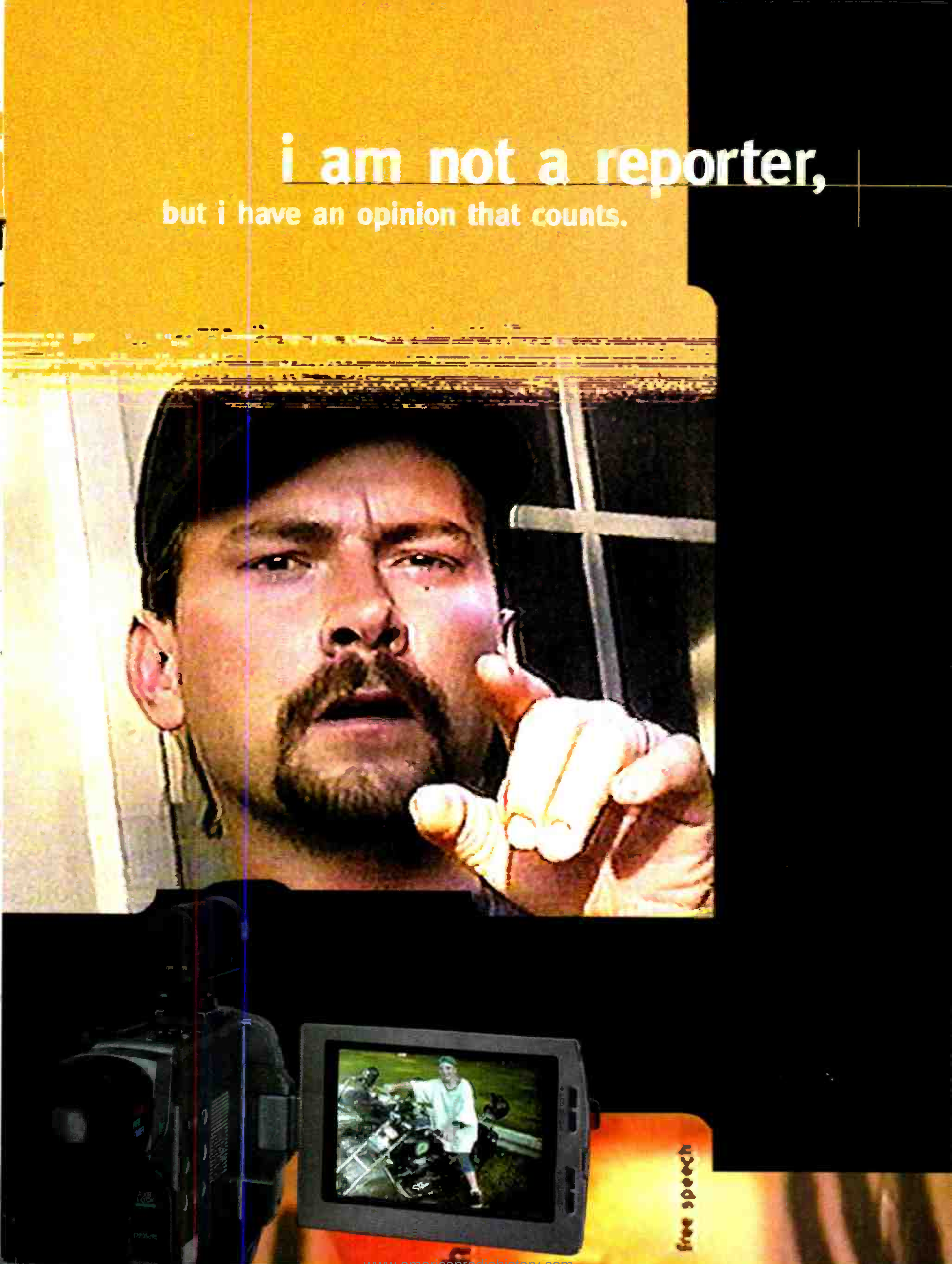
Because reality shows are inexpensive to produce and deliver high ratings, Fox needs to be careful that it doesn't become overly dependent upon them, Herzog warns. "It's like heroin," he says. "[Reality programming] works. They may be overdoing it. There is a place for it. It needs to be managed."

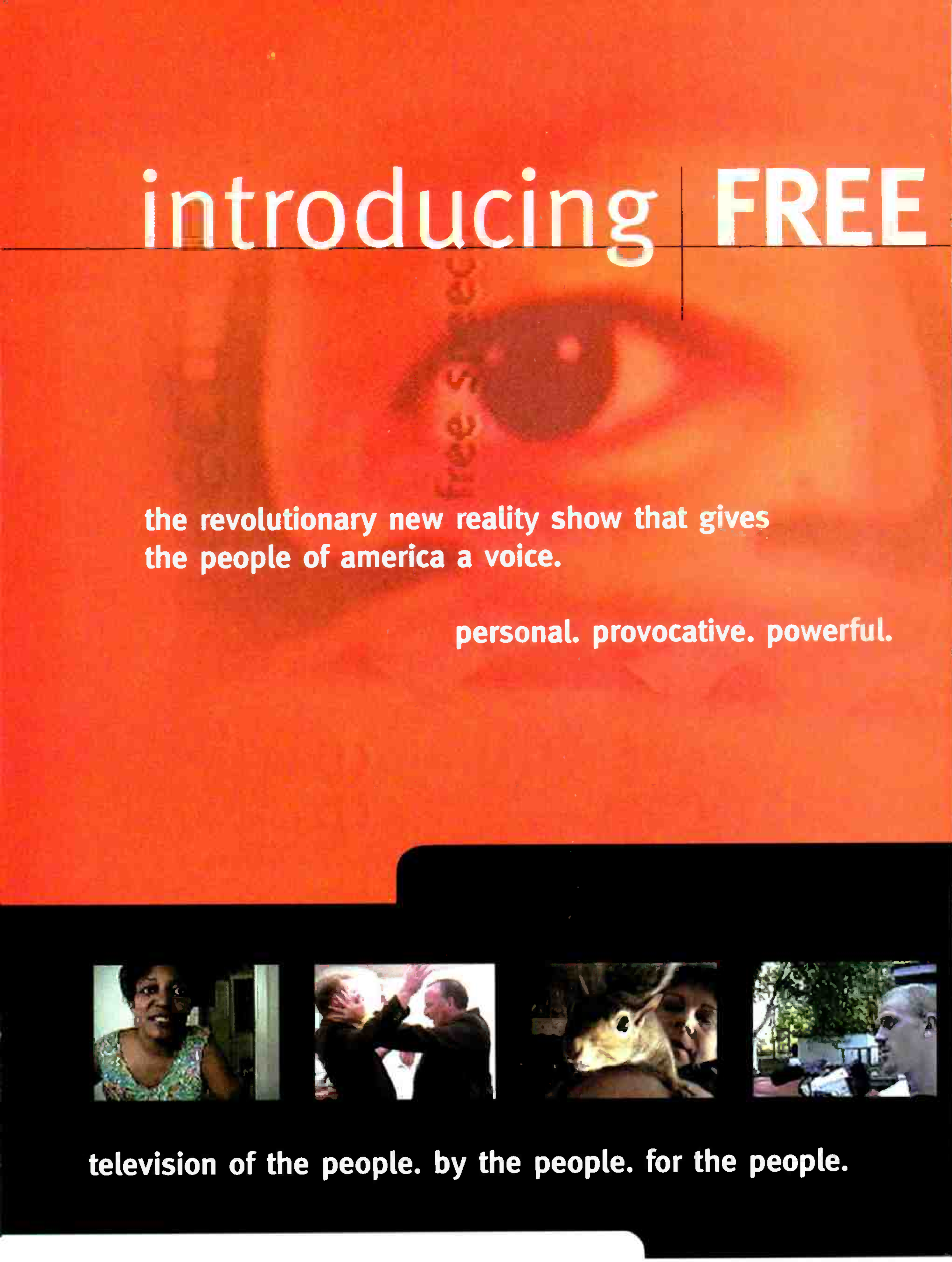
Herzog also sees a possible role for himself in late night, where Fox has tried and failed over the years to make its mark, starting with Joan Rivers more than a decade ago.

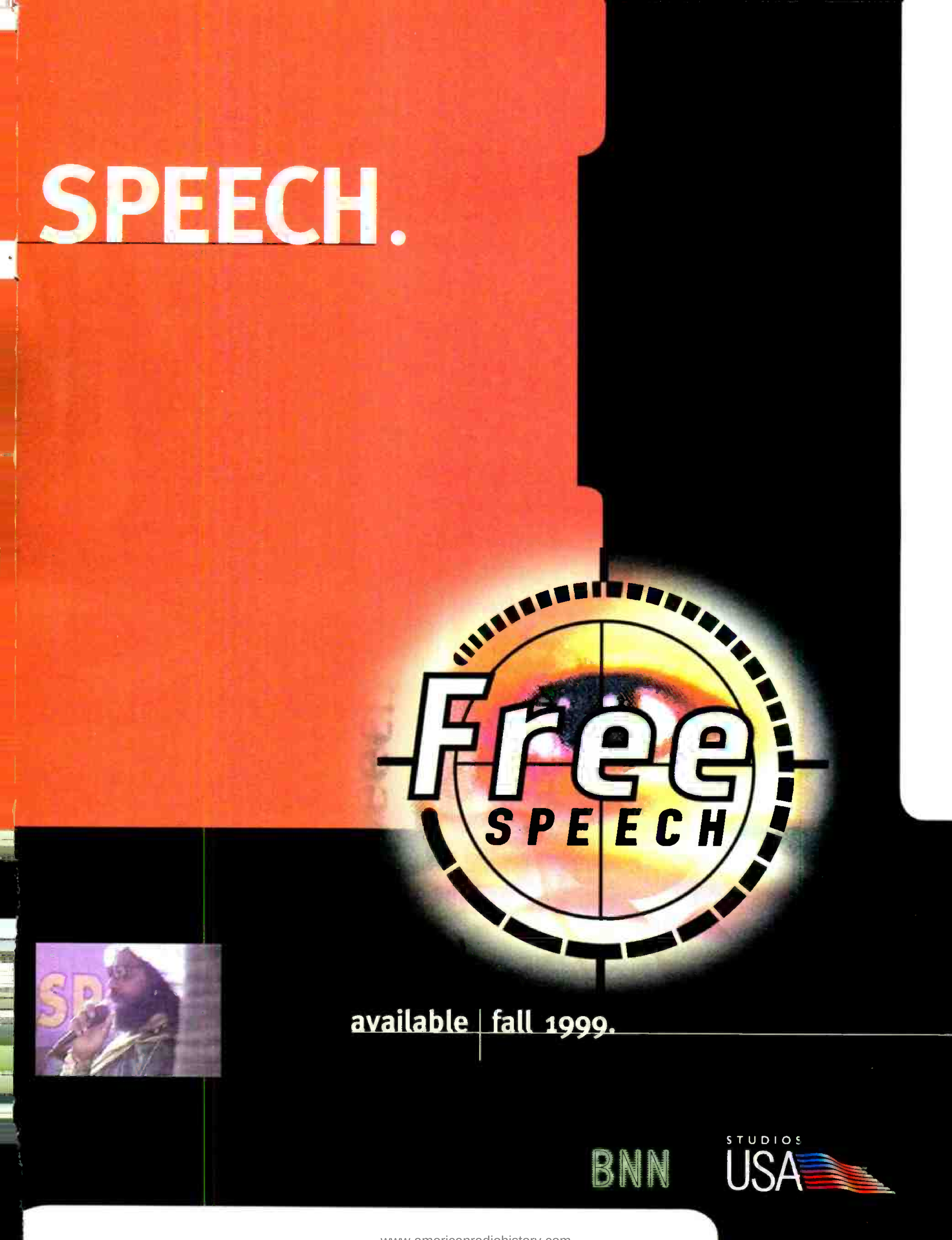
Perhaps most important, Herzog understands branding. Faced with dozens of cable competitors, he had to craft distinctive identities for both MTV and Comedy Central.

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 am not a reporter,
but i have an opinion that counts.
free speech


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.
BNN
STUDIOS
USA

'60 Minutes' euthanasia airing stirs controversy

By Steve McClellan

News 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 prescreen 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. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

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 TDI Worldwide Inc. President William Apfelbaum earned $950,000 and a $1 million bonus (TDI 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 atention" 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 Charter 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 Subcommitee 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

Some sweeps standouts: 'Oprah' (l), 'The X-Files' and 'Judge Judy.'

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 Roseanne 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 6.3 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 clearances, 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 a 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.

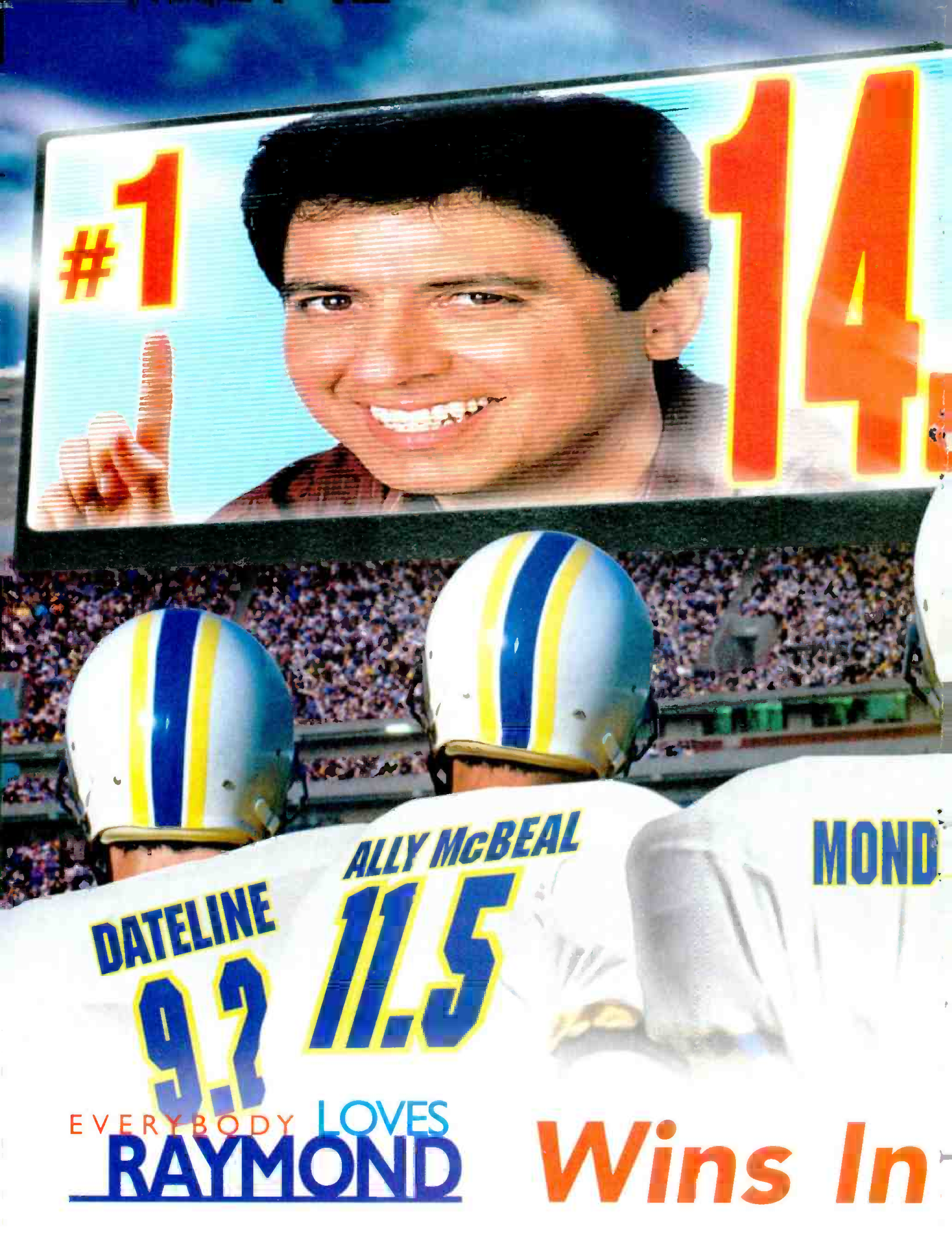
Hollywood Squares had quite a first week of sweeps, running up its highest weekly numbers of the season with a 4.4 average, up 13%. The late-night duo of *Love Connection* and *Change of Heart* also achieved season-best numbers, pulling a 1.8 and 2.0 rating, respectively. *Love Connection* was up 12%,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

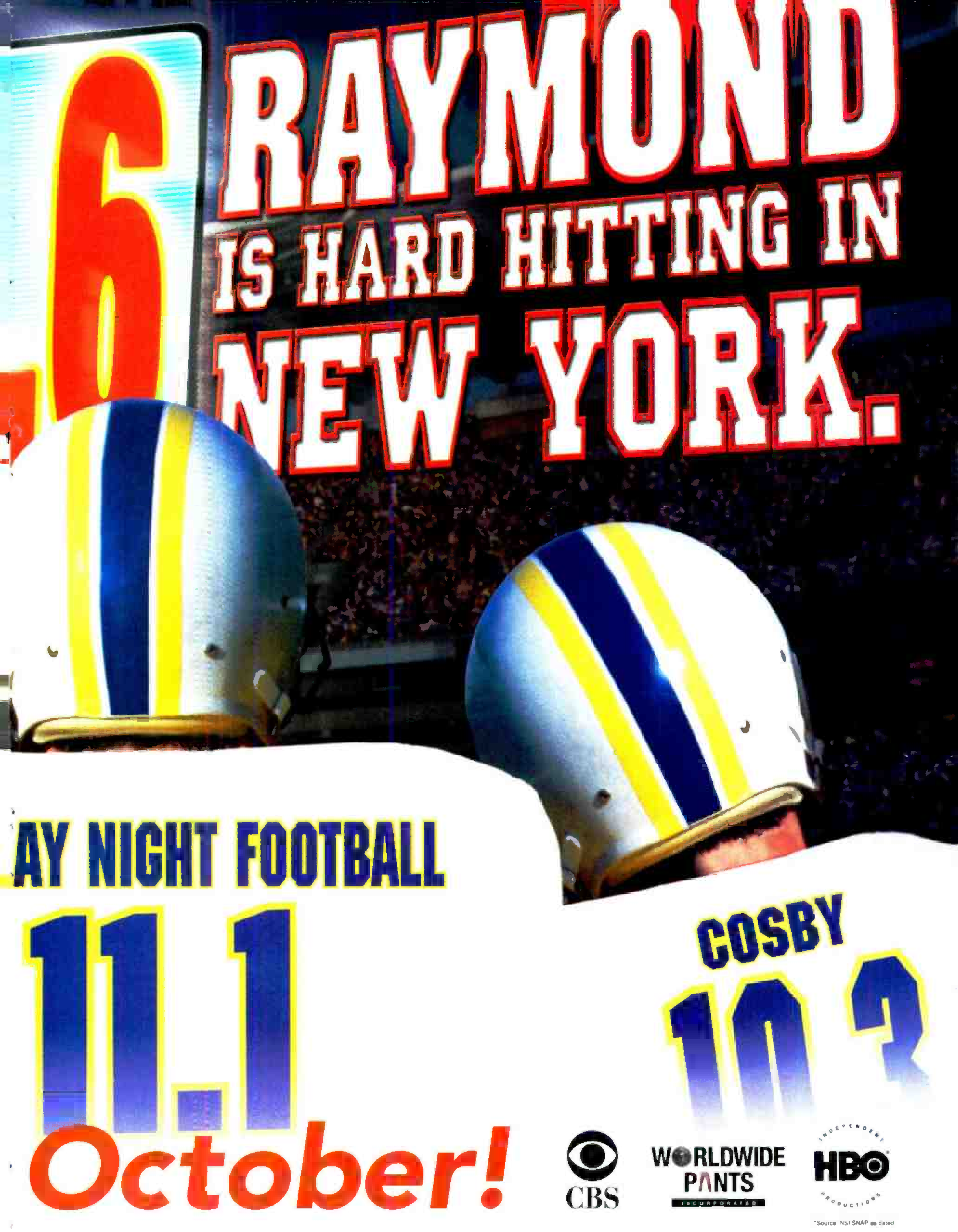
Perin has 'Solutions' for syndication

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 1999, 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 is 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 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.
DATELINE
9.2
ALLY McBEAL
11.5
MOND
EVERYBODY LOVES
RAYMOND
Wins In



.6
RAYMOND
IS HARD HITTING IN
NEW YORK.
AY NIGHT FOOTBALL
11.1
COSBY
10.3
October!
CBS
WORLDWIDE
PANTS
INCORPORATED
INDEPENDENT
HBO
PRODUCTIONS
*Source: NSI SNAP as dated

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.

Lathen wants a low-cost measure of signal strength.

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 imported network signals.

Satellite broadcasters suggest that one solution may be to change the criteria for eligibility rather than relying on individual household measurements. Currently, anyone living in areas where 90% of the households do not get an acceptable signal 50% of the time qualify for imported signals. DBS providers say that standard should be relaxed to include areas where 95% of households 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. ■

WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

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.

Baumann

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 these 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."

LMN is the #1 choice among women over all other emerging networks.

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.

lmn™

Lifetime movie network™

Movies women love.

New York: 212.424.7261 Dallas: 972.458.4600 Los Angeles: 310.556.7500

www.lifetimetv.com

*Beta Research Cable Subscriber Study, Nov. 1998. Base: 501 cable subscribers, A18+.

Ephriam presides over 'Divorce Court'

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

By Joe Schlosser

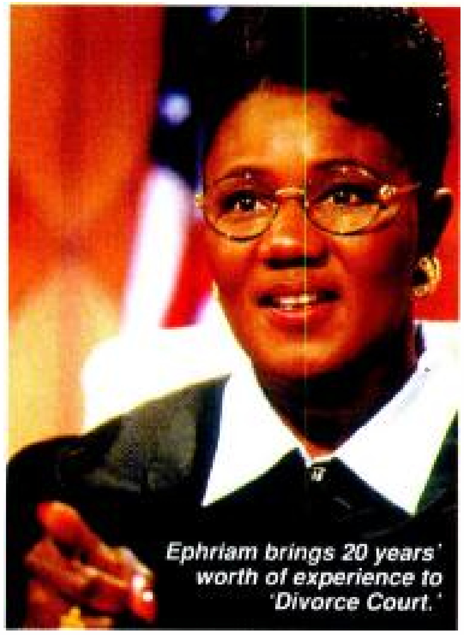
All rise for the newest judge in town: Mablean Ephriam.

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 compassionate, tough and fun."



Ephriam brings 20 years' worth of experience to 'Divorce Court.'

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.

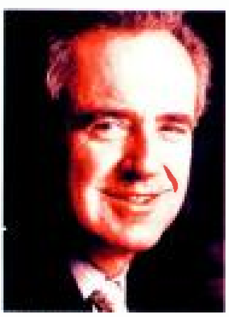
Meidel, who left Studios USA earlier this year and says he is currently interviewing with a number of top Hollywood studios for a new executive post, is co-producing a nightly syndicated series based on Playboy TV's popular *Night Calls* program. The syndicated series, which will go by the same name,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



Biondi

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 Univeral President and COO Ron Meyer will now be the top entertainment executive. —*John M. Higgins* 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 in, 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 Atla 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." ■

GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

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 spokesperson 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 McCaughey septuplets.

Barbara Walters (r) interviewing Hillary Clinton in 1996.

CBS pulls dramas

CBS has pulled *To Have and to Hold* and *Buddy Faro* for the remainder of the November sweeps as the network attempts to close in on ratings leader NBC in households. One episode of *To Have and to Hold* had already been preempted by a Celine Dion special. The status of the shows after the end of the sweeps is unclear.

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 29% 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.

Tambor in 'Family' way

Jeffrey Tambor (*The Larry Sanders Show*) will star in a new Witt-Thomas-Harris family comedy pilot for NBC called *Everything's Relative* (created and written by Mitchell Hurwitz). Production on the pilot starts Jan. 4, and the show could debut midseason, sources say. The series will be executive-produced by Paul Junger-Witt, Tony Thomas, Nina Wass and Hurwitz. Tambor also appeared in a comedy pilot for CBS starring Melanie Griffith that never made it to the air.

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.

By Dan Trigoboff

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 Kiernan 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 KPRC-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

KPRC-TV reporter Tony Kovaleski

bags. Their subject was Phillippe 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 I-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 WUPL(TV) Slidell, 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.

Ewing, emeritus no longer.

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 newsman 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 e-mail to d.trig@cahners.com.

POINT....CLICK....DONE

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

GROUP W NETWORK SERVICES℠

GLOBAL CAPTIONS™

CBS CORPORATION

NOVEMBER 9-15

Broadcast network prime-time ratings according to Nielsen Media Research

PEOPLE'S CHOICE

Tuesday's conclusion of 'Mama Flora's Family' combined with a strong Sunday lineup helped CBS edge past NBC to win the week.

Week 8	ABC	CBS	NBC	FOX	UPN	WB
MONDAY	**14.9/23**	**9.6/15**	**7.3/11**	**8.4/13**	**1.5/2**	**4.6/7**
8:00	19. NFL Blast/Pre 10.5/17	29. Cosby 9.4/15	74. Suddenly Susan 6.9/11	77. Melrose Place 6.6/10	114. Malcolm & Eddie 1.8/3	86. 7th Heaven 6.0/9
8:30	3. NFL Monday Night Football—Green Bay Packers vs. Pittsburgh Steelers 15.6/25	33. King of Queens 9.1/14	89. Conrad Bloom 5.7/9		117. Guys Like Us 1.5/2	
9:00		17. Ev Lvs Raymd 10.8/16	80. Caroline in/City 6.3/9	20. Ally McBeal 10.3/15	117. Malcolm & Eddie 1.5/2	100. Charmed 3.3/5
9:30		22. Becker 10.2/15	82. Will & Grace 6.1/9		120. DiResta 1.2/2	
10:00		33. L.A. Doctors 9.1/15	28. Dateline NBC 9.6/16			
10:30						
TUESDAY	**9.8/15**	**12.1/19**	**8.2/13**	**6.8/10**	**1.8/3**	**3.9/6**
8:00	22. Home Imprvmt 10.2/16	11. JAG 11.4/18	50. Mad About You 7.9/12	82. King of the Hill 6.1/9	107. Moesha 2.6/4	96. Buffy the Vampire Slayer 4.1/6
8:30	39. The Hughleys 8.6/13		44. Just Shoot Me 8.1/12	87. King of the Hill 5.8/9	111. Clueless 2.1/3	
9:00	36. Spin City 8.8/13	9. CBS Tuesday Movie—Mama Flora's Family, Part 2 12.5/20	24. Just Shoot Me 10.0/15	58. Guinness World Records 7.6/11	116. Am Greatest Pets 1.6/2	99. Felicity 3.6/5
9:30	43. Sports Night 8.2/13		52. Working 7.8/12		121. Reunited 0.9/1	
10:00	10. NYPD Blue 11.6/19		52. Dateline NBC 7.8/13			
10:30						
WEDNESDAY	**10.1/16**	**7.1/11**	**8.7/14**	**7.2/11**	**3.1/5**	**4.9/8**
8:00	19. Dharma & Greg 10.6/17	52. The Nanny 7.8/13	36. Dateline NBC 8.8/14	71. Beverly Hills, 90210 7.1/11	103. 7 Days 2.7/4	91. Dawson's Creek 5.0/8
8:30	33. Two Guys, a Girl 9.1/14	76. Maggie Winters 6.7/11				
9:00	18. Drew Carey 10.7/17	82. To Have and to Hold 6.1/9	65. 3rd Rock fr/Sun 7.3/11	63. Party of Five 7.4/11	98. Star Trek: Voyager 3.4/5	92. Charmed 4.8/7
9:30	52. Secret Lvs/Men 7.8/12		58. NewsRadio 7.6/12			
10:00	13. 20/20 11.1/19	47. Chicago Hope 8.0/14	26. Law & Order 9.9/17			
10:30						
THURSDAY	**6.9/11**	**8.9/14**	**16.1/25**	**9.5/15**	**1.9/3**	**2.9/4**
8:00	74. ABC Thursday Night Movie—The Birdcage 6.9/11	32. Promised Land 9.2/14	2. Friends 16.1/26	44. World's Wildest Police Videos 8.1/13	112. UPN Thursday Night Movie—Lost Souls 1.9/3	105. The Wayans Bros 2.7/4
8:30			6. Jesse 13.6/21			101. Jamie Foxx 3.1/5
9:00		26. Diagnosis Murder 9.9/15	5. Frasier 14.9/23	16. When Good Pets Go Bad 10.9/17		102. Steve Harvey 3.0/5
9:30			7. Veronica's Clst 12.7/19			103. For Your Love 2.8/4
10:00		62. 48 Hours 7.5/12	1. ER 19.8/32			
10:30						
FRIDAY	**8.6/16**	**7.3/13**	**7.5/14**	**4.5/8**	**1.6/3**	
8:00	65. Two of a Kind 7.3/14	40. Kids/Darndest 8.5/16	69. Dateline NBC 7.2/13	97. Brimstone 3.9/7	119. Legacy 1.4/3	
8:30	47. Boy Meets Wrld 8.0/14	44. Candid Camera 8.1/15				
9:00	40. Sabrina/Witch 8.5/15	87. Buddy Faro 5.9/10	50. Law & Order 7.9/14	90. Millennium 5.1/9	114. Love Boat: The Next Wave 1.8/3	
9:30	58. Brother's Keeper 7.6/13					
10:00	24. 20/20 10.0/19	52. Nash Bridges 7.8/14	63. Homicide: Life on the Street 7.4/14			
10:30						
SATURDAY	**4.6/8**	**7.9/14**	**6.0/11**	**6.9/12**		
8:00	94. Am Fun Home Vid 4.6/9	65. Early Edition 7.3/13	92. The Pretender 4.8/9	82. Cops 6.1/12		
8:30	94. ABC Movie Special—Junior 4.6/8			69. Cops 7.2/13		
9:00		58. Martial Law 7.6/13	79. The Pretender 6.5/12	71. AMW: America Fights Back 7.1/13		
9:30						
10:00		36. Walker, Texas Ranger 8.8/17	77. Profiler 6.6/12			
10:30						
SUNDAY	**7.9/12**	**11.6/18**	**9.9/15**	**9.6/15**		**2.5/4**
7:00	65. Wonderful World of Disney—Sleeping Beauty 7.3/11	8. 60 Minutes 12.6/21	47. Dateline NBC 7.9/12	(nr) NFL Game 2 13.0/23		105. 7th Heaven Beginnings 2.7/4
7:30				80. Wrld's Funniest! 6.3/10		
8:00		4. Touched by an Angel 15.3/23		40. The Simpsons 8.5/13		109. Sister, Sister 2.5/4
8:30				71. That '70s Show 7.1/10		107. The Smart Guy 2.6/4
9:00	52. 20/20 7.8/12	30. CBS Sunday Movie—Monday After Miracle 9.3/15	14. NBC Sunday Night Movie—Twister 11.0/17	14. The X-Files 11.0/16		109. Unhap Ever After 2.5/4
9:30						112. The Army Show 1.9/3
10:00	30. The Practice 9.3/16					
10:30						
WEEK AVG	**8.9/15**	**9.3/15**	**9.2/15**	**7.7/12**	**2.0/3**	**3.6/6**
STD AVG	**8.5/14**	**9.2/15**	**9.3/16**	**7.5/12**	**2.0/3**	**3.4/5**

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

CBS keeping close hold on Infinity spin-off

By Elizabeth A. Rathbun

An 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.

Karmazin's CBS will control 96.3% of Karmazin's Infinity.

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 management makes 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 w th 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 it 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 deflects 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.

Odyssey's brain trust (clockwise from top left): Charles Rivkin, president and COO, Jim Henson Co.; Brian Henson, president and CEO, Jim Henson Co.; David Koff Sr., VP, Liberty Media; Wilford V. Bane, chairman, VISN Management Corp.; Robert Halmi Jr., president and CEO, Hallmark Entertainment.

Margaret Loesch

Wilford 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. ■

COURT TV
www.courttv.com

M E M O R A N D U M

RE: NEW PRIME TIME PROGRAMMING

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

ROUTING
NAME
DEPT 415
OK BY
DATE 10-20-98

NEW PROGRAMMING

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

Full Disclosure
December 1-4 The Western Show

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 33% 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., has 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 sale. 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 affirmed 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 (300) or 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. But ZD is obligated to make continuing equity contributions without any increase in its 66% 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'S TOP 25

PEOPLE'S CHOICE

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.

Rank	Program	Network	Day	Time	Duration	Rating Cable	Rating U.S.	HHs (000)	Cable Share
1	NFL: Bears vs. Lions	ESPN	Sun	8:15P	169	8.1	6.2	6.125	12.2
2	WWF War Zone	USA	Mon	10:00P	65	5.1	3.9	3,851	8.1
3	WWF Raw	USA	Mon	9:00P	60	4.9	3.7	3.680	6.8
4	NFL Primetime	ESPN	Sun	7:30P	45	4.8	3.6	3,610	7.6
4	WCW Monday Nitro	TNT	Mon	8:00P	60	4.8	3.6	3.571	6.9
6	Rugrats Thanksgiving	NICK	Tue	8:00P	30	4.7	3.5	3,446	6.9
7	Rugrats	NICK	Tue	7:30P	30	4.4	3.2	3.226	6.9
8	NCAA: Wisconsin vs. Michigan	ESPN	Sat	12:00P	199	3.9	3.0	2,957	11.3
8	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.9	3.0	2.945	6.1
10	WCW Monday Nitro	TNT	Mon	10:00P	65	3.8	2.9	2,852	6.0
11	Rugrats	NICK	Thu	7:30P	30	3.7	2.8	2.749	6.1
12	Rugrats	NICK	Mon	7:30P	30	3.6	2.7	2,692	5.6
12	WCW Monday Nitro	TBS	Mon	9:00P	60	3.6	2.7	2.672	5.0
12	Saturday Nicktoons TV	NICK	Sat	10:00A	30	3.6	2.6	2,631	11.0
15	WCW Thunder	TBS	Thu	8:58P	69	3.5	2.7	2.646	5.2
15	Cousin Skeeter	NICK	Tue	8:30P	30	3.5	2.6	2,600	5.1
15	Wild Thornberrys	NICK	Thu	8:00P	30	3.5	2.6	2.567	5.3
18	Saturday Nicktoons TV	NICK	Sat	10:30A	30	3.4	2.6	2.548	10.7
18	NFL Sportscenter	ESPN	Sun	11:04A	60	3.4	2.6	2.539	7.0
18	Hey Arnold	NICK	Mon	8:00P	30	3.4	2.5	2.497	4.9
18	South Park	CMDY	Wed	10:00P	30	3.4	1.9	1.887	5.3
22	m/"Killers in the House"	USA	Wed	8:59P	121	3.3	2.5	2,500	5.1
22	Rugrats	NICK	Wed	7:30P	30	3.3	2.5	2.474	5.5
22	Rugrats	NICK	Sun	10:00A	30	3.3	2.4	2,419	9.6
25	WCW Thunder	TBS	Thu	8:05P	53	3.2	2.4	2.399	5.0
25	The Brady Bunch	NICK	Tue	9:00P	30	3.2	2.4	2,354	4.5

PPV boxing down, movies up

Event category takes hit from Tyson's absence

By Donna Petrozzello

Punching Up Pay Per View

- Gross PPV revenue surpassed $1 billion in 1997 and will reach $1.3 billion in 1998, a 5% increase.
- Even with the decrease (40%) in PPV event revenue overall, PPV revenue increased in 1998 as compared to 1997 due to the increase in the number of homes able to access PPV and the increase in the number of PPV channels.

	'90	'91	'92	'93	'94	'95	'96	'97	'98*
Events	$131	$202	$186	$204	$189	$216	$320	$400	$241
Movies	$112	$127	$140	$126	$178	$311	$404	$584	$754
Adult Events				$54	$100	$128	$212	$253	$310

Source: SET Database: SNI DTH Estimates

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 fighters Henry Akinwande and Evander 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 big-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 has been 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 combined from digital cable, DBS, TVRO and addressable basic cable outlets, according to SET. SET expects 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.

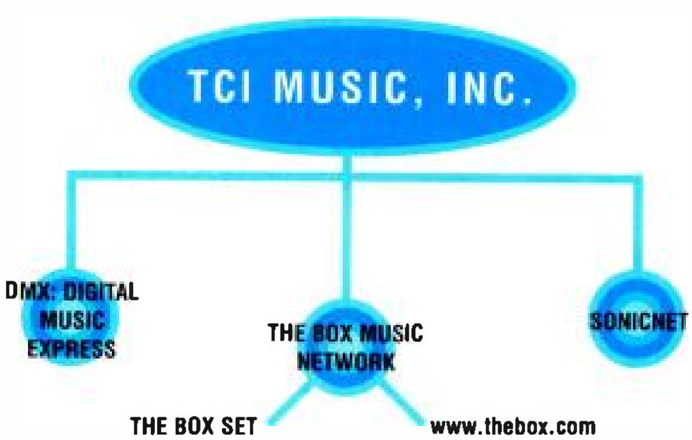
The Box Music Network: Local Focus, Global Reach

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.

"Because of our localism and our interactivity, we're a natural bridge to the new convergent environment."

—Alan McGlade

"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 programming 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 videos. 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 programming 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 programmer in terms of adding value to a system operator, then you need to dominate a category. We own a powerful niche in music for the 12-to-34 age group."

The Box Music Network's edge over established music-oriented cable networks is this ability to custom-tailor its programming to meet the needs of specific markets. For example, Media General Cable of Northern Virginia, 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 programming 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 systems. This follows a three million-subscriber commitment from TCI; a 400,000-subscriber rollout with Intermedia Partners; an agreement with Americast (the programming venture of Ameritech Corporation, BellSouth, GTE Corporation, Southern New England 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.

The newly relaunched www.thebox.com

"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 programming 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.

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

—Greg Willis

"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 web site 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."

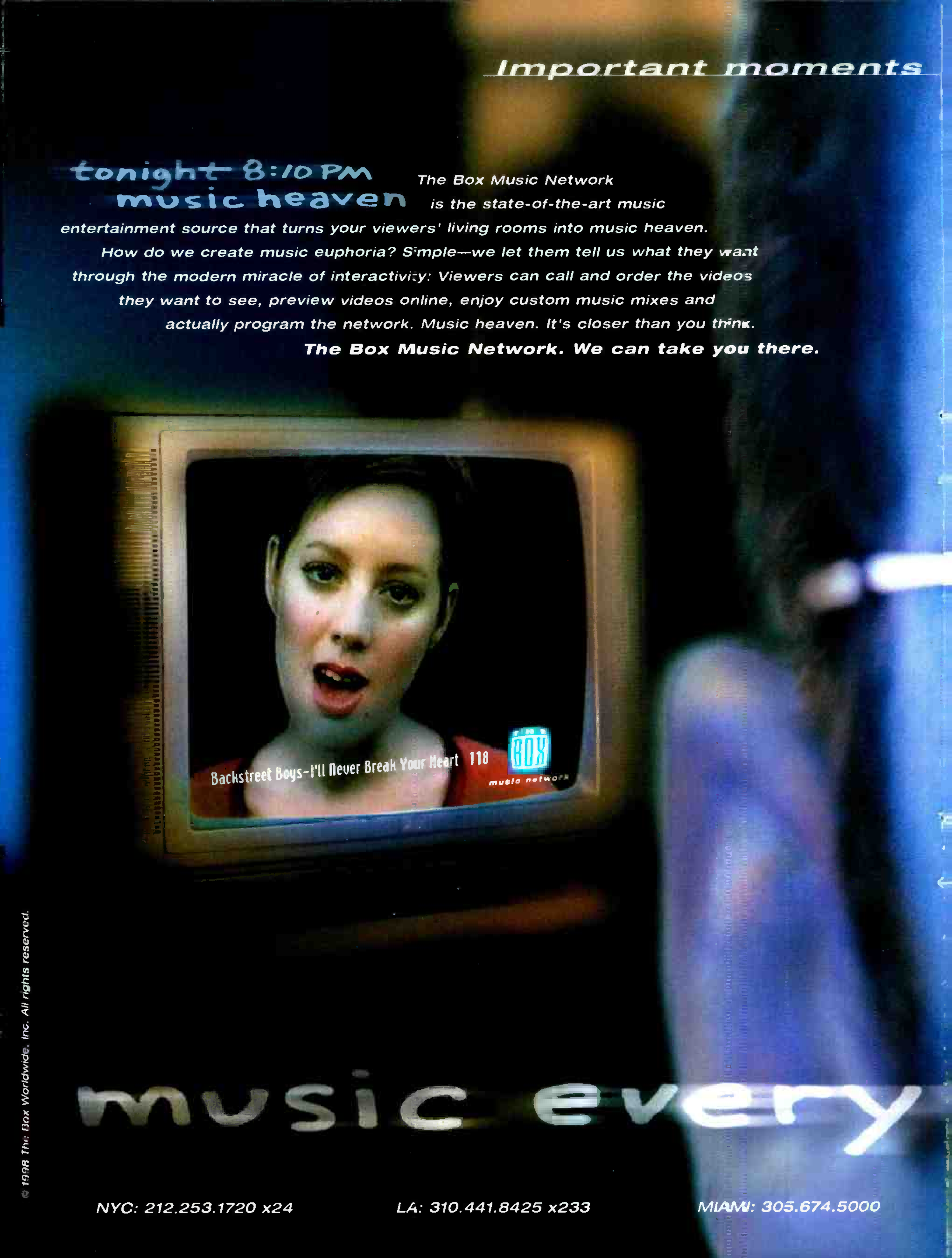
Integrating the sales forces of The Box Music Network and DMX is another key strategy Willis is using to increase branding and local ad sales for affiliates. "The newly formed team greatly expands our ability to package and sell both music services to cable operators," says Willis, "We have created three 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."

music everywhere


Important moments
tonight 8:10 PM
music heaven
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.
Backstreet Boys-I'll Never Break Your Heart 118
THE BOX music network
music every
NYC: 212.253.1720 x24
LA: 310.441.8425 x233
MIAMI: 305.674.5000
© 1998 The Box Worldwide, Inc. All rights reserved.


Open
Your
Eyes to
Classical
Music
FANFARE
The Classical Music Channel
Visit Us At Booth #4719 in Hall D

IS TV TEACHING OUR KIDS TO KILL?

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. ■

HOOKED UP

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 all 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.

SPECIAL ADVERTISING SECTION

CABLE ADVERTISING 1998 ANNUAL REPORT

PRODUCED BY THE CABLETELEVISION ADVERTISING BUREAU IN CONJUNCTION WITH BROADCASTING & CABLE

Marvin Jones
Speedvision Ferarri 355 Challenge Driver

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.

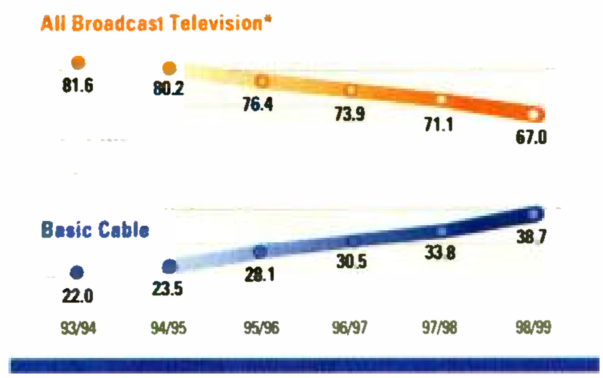
Operators attribute the sizzling gains to a confluence of three trends: viewership gains, new technology and a beefed up, more sophisticated sales effort.

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.

CAB FACTS — Primetime Season-to-Date Audience Shares*



*Through Week #7 of fall season each year.
**Includes all national and local commercial broadcast outlets.

Source: Cabletelevision Advertising Bureau analysis of Nielsen data.

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."

"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

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


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
A&E
Escape the ordinary™
www.AandE.com
WESTERN (303) 221-5540
CENTRAL (312) 819-1436
MID-ATLANTIC (212) 210-9183
NORTHEAST (212) 210-9190
SOUTHEAST (404) 816-8880
LOCAL AD SALES (212) 210-9754
A&E Television Networks All Rights Reserved

on customer needs and trying to become more of a partner, rather than just a vendor, with each account."

Cox Communications has beefed up sales management at each of its clusters, appointing business managers to keep an eye on how sales are going with different ad categories. Local sales managers now work with account executives, making sure the right goals are being set and the right proposals sent to each advertiser. Research managers help AEs maximize their use of data from Nielsen and other sources.

"We have deployed people at the local level with skill sets that didn't exist in our business before," says Cox's Esser.

All this has added up to better relationships with advertisers locally, regionally and nationally, and a booming ad business for cable operators.

"There's also been an awful lot of work going on in national spot cable," says Ed Dunbar, vice president of advertising sales at MediaOne. "The major markets can now offer advertisers a very high quality spot advertising product."

Stunning viewership gains and a strong economy combined to make this a year of extraordinary opportunity for cable operators, says Jeff Sohinki, general manager of Greater Boston Cable Advertising, and, thanks to hefty technology upgrades, operators were ready to take advantage of the trends. "Advertisers had discretionary dollars, they needed cable to reach the audience they wanted and they knew they wouldn't get killed with paperwork for using it anymore.

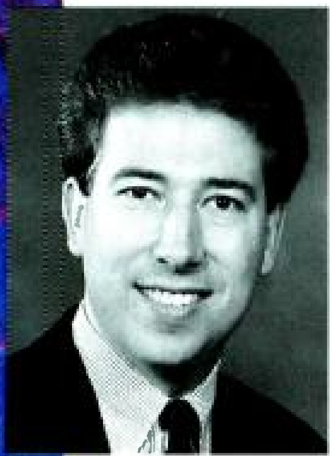
"You could feel the environment changing around you," Sohinki continues. "This was the year, and we were ready for it." ■

98

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.

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.

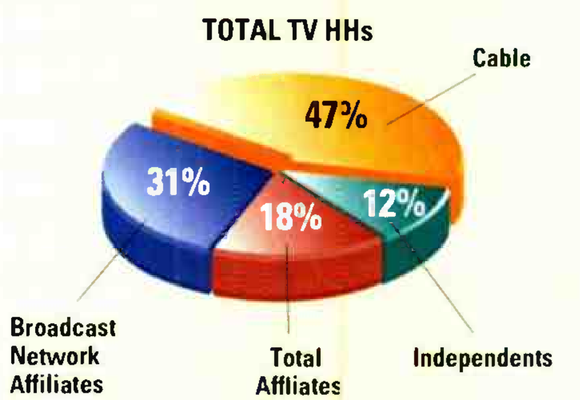
Better technology and big ratings increases have raised spot cable's profile among national advertisers during the past year, but along with these, another trend is boosting spot cable revenues-something Jerry Machovina, executive vice president of advertising sales at TCI, calls "continuity."

"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." ■

CAB FACTS

How Viewing Time Is Divided (1997/98)



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. "Trafficking 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 primetime 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.

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.


HGTV Ratings - Third Quarter 1997
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 1998
HGTV
HOME & GARDEN TELEVISION
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, AA% for all HGTV pocketpiece dayparts.
Universe Estimate based on Nov.'98 Nielsen People Meter installed sample. Subject to qualifications upon request.

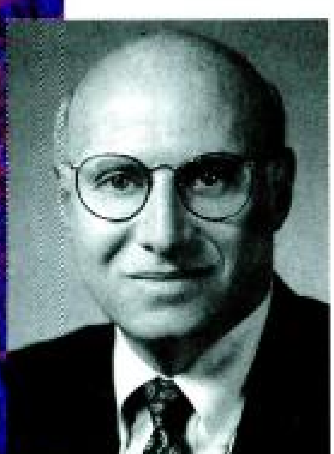
The Road to Success

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 the way 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 stewardship programs at agencies.

"Our priority has been affidavits and invoices, because that represents a huge amount of the labor it takes to process spot cable," says Robin Rosen Kroopnick, vice president of corporate services at NCC and the company's Advanced Media Systems unit. Running just behind that effort is the one to automate orders. "We're focusing on agencies first and have successfully transmitted orders to several," Kroopnick says.

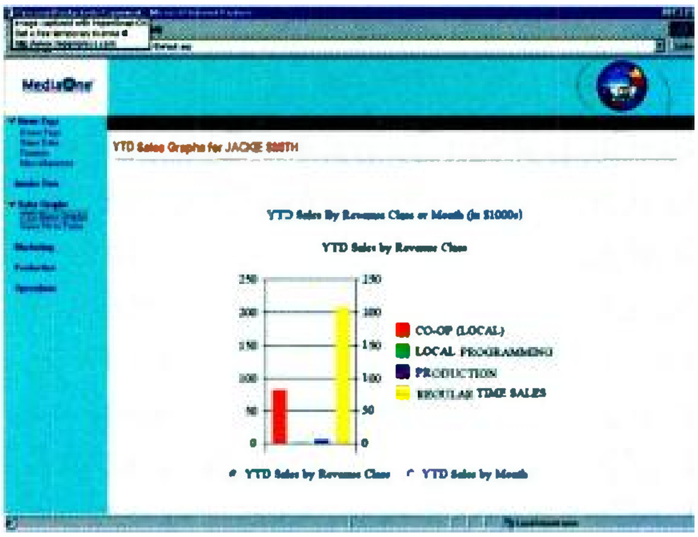
The NCC/VNI partnership has fast-tracked an effort begun two years ago at the Cabletelevision Advertising Bureau. That effort, which included operators, agencies and vendors, has worked toward adopting the same open standard for local EDI that has been adopted for the EDI underway between agencies and cable networks.

"At some point down the road, it would make sense for us to evolve to that standard," says Larry Zipin, vice president of advertising sales at Time Warner Cable, "but we didn't need it to create the EDI network we're currently creating."

Along with establishing electronic links to agencies, cable operators are working with vendors to come up with vastly beefed up traffic and billing systems that can handle the hundreds of "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



MediaOne/Northeast Region's data warehouse includes customized web sites that display reminders and reports for account executives and managers.

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 Woidke, 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 that 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. ■


EO · VCR · CAMERA
ZDTV
SALE
ZDTV
Buy Now!
HELP
ENTER TO WIN A GATEWAY DESTINATION COMPUTER EVERY HOUR!
(And a Netcam every half hour!)
BOOTH 4933 HALL D

The New Interconnects

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

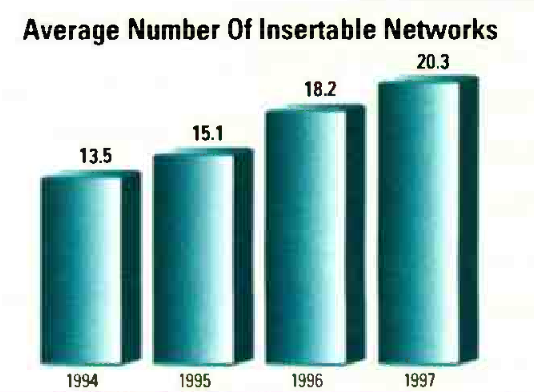
For years, cable operators have used advertising interconnects to coordinate their sales efforts at the DMA level. Today's interconnects, however, are a far cry from those of only two or three years ago, thanks to ownership consolidation and the same kind of technological overhaul that has taken place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

Adlink's (l to r): Charlie Thurston, president and CEO; Vicki Lins, director, marketing; and Hank Oster, senior vice president, sales and marketing

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.

CAB FACTS Local Insertable Cable Networks On The Rise



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

"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-

er's commercial to the different clusters. The manufacturer's spot will air across the market simultaneously, but a minivan version will air in some neighborhoods, while sedan and sports car versions will air in others.

Adlink can take the same campaign to a different level, Lins adds, by tagging the spots with different dealer locations.

To underscore its new capabilities, Adlink unveiled a new identity campaign this fall, branding itself as Targeted TV. "We're defining and claiming our category," Lins says. "We're more than just local cable. We're delivering advertisers' messages to the consumers most likely to respond to them. It's the closest thing to addressable advertising that's being offered today."

Adlink's new identity campaign goes beyond raising the interconnect's profile, Lins says. "It's important that we build the Adlink brand but equally important to define this category for the industry and help move local cable forward. There's so much going on and so much that we have to offer that hasn't been clearly defined."

Cable's new breed of interconnects is already reaping the benefits of the changes they've wrought over the past year or so. Revenues are up 50 percent at Greater Boston Cable Advertising and up 28 percent at Adlink. "You'll find results like that all over the U.S.," Sohinki says. "We knew the dollars would be there this year because we knew the audience shares would be there, and we had the technology in place to take advantage of it."

98

The Next Big Move

Cable operators are quietly moving to make more accurate local ratings a key issue for 1999

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."

"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

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.

"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.

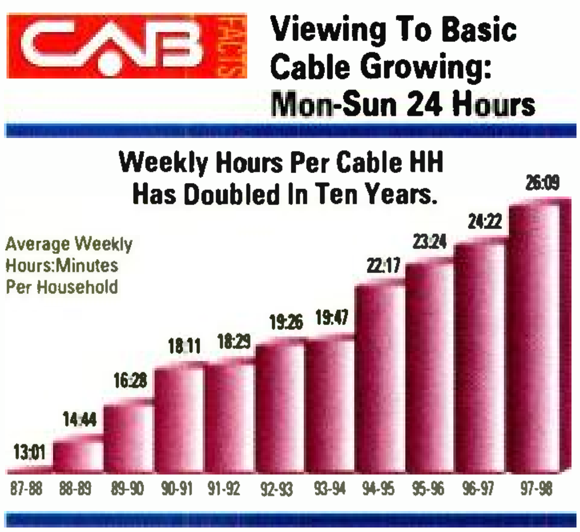
"Sixty-seven percent of our business now comes from agencies and their clients," Zipin says. "That is a paradigm shift in cable advertising."

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."



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

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." ■

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.

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.

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.

ESPN 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.

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 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."

Announcing a $100,000 donation to three D.C. public schools on behalf of the network's Save the Music public affairs campaign are (l to r): VH1 president John Sykes, First Lady Hilary Rodham Clinton, producer/songwriter Kenneth "Babyface" Edmonds and Brad Anderson, general manager, District Cablevision.

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.

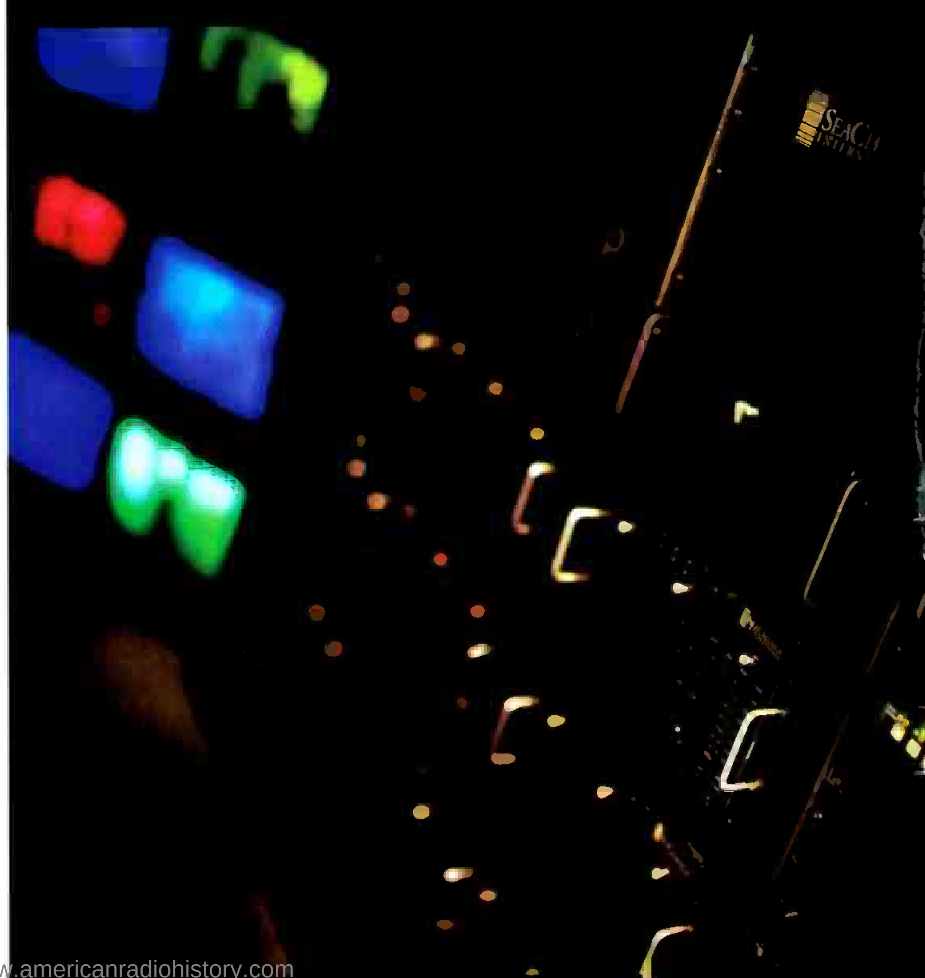
At about the same time, ESPN will deliver a package of vignettes created for affiliates to offer local advertisers a relationship with its upcoming Sports Century, a year-long initiative featuring 60 hours of original programming about the most important sports events, trends and athletes of the 20th 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." ■

Nickelodeon's Rugrats Live tour has enabled affiliates to tie in by having contests offering winners front row seats on a special M&M Minis couch.

By the year 2004, there may be several intelligent choices for digital video servers.

Today there's one.

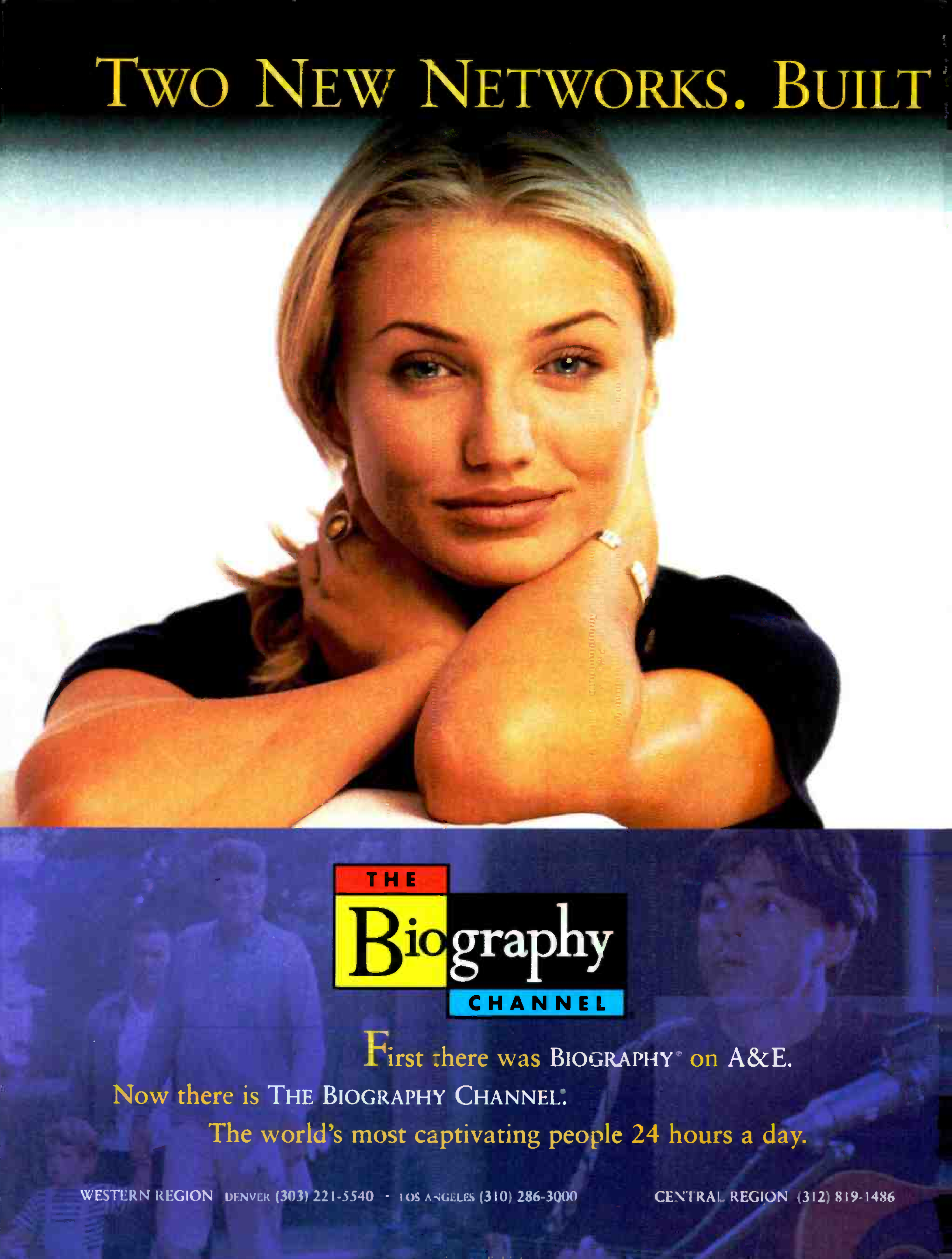
The SeaChange Broadcast MediaCluster.™



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

SEACHANGE INTERNATIONAL

SeaChange International, Inc. **www.schange.com**
124 Acton Street, Maynard, MA 01754
phone: 1-978-897-0100 fax: 1-978-897-0132
MediaCluster is a trademark of SeaChange International, Inc.


TWO NEW NETWORKS. BUILT
THE
Biography
CHANNEL
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

TV welcomes digital dawn

Broadcasters, vendors and retailers see rosy DTV future

By Glen Dickson

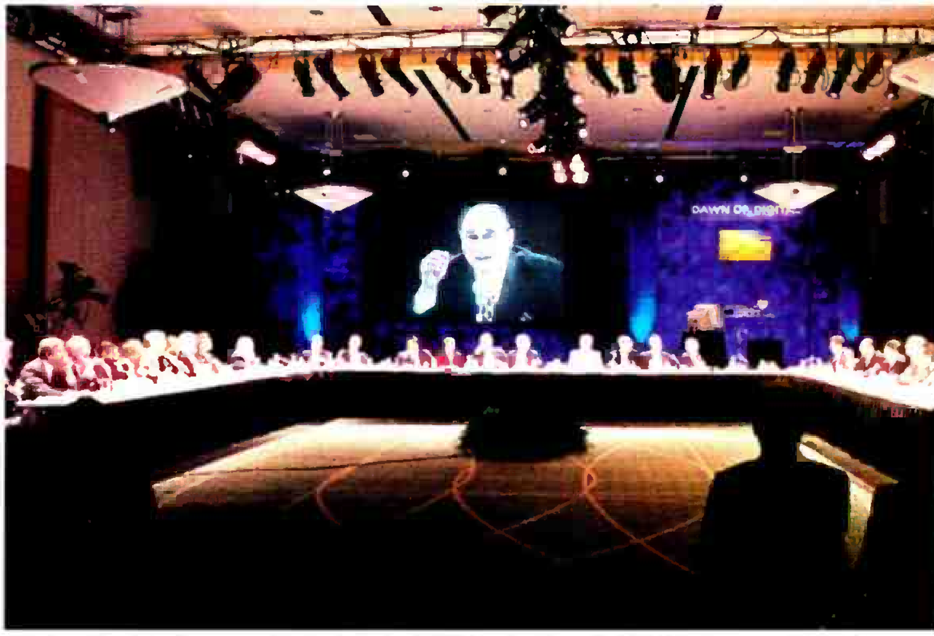


Photo by: Dunn Photographic Associates

Giving the lowdown on high-defintion TV, and other digital developments, was an imposing panel of experts from broadcasting, cable, equipment manufactures, and regulators. On the big screen is Sam Runco of the set maker Runco International.

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."

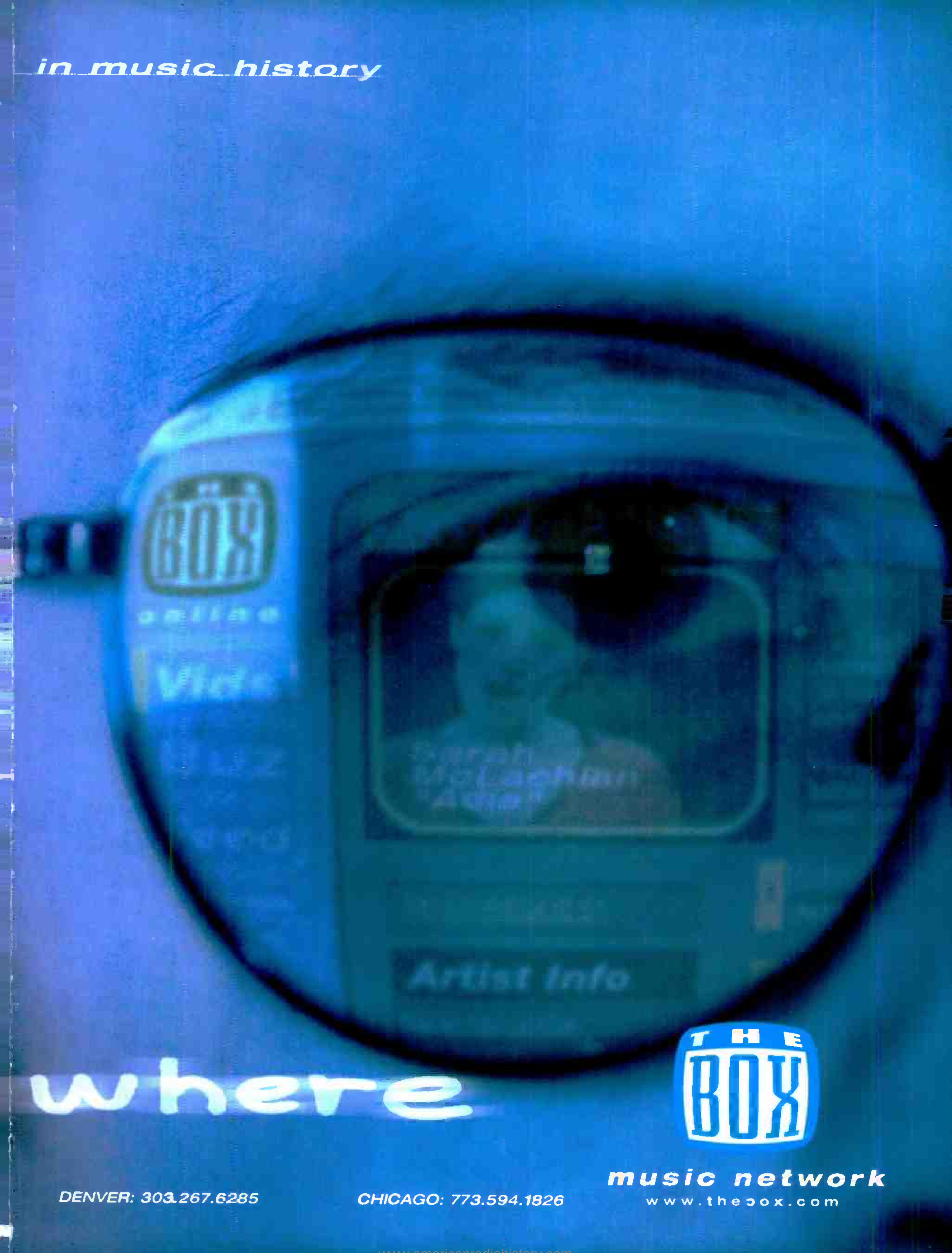
Richard Ashman, president of Kodak motion imaging, thinks film will continue to serve as the biggest source of HDTV programming. But he said that production values, not new technology, will determine the success of new HDTV content, including commercials.

"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



in music history
Artist Info
where
THE BOX
music network
www.thebox.com
DENVER: 303.267.6285
CHICAGO: 773.594.1826

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 out 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 vice president of business development. The Box Music Network and DMX audio channels gained additional carriage by HITS as the service sought to improve its old lineup to eliminate the duplication of several basic channels and be more responsive to consumer preferences.

Music enthusiasts, consumer research proves, are an underserved population. Yet, they are more likely to buy pay-per-view and other premium services than the average cable customer. The Box Set provides this audience what it wants and in so doing helps drive sales of the digital tier and accompanying premium products.

"We are striving to remain on the cutting edge of innovation in music and entertainment by providing operators with what we believe is the perfect complement to our localized

Ahead of the Curve

Through the twists and turns of market expansion, product rebranding, and transition to new ownership, Luann Hoffman, was responsible for managing the financial resources of the company and maintaining an aggressive growth track. In the six years of Hoffman's financial leadership, revenue has nearly doubled and worldwide distribution has increased beyond 50 million households. Recently promoted to executive vice president and chief operating officer, Hoffman lends her perspective to the far-reaching developments underway at the company.

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.

Luann Hoffman

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

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 soundtrack on The Box Music Network. The Box Music Network also provides the same 30-second spot to cable systems for cross-channel placement.

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

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 cable affiliates with a cross-channel TV spot and also runs the 30-second spot on the cable system's local Box.

analog service," says McGlade. "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."

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 and station ID. Jump into the Box and see what it has to offer.

Customized Programming, Local Branding

The Box Music Network is a young adult magnet. It offers the artists they want to see when they want to see them: from Mary J. Blige to Garth Brooks, the Beastie Boys to the Spice Girls, from Hanson to Marilyn Manson. The Box Music Network offers customized music mixes that reflect the tastes of the cable system's local audience.

Over 30 radio affiliates in the nation's top markets have promotional partnerships with The Box Music Network. A strong network of promotional support positions the local system as the leading music source in the community. Live on-air mentions on local radio promote the system as the place to see and order the latest music.

Top- and bottom-of-the hour system IDs on The Box Music Network reflect the system's brand and community. And the local system gets street presence through signage, flyers and community events.

The cable system's local Box is featured on the web site allowing surfers to access The Box Music Network in their neighborhood. Customers can order videos on-line to air on their TV screens, plug into a local playlist and local promotions, even access hyperlinks from The Box site to their favorite artists. It's like cruising the information superhighway with the radio on full blast.

Strong Demographics, Market Dominance

As experts in the music and entertainment business, The Box Music Network knows what's selling in each home town and in markets around the world. Advertisers know that when it comes to capturing the teen and young adult 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 avails and two minutes of local avails 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 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 Administrtion

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 avails per hour, 8 minutes national avails per hour

Internet programming: www.thebox.com

Households: Over 55 million worldwide

Hours programmed: 24/day; 7 days/week

Distributed to: The 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


Important moments in music history
last friday
10:02 PM Austin
It's Friday night—do you know what your viewers are watching?
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.
music everywhere
THE BOX
music network
www.thebox.com
NYC: 212.253.1720 x24
LA: 310.441.8425 x233
MIAMI: 305.674.5000
DENVER: 303.267.6285
CHICAGO: 773.594.1826
© 1998 The Box Worldwide, Inc. All rights reserved.

MAXIMIZE YOUR CAMERA'S PERFORMANCE.

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."

Canon

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."


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

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."

Sam Runco of Runco International; Robert Scaglione of Sharp, and Gary Shapiro of the Consumer Electronics Manufacturers Association

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.

"People 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."

Tom Campbell of Dow Stereo/Video and Preston Davis of ABC

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.

DirecTV Vice President Dave Baylor said that Thomson's DTV strategy should help DirecTV 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 Kershbaumer contributed to this story

Harris and NRL Design go mobile

Harris Corp., in conjunction with 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.

HARRIS

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*

Easing the digital path

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

Susan Ness, FCC; Don West, BROADCASTING & CABLE; Richard Wiley, Wiley, Rein & Fielding; FCC chairman William Kennard; former FCC chairman James Quello

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.

June Travis of the National Cable Television Association

"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.

"HDTV itself will provide additional public interest service through clearer pictures and better sound."

—Jim Quello

"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. "After years of meetings, we're still waiting for the first agreement [between cable operators and broadcasters] to be announced."

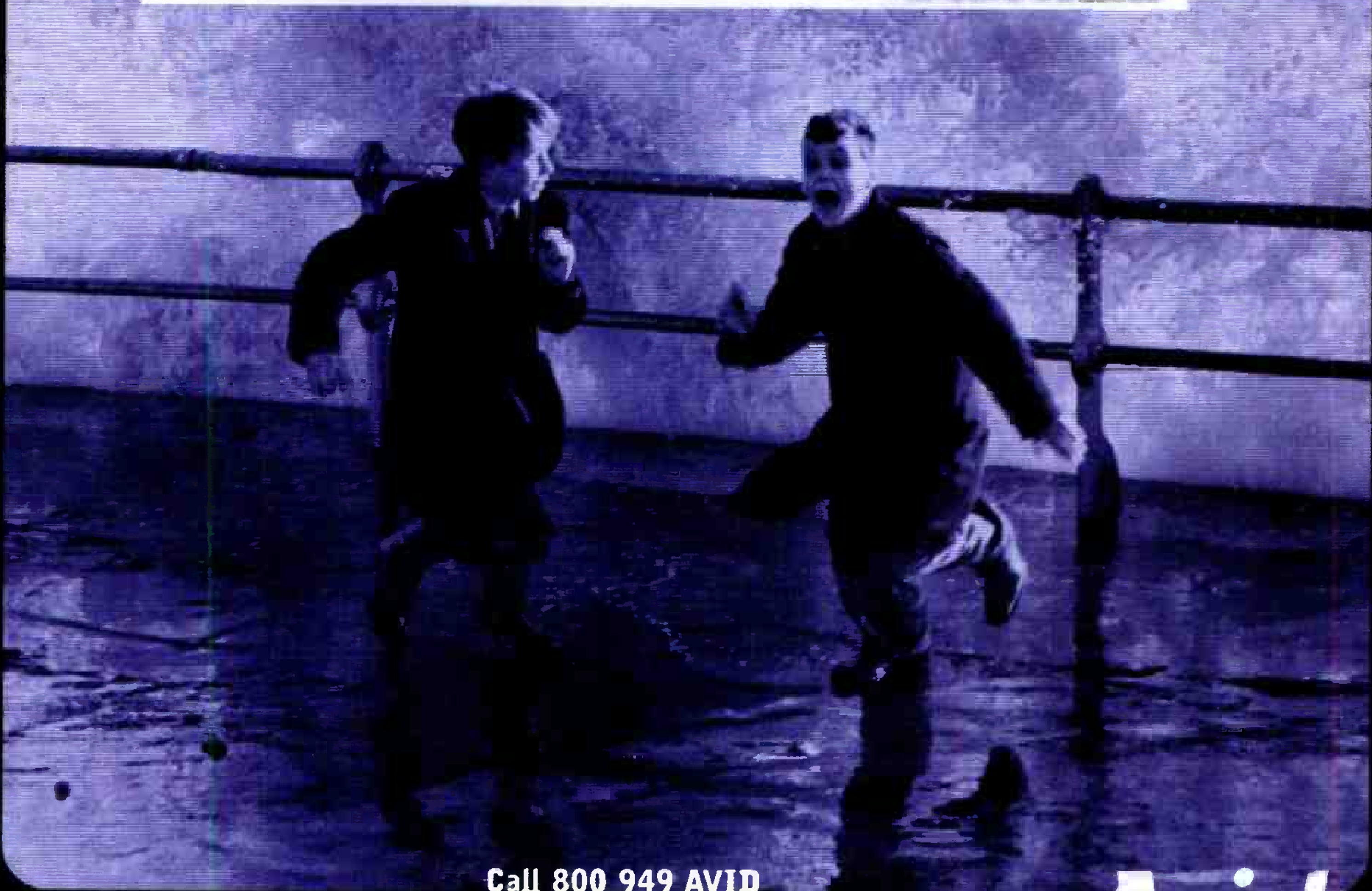
Former FCC chairman James Quello argued that the transition to digital should not be an excuse to impose new public interest obligations on broadcasters. "HDTV itself will provide additional public interest service through clearer pictures and better sound."

Quello rejected arguments by media watchdogs that additional obligations are fair payback for receiving free digital spectrum. "The government will get the [analog] spectrum back and will sell it."

Margita White of the Association for Maximum Service Television makes a point as Tim Thorsteinson of Tektronix looks on.

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 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 1080I high-definition format in native form but will have to upconvert to 1080I the 720P HDTV format selected by the ABC and Fox networks.

The set offers a 56-inch 16:9 widescreen display and connects to the external nonproprietary set-top digital tuner (TU-DST50, $1,699.95 suggested retail) via component video (Y-Pb-Pr) connections.

Panasonic also showed its recently announced 34-inch 16:9 direct-view set that also will display 1080I in native form. The $5,000 set is the first 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.

NMT's high-definition production truck loaded with Sony HDTV gear is manned by David Niles of Colossalvision.

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 IEEE-1394 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.

Mike McCarthy of Belo talks with Julian Shepard of Verner, Liipfert, Bernhard, McPherson & Hand.

Sony demonstrated two direct-view sets from its new Wega (pronounced "vega") television series. High-definition was shown in 1080I form on a 34-inch widescreen set (KW-34HD1). 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

marketing VP, said Sony will "let consumers decide" whether HDTV or less-expensive SDTV digital sets are the wave 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.


Visitors take a test drive at the Chyron exhibit.

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-DT, WRC-DT and WUSA-DT.


BROADCASTING & CABLE's Peggy Conlon, Joe Mack of Harris, Glen Reitmeier of Sarnoff and Bruce Allan and Wes Kimes of Harris

The $400 antenna, available in early 1999, will be the least expensive in a series of planned Terk digital models. A step-up piece, which is awaiting patent clearances and was not shown at the event, will be offered at the same time.

The special diecast aluminum and stainless-steel device was billed as a "digital antenna," although company CEO Neil Terk acknowledged that all radio signals are, in fact, analog. "The principles of the antenna are analog in nature, but this has been specially designed to minimize the effect of signal multipathing, which can be very detrimental to receiving a digital signal," Terk said.

The TV-60 uses a helical antenna design with a directional reflector. This is said to minimize multipath signal collection, a condition in which a broadcast signal is reflected off objects such as mountains, buildings and passing cars, causing a signal to echo in multiple directions. Each wave then takes a different path to the antenna, arriving fractions of a second before or after the primary signal.

In analog NTSC broadcasting, the condition causes ghosts or shadows in the picture, but in a digital receiver, the multipath condition can cause less-expensive equalizers or signal processors to overload. This results in the picture freezing or breaking up.

"The better a receiver's equalizer, the more expensive the TV set," Terk said. "In some lower-priced digital receivers, a special antenna will be necessary to minimize the multipath problem and make up the difference."

Terk said the step-up antenna, code-named "Whiskers," will use an advanced log periodic design that is 20% more efficient than traditional log periodic or Yagi antennas. A price has not been determined.

Because of the directional sensitivity of digital TV receivers, Terk said some homes will have to use two or more antennas or a motorized antenna rotor to receive distant or weak signals and signals from various directions. ■

For more coverage of The Dawn Of Digital see the Dec. 7 issue of TWICE.

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. ■

By Glen Dickson and Karen Anderson

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/co-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.

Beehive opened and closed 'It's Your Planet.'

SITE OF THE WEEK
www.historychannel.com

The History Channel
A&E Networks, N.Y.

Landmark changes: One of the more engaging cable network sites just entered a new era with multimedia links in a database that offers encyclopedia text references on a range of subjects. A&E aims to grow the site into a history portal with a snappy tag line: The best search in history.
Site features: Easier-to-locate multimedia content; clips from various series on an occasional basis; This Day In History section, featuring striking clips 365 days a year; classic audio clips in the Great Speeches section; virtual animation tour of a Pharaoh's tomb; links to content areas related to on-air documentaries
Site launched: January 1996; relaunching this week
Site director: Todd Tarpley
Number of employees: 6
Site design: Interactive 8, New York City
Streaming technology: RealVideo, RealAudio
Traffic: Averaging 2 million page views monthly
Advertising: Banner ads
Revenue: Not available, but merchandising outpaces ad sales
Highlights: The History Channel site can spark topical interest, as was the case with its recent High Crimes and Misdemeanors section, focusing on the federal impeachment process.

—Richard Tedesco

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 Electronics. 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 pals, 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 Intercast technology with NBC led to subsequent use by several prominent programmers, including CNN and MTV. But Intercast'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 archrival 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 "knifing 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. ■

CHANGING HANDS

The week's tabulation of station sales

PROPOSED STATION TRADES

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

THIS WEEK		
TVs	$19,675,000	3
Combos	$2,500,000	2
FMs	$1,150,000	2
AMs	$1,947,750	5
Total	$25,171,750	12
SO FAR IN 1998		
TVs	$8,987,882,610	78
Combos	$2,209,622,992	246
FMs	$987,752,004	313
AMs	$575,673,790	229
Total	$12,760,931,396	866
SAME PERIOD IN 1997		
TVs	$6,900,180,330	107
Combos	$7,732,687,551	296
FMs	$1,878,126,332	373
AMs	$344,364,108	216
Total	$16,830,348,321	992

SOURCE: BROADCASTING & CABLE

TVS

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

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

KLUZ(TV) Albuquerque, N.M.
Price: $1 million
Buyer: Entravision Holdings LLC, Los Angeles (Walter F. Ulloa, principal); also owns eight TVs, two

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
Seller: Univision Communications Inc., Los Angeles (Jerrold Perenchio, principal); also owns 11 TVs
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 WFKX(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

FMS

WGMZ(FM) Glencoe, Ala.
Price: $900,000
Buyer: Capstar Royalty II Corp., Austin, Tex. (R. Steven Hicks, president); Hicks also owns four AMs and 12 FMs
Seller: Appalachian Broadcasting Co., Gadsden, Ala. (Barbara A. Fincher, president); no 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 Zandt, president); also owns three FMs
Facilities: 88.0 mhz, 3 kw, ant. 459 ft.
Format: Religious

AMS

WBUX(AM) Doylestown, Pa.

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

WTJZ(AM) Newport News, Va.
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 WOOX(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

BROADCAST STATIONS

Service	Total
Commercial AM	4,734
Commercial FM	5,639
Educational FM	2,000
Total Radio	**12,373**
VHF LPTV	556
UHF LPTV	1,545
Total LPTV	**2,101**
FM translators & boosters	3,133
VHF translators	2,168
UHF translators	2,750
Total Translators	**8,069**
Commercial VHF TV	559
Commercial UHF TV	656
Educational VHF TV	125
Educational UHF TV	243
Total TV	**1,583**

CABLE

Total systems	11,517
Basic subscribers	65,864,090
Homes passed	94,850,000
Basic penetration*	66.3%

*Based on TV household universe of 99.4 million
Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

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 Jaffe, 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

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, breath 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: 212-338-0632. Visit our Website at http://www.dbiny.com

Sales. CBS Radio WECK, Buffalo has unique opportunity for self-starter with outside sales experience. Radio or mature market experience a plus. Fax resume to Larry Leibowitz, 716-852-0537. EOE.

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 50,000 watt 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

"FAMILY HEALTH"™**-Free 2 1/2-minute health radio** series produced at Ohio University. For a demo, phone 1-800-381-1251. Online at http://www.fhradio.org.

TELEVISION

HELP WANTED SALES

NEWSWORLD INTERNATIONAL

TRIO
DRAMAS DOCUMENTARIES FILMS

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 new 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 with a proven track recordn regional sales managex in regional sales management required

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 4
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 a dynamic leader in traffic. Responsibilities include managing a staff of four, daily log preparation, and working closely with other departments to maximize 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:

TM - 1105
WTAE-TV
400 Ardmore Boulevard
Pittsburgh PA 15221-3090
NO PHONE CALLS, PLEASE!

Hearst-Argyle
TELEVISION, INC.
EOE/M-F

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 Wilmot.

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 Nat'l. clients thru rep firms (HRP). Administrate and coordinate Nat'l. accts. within WPGH. College degree pref., min. 2 yrs. spot sls. at TV station or rep side of bsns. NYC exp. key. Inventory and pricing control knowledge. No calls. Send to: Richard Engberg, Dir. of Sls., WPGH FOX53, 750 Ivory Ave., Pgh., PA 15214. EOE/M/F.

Local Sales Manager. WWMT-TV the CBS affiliate 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 motivate seasoned 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, WWMT-TV, 590 West Maple Street, Kalamazoo, MI 49008. Fax 616-388-8228. WWMT-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, 1960 Union, Memphis, TN 38104. *Must be able to pass drug test.*

General Sales Manager. Pappas Telecasting seeks a sales leader for its "Nebraska Television Network" stations. The network consists of two heavily news oriented ABC affiliates and two emerging FOX stations (LMA) in the Lincoln/Kearney/Hastings (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 for 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 WTVO 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 WTVO-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 WBZL-TV, 2055 Lee Street, Hollywood, FL 33021. No phone calls please.

HELP WANTED MANAGEMENT

GENERAL MANAGER / CEO

WJCT, located in Jacksonville, Florida, one of the southeast's premier public telecommunications centers, 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 multi-media technology. Development/marketing, sales, and community 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

birschbach media sales & recruiting. Over 125 Media Sales positions nationwide. 20 Sales Management. Over 60 Sales positions. 55 Traffic-Production-Technical. Ph: 303-368-5900. fax: 303-368-9675. E-mail: jbirsch@birschbachmedia.com.

Group owner has an immediate opening for a General Manager in a top 30 Southeastern market. Station is a big four affiliate. Candidates must have a successful record of accomplishment through strong leadership, especially in Sales and News. We are looking for a leader who can and will take us to the next level. Reply to Box 01454 EOE.

HELP WANTED MARKETING

Marketing Director. WCBD-TV2 an 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 EOE Pre-employment drug test required.

HELP WANTED TECHNICAL

CHIEF ENGINEER

FOX5, O&O in Atlanta, is seeking a Chief Engineer. This individual will assist the VP of Engineering and Operations in the transition to digital, including DTV system design and integration. The successful candidate must have a background which includes VHF & UHF transmitter experience, engineering maintenance, at least 5 years of supervisory experience in a major or medium market television station, excellent organizational skills, experience with digital video systems, and FCC compliance. Computer networking experience desirable. This hands-on position will supervise the maintenance of the studio and transmitter plants. EOE.

If qualified, send resume to:

Human Resources Department, FOX5, 1551 Briarcliff Road, NE, Atlanta, GA 30306.

WE PLACE ENGINEERS
TV, POST, SATELLITE, VIDEO

KEYSTONE INT'L., INC.
Dime Bank Bldg., 49 S. Main St.
Pittston, PA 18640, USA
Phone (717) 655-7143
Fax/Resume (717) 654-5765

WNGM-TV, of USA Broadcasting, Inc., in Atlanta, GA, has the following immediate openings: *Chief Engineer.* Essential functions include all aspects of the engineering and broadcast operations for the station, including supervising and training the Master Control and Maintenance and Operation engineers, set up and maintenance of on-air operations procedures, compliance with FCC regulations, management of operating and capital budgets, strategic technical planning, and interface with station's production company. College degree in Electronics or equivalent industry experience, solid experience in maintenance and repair of all type of broadcast equipment as well as standard operating procedures are required. *Broadcast Maintenance Engineer.* Duties include maintenance and repair of all equipment associated with the normal operations of a TV station, video/audio equipment, RF and satellite and microwave equipment. This position requires on-call status and possible field work. Candidates must have PC/Mac systems and WAN experience, college degree in Electronics or equivalent work experience, and experience in component repair of video and audio broadcast in analog and digital. *Operations Manager.* Provides the FCC required management of the station, interacts with members of the service community, ensures necessary station programming and record keeping compliance, maintains local public inspection file and non-network programming library, screening and scheduling of PSAs, serves as liaison between station and cable systems operators, and the USAb corporate office. Candidates should have a college degree or equivalent work experience (min. 3 years) and be computer literate. Qualified candidate should submit resume including salary history to Human Resources, 100 Universal City Plaza, 500/8, Universal City, CA 91608 or fax to 818-866-7896 Job Code: USAb. We are an EEO Employer. We strongly encourage females and minorities to apply.

Master Control Operator and Broadcast Maintenance Engineer needed for state of the art television facility. Master Control applicant must have a minimum of 3 years broadcast television experience in master control with live newscasts. Working knowledge of waveform monitors is required. Prior experience with Louth automation a plus. Maintenance Engineer must possess demonstrable knowledge and skill with digital video and AES digital audio. Test and measurement skills in both analog and digital required. Ability to work under pressure of fast paced operations. Min. 5 years experience and FCC or SBE certification. Experience with Louth Automation and Tektronix Profiles a plus. Send resume and salary history to Recruitment, KRIV FOX 26, PO Box 22810, Houston, Texas 77227. EOE/M/F/D/V.

Maintenance Technician. WHAS11, market leader in Louisville, Kentucky, is looking for a maintenance technician with 3-5 years of broadcasting experience to support news department and operations department. Main responsibility includes repairing and troubleshooting studio and ENG support equipment and RF communications. Emphasis is in ENG maintenance and with SNG equipment. Component-level repair of studio equipment, Betacam recorders and cameras and maintenance of all broadcast equipment is necessary. Degree in technical field desired or equivalent experience required. Send cover letter, and resume to: Cynthia Vaughan, Human Resources Director, Human Resources #843, WHAS 11, 520 West Chestnut Street, Louisville, KY 40202. Equal Opportunity Employer. M/F/D/V.

Maintenance Engineer. Broadcast grade equipment bench repair skills necessary. Knowledge of digital and analog video and audio equipment alignment and set-up helpful. Minimum of 2 years broadcast equipment maintenance experience and a technical school or college degree in an electronics related field required. Send cover letter, resume and salary history to WFFT-TV FOX, Personnel Dept., PO Box 8655, Fort Wayne, IN 46898. Comprehensive benefit package, including 401(k) and Section 125 plans. Drug screen required. EOE.

ENG and Broadcast Personnel. ENG Field Operations with Camera and Microwave Experience. Videotape Editors. Studio Operations and Maintenance Including: 1) Technical Directors (GVG-300 switcher with Kaleidoscope) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camerapersons (studio productions and news broadcasts) 4) Chyron Operators (iNFiNiT!) 5) Still Store Operations 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching) 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. *For the East Coast, Midwest and West Coast.* Would commence fall/winter 1998. Out-of-town applicants accepted for the positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017, Or Fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Chief Engineer. WZDX-TV, FOX 54, Huntsville, AL has an immediate opening for a hands-on chief engineer. The successful applicant will have extensive UHF transmitter and studio equipment maintenance experience, and will oversee master control operations. Ideal candidate will have at least 5 years experience as chief or assistant chief engineer. Send resumes, including salary requirements to: Gloria Johnson, WZDX-TV, PO Box 3889, Huntsville, AL 35810 or fax to 256-533-5315. EOE.

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@tct-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 chosen will have experience as Chief or Assistant Chief, be familiar with studio and transmitter maintenance, and know the administrative aspects of running an engineering department, including project management and capital. The ideal candidate will have a degree in electronics (BSEE preferred, ASEE or ASEET acceptable) and/or military electronics experience and hold SBE certification. Mail or fax letter of application with resume to: Bob Richardson, Dir. of Engineering, Spartan Communications, Inc., PO Box 1717, Spartanburg, SC 29304. Fax 864-595-4605. Spartan Communications is an EOE and encourages minority and female applicants.

Broadcast Technician. KMEG, a Waitt 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 should be 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 film and videotape programs, commercials, TV promotions, sales presentations, TV specials etc. Self 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 weekdays as needed. Send resumes to: Rick Herring, 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. Candidates must posses previous television news producing experience. Send tape and resume to Mona 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 reference sheet to Doug Spero, News Director, WCTI-TV, PO Box 12325, New Bern, NC 28561. No beginners and no phone calls.

WTXF-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, supervise 5 segment producers, and staff of 40. Should have 3 years experience. For consideration applicants should forward resume to: Human Resources Dept., BC, WTXF-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 undergraduate 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.

Video 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 am international TV/Radio service of the U.S. government, is seeking candidates for full-time employment as a TV Production Specialist at WORLDNET TV & Film Service in Washington D.C. Extensive experience as a director of news and information programs in a major television commercial market is required. Starting salaries range from $55,969 to $72,758. *Candidates must be fluent in English and Mandarin.* Call 202-619-3117 for a complete listings of the qualifications requirements, including special rating factors that *must be addressed* and instructions on how to apply. Send a completed application and a non-returnable aircheck with directors track by the close of business or postmarked by December 4, 1998 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 good 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 an ABC affiliate with a history of 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 resume/tape/letter of interest 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 it's 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 Pierce, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

Photojournalist. We have a new live truck, a new sat truck and a new newsroom 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 KTUL, LLC, Human Resources Department, PO Box 8, Tulsa, OK 74101. KTUL is an Equal Opportunity Employer.

Photographer, (two openings): Need creative visual storyteller with minimum one year professional TV news/college experience; live experience helpful. No calls please. Non-refundable tape and resume to Dave Olson, Chief Photographer, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. EOE.

News expansion plans. FOX affiliate in Albany, NY looking for reporters, videographers, editors and producer/EP. No beginners. Send VHS tape and resume to: Personnel, WXXA-TV FOX 23, 28 Corporate Circle, Albany, NY 12203. No calls. Women and minorities encouraged to apply. EOE.

News Producer. 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, and keep an eye on strong, 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 subsidiary 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 Assistant News Director in executing the strategic plan. Successful candidate must have a college degree with minimum six years experience as a line producer, previous 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 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, and weekends. Interested applicants should send resume and non-returnable tape to Steve Schroeder, KOTV, PO Box 6, Tulsa, OK 74101. EOE M/F.

News Anchor. KFBB-TV is seeking a strong anchor who can 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. EOE.

Associate Producer. KTRK-TV has an opening in the News Department for a newscast Associate 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 be 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: Margaret Cordes, Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. *No telephone calls please.* Equal Opportunity Employer. M/F/V/D.

Aggressive Top 50 Market, NBC affiliate has an opening for a News Photographer. 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, WXII 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, a 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, handle deadline pressure 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.

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.**

PROMOTION PRODUCER

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

Rush Reel/Resume:
Kerry Richards, Dir. of Creative Services
WBAL-TV11 • 3800 Hooper Avenue
Baltimore, MD 21211
EOE/We Welcome Calls
410-338-6443
e-mail: krichards@hearst.com

11 WBAL-TV
Hearst-Argyle TELEVISION, INC.

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 news 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 branding. 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, 918 Ohio St., PO 1486, Terre Haute, IN 47808. WTHI-TV is an Equal Opportunity Employer.

HELP WANTED MISCELLANEOUS

As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services or has agreements to acquire 64 stations in 42 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 51 radio stations in 10 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top-the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

- **Buffalo-WUTV-FOX**
  Director of Marketing
  Immediate opening for a Director of Marketing to develop "new business" strategies, promotional ideas and marketing events. Will work closely with sales team on existing business by bringing proactive thoughts and direction to sales mix to create revenue and grow station's revenue share. Candidate will assist sales team in development of sales one-sheets and video presentations. Must have at least 2 years television broadcasting experience. Send resume. **BC#221**

- **Columbus-WSYX-TV/ABC**
  Account Executive
  Opening for a high energy Account Executive/Seller. Individual must be a team player who is willing to work hard to develop new business and aggressively service sellers list. Broadcast sales experience and computer skills preferred. Qualified applicants should send resume and cover letter. **BC#222**

- **Columbus-WTTE-TV/FOX**
  Account Executive
  Opening for a high energy Account Executive/Seller. Individual must be a team player who is willing to work hard to develop new business and aggressively service sellers list. Broadcast sales experience and computer skills preferred. Qualified applicants should send resume and cover letter. **BC#223**

- **Columbus-WSYX/WTTE-TV/ABC/FOX**
  Anchor Reporter
  Position requires weekend anchoring for the FOX 10pm broadcast and reporting 3 days a week. Candidates must have strong anchoring and live reporting skills. Good writing a must. Qualified applicants should send resume and non-returnable VHS tape. **BC#224**

- **Indianapolis-WTTV/WTTK-TV/WB4/29**
  General Sales Manager
  WB4, Indiana's sports station, has an immediate opening for a GSM to lead and direct the station's selling efforts locally and nationally to maximize revenue, while managing the cost of sales to achieve maximum profitability and budgeted goals. Must have 3 years of sales management experience, be highly motivated, creative, detail oriented and be an effective communicator. Send resume and cover letter. **BC#225**

- **Raleigh-WLFL/WRDC-TV/WB/UPN**
  Research Director/Marketing Manager
  College degree required with 3-5 years experience. Must have thorough and working understanding of Scarborough, CMR/STAR, TvScan and meters. Must also have thorough understanding of marketing strategy and inner workings of sales promotions. Send resume. **BC#226**

- **Sinclair Radio of New Orleans-WWL 870 AM**
  Reporter/Anchor
  WWL Radio seeks an aggressive, enthusiastic and versatile Reporter/Anchor. Minimum two years experience. Strong writing and communication skills. Driver's license, personal car and good driving record. Send tape, resume, cover letter and references. Deadline: Nov. 30, 1998. **BC#227**

- **St. Louis-KDNL-TV/ABC**
  Promotion Producer
  Station is looking for a hot shot who can write and produce image, POPs and topical that compel viewers to switch. Two years promo experience is required. Send resume and non-returnable tape. **BC#228**

- **Tri-Cities-WEMT-TV/FOX**
  Videographer/Production Asst.
  One to two years television production experience preferred. Requires field/studio shooting, promotion production and editing. Must be able to work without supervision. Excellent benefits. Salary commensurate w/experience and education. Send resume. **BC#229**

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

SBG
SINCLAIR BROADCAST GROUP

Sinclair is proud to be an
EQUAL OPPORTUNITY EMPLOYER
and a DRUG-FREE WORKPLACE
WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

HELP WANTED 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

FOX 5
WTTG • WASHINGTON

DESIGN DIRECTOR

Just another FOX5 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 & Infinit!

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@iptv.org 515-242-3120 or 515-242-3114. Completed applications must be received by Friday, December 18, 1998. EOE/AAE.

KFBB-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., KFBB-TV, PO Box 1139, Great Falls, MT 59403. EOE.

Producer (Fundraising), WSIU/WUSI-TV, Southern Illinois University Carbondale: Responsible for producing all on-air TV fundraising programs and promotions, assisting in on-air promotion of station special events, working cohesively with TV Production and Membership departments. Produces on-air pledge drives, and other on-air messages for local revenue generating activities. Required: Bachelor's Degree in TV Broadcasting of Communications (Master's preferred), three years experience as TV producer, one year fundraising production experience, valid driver's license. Production skills required: EFP videography, remote lighting, electronic still store operation, studio and remote audio applications, and electronic still store operation, studio and remote audio applications, and electronic graphics. Macintosh/PC computer familiarity required. Must project pleasant, mature, persuasive personality in all relationships with public including on-air. Long hours, night and weekend work required. Good time management and team work skills required. Must be able to deal effectively with the public and represent the University well at times. Additional skills desired: ability to work under extreme pressure and deadlines, to communicate initiatives with multiple individuals and departments, to organize multiple projects at once, to work with linear and non-linear editing formats and with live television productions, to adapt to a constantly changing environment. Application deadline: December 31, 1998 (or until filled). Send letter of application, resume, VHS tape and 3 letters of professional reference to: Robert Henderson, TV Production Operations Manager, WSIU/WUSI-TV, 1048 Communication Building, SIUC, Carbondale, IL. 62901-6602. SIUC is AA/EOE. Please indicate source of position notice.

Production Director: Growing network of 3 full-power Christian TV stations in Arkansas needs a Production Director with a strong desire to create innovative Christian television. Creativity, coaching skills and solid, hands-on production management experience is crucial to break us out of the traditional "ho-hum" packaging and production you see at the typical religious TV station. Send tape and resume (no calls please) to Jim Grant, GM, The Victory Television Network, 701 Napa Valley Drive, Little Rock, AR 72211.

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 currently 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 RESUME TAPES

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

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

PROGRAMMING SERVICES

1998 Telly Award Recipient

NWN WeatherworX

* New revenue opportunity for broadcasters
* And Cable!
* Your own meteorologist

National Weather Network
WEATHERWORX
1.800.353.9177
LOW CASH AND BARTER.

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.

encore
MEDIA GROUP LLC.

CABLE

HELP WANTED MANAGEMENT

BE A PART OF THE ACTION

Fox/Liberty Networks is seeking a high caliber individual to be a part of the Traffic & Sales Administration Team in Los Angeles. Work with a team of professionals, and enjoy an atmosphere that puts you right in the face of action. Imagine yourself being a part of the success that makes it all happen. Reap the rewards in the the following position:

INVENTORY MANAGER

This position requires heavy interaction with all levels of Sales Management and exceptional management skills. You will be responsible for maximizing sales revenue, identifying additional sales opportunities, and acting in a proactive manner for multiple networks. The ability to balance several projects at once is critical, as well as being a strong leader and teacher for your staff.

Television Traffic/Sales Administration Management experience is required. Enterprise System experience is desirable.

We will extend an excellent benefits package to the right person. Send resume, including salary history, to: **Fox Sports Net, Attn: Human Resources, CODE: IMBC, 5251 Gulfton, Houston, TX 77469; Fax: (713) 432-7836.** EOE.

FOX SPORTS NET

HELP WANTED NEWS

Anchor/Reporter

Miavision News is looking for a strong journalist to join our award winning news team in Miami. We need an Anchor/Reporter who can do it all.

Responsibilities include anchoring daily Headline News, running assignment desk and some reporting. College degree in related field required. Must have experience working as a Reporter, Writer, or Producer. One year on-camera experience preferred. Fluency in both English and Spanish required.

Please send your resume, referencing **Source Code EJB&C** and including sample video tapes, to: **MediaOne, Human Resources, Attn: ZC, 141 NW 16th Street, Pompano Beach, FL 33060-5291. Fax: (954) 532-6612** OR e-mail: **zcardenas@mediaone.com**

MediaOne is an Equal Opportunity Employer and encourages the referral of diverse applicants. Pre-employment drug screening/background required.

MediaOne
This is Broadband. This is the way.

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, Graphics Application 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, Attn: 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 M/F/D/V.

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

TRAINING SPECIALISTS/ TEAM LEADERS

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 home-office set up/positions nationwide**
- **PC/MAC software literate**
- **Strong training, adult learning/presentation skls**

Competitive salary/benefit package offered.
Fax cover letter/resume/salary requirements to:

Loretta, 212-818-8956

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 perform effectively, scholarly achievement or research, continued preparation 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, live 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 demo tape to the Search Committee at the address above. *To receive full consideration, all application materials must be received by January 11, 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.

HELP WANTED ALL POSITIONS

Resource Communications Group produces film, video, CD-ROM and interactive websites. After 25 years, we're experiencing significant growth in our healthcare, academic and environmental business units. Please see our website (resourcegrp.com) for the following positions: Producer/Director/Writer or Producer/Director/Editor, Videographer, Multimedia Project Manager and Multimedia and Website Producer/Network Administrator.

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. Danielsdestinations@home.com.

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: September 1, 1999. The Electronic Media Divisions 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 & Partners. *Areas of Appointment: Radio/Broadcast Management:* Assist in design of cable radio station and manage the same. 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 applied areas of Digital Audio 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 performing arts 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 is desirable. Salary and academic rank commensurate with educational background and experience. Opportunity for summer teaching available. *Deadline:* January 15, 1999 or until position filled. Letter of application, vitae, 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.

Medill School of Journalism, Northwestern University, seeks superior television journalist of national stature, achievement and intellect for expanding school's leading-edge broadcast program. High level news and executive experience required. Teaching experience desired. Candidate should fit as comfortably into the classroom as the boardroom. Expect to teach both at the graduate and undergraduate level and play a major role in developing Medill's new multi-million dollar state-of-the-art production facility. Ability to lead research projects and obtain funding is an advantage. Ability to lead research projects and obtain funding is an advantage. Advanced academic degree desired. This is a full-time position as an associate or full professor. Applicant with sufficient stature and credentials could be hired with tenure. Northwestern University is an Affirmative Action, Equal Opportunity employer. Hiring is contingent of eligibility to work in the United States. In order to receive full consideration, applications must be received by Dec. 31, 1998. Anticipated start date is Sept. 1, 1999, but earlier employment is a possibility. Send letter and C.V. or resume to Prof. David Nelson, Chair, Search Committee, Medill School of Journalism, Northwestern University, 680 N. Lake Shore Drive, Suite 818, Chicago, IL 60611-4402.

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

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 pledging, 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 TV stations, one NPR FM station, and one NPR AM 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: ZZZ8699@gvsu.edu. Resumes must be in our office no later than November 30, 1998. EEO/AA/ADA.

SITUATIONS WANTED SALES & MARKETING

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

EMPLOYMENT SERVICES

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

Just For Starters: Entry-level jobs and "hands-on" internships in TV and radio news. National listings. For a sample lead sheet call: 800-680-7513.

WANTED TO BUY EQUIPMENT

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

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.

AM and FM transmitters, used. excellent condition. tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454, 215-884-0888. Fax 215-884-0738.

-4 Vinten TSM Fulmar Camera Pedestals with 4 Vector 70 panheads w/ accessories. Excellent condition and appearance. Recently serviced. Fully operational. Capacity: 350 lbs. Vector 70 panheads modified for film camera operation inclusive of wedge plates and Mitchell fittings. Like new. -Workforce Products Aerial Platform Model XLT-CAT 23. Excellent condition. Recent service. Fully operational. AC and DC operation. Platform height 23'7" extended. In storage 2 years. -6 Matthews sliding pipe hangers, used for lights, monitors etc. Like new. Contact: John Whitman/ John Drinkwater (818) 655-6100.

FOR SALE STATIONS

Missouri: AM/FM combo near St. Louis. $1.95M. Qualified Principals. 573-449-3883.

$3,000,000.00 Full Power TV Station for Sale. Del Rio, TX. w/ translator in San Antonio. Covers Eagle Pass. Piedras Negras. Ciudad Acuna. MX. Option: 1/2 DN. 1/2 Owner Finance. Alma (956) 428-4848.

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 DBS, 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. Unequalled knowledge of media business.
2. Ten years of unequalled/documentable recovery rates.
3. Customized reporting.
4. Competitive contingent fee schedule.
5. References available.

Call/Write:
CCR • George Stella
1025 Old Country Road • Suite 303S
Westbury, NY 11590
Tel: 516-997-2000 • 212-766-0851 • Fax: 516-997-2071
E-Mail: CCRCollect@AOL.com

CAPTIONING SERVICES

Closed Captioning For Less!

CC

Digital Captioning and Subtitling

800-822-3566

CAPTIONMAX

Broadcasting & Cable ONLINE

Place Your Ad Today...

Classified advertisers in Broadcasting & Cable can post their ad on our website. Updated daily, it's the industry's most read and most comprehensive online listing. Plus, as the industry's only categorized online listing, your ad is easier to find.
Place your ad today–see it today!

...See Resumes Tomorrow

For more information:
Antoinette Pellegrino 212.337.7073
email: apellegrino@cahners.com
Francesca Mazzucca 212.337.6962
email: fmazzucca@cahners.com

ADVERTISE on www.broadcastingcable.com

Broadcasting & Cable ONLINE

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 credits or make goods 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: 1.35¢ per word, $27 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, PD 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. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Color Classified Rates

Non-Display: Highlighted Position Title: $75. Display: Logo 4/C: $250. All 4/C: $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. Replies to 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, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

PROFESSIONAL CARDS

du Treil, Lundin & Rackley, Inc.
Consulting Engineers
240 N. Washington Blvd.•Suite 700
Sarasota, FL 34236
PHONE:(941)366-2611
FAX:(941)366-5533
Member AFCCE

CARL T. JONES CORPORATION
CONSULTING ENGINEERS
7901 YARNWOOD COURT
SPRINGFIELD, VIRGINIA 22153
(703) 569-7704
MEMBER AFCCE

LOHNES AND CULVER
CONSULTING RADIO ENGINEERS
8309 Cherry Lane
Laurel, MD 20707 4830
(301) 776 4488
LOC
Since 1944
Member AFCCE

COHEN, DIPPELL AND EVERIST, P.C.
CONSULTING ENGINEERS
Domestic and International Communications
Since 1937
1300 "L" STREET, N.W., SUITE 1100
WASHINGTON, DC 20005
PHONE: (202) 898-0111 FAX: (202) 898-0895
E-MAIL: cdepc@worldnet.att.net
Member AFCCE

John F.X. Browne & Associates
A Professional Corporation
Member AFCCE
BROADCAST / TELECOMMUNICATIONS
Bloomfield Hills, MI — Washington, DC
248 642 6226 (TEL) 202 293 2020
248 642 6027 (FAX) 202 293 2021
www.jfxb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
Box 280068
San Francisco, California 94128
H&E
707/996-5200
202/396-5200
e-mail [illegible]

CARL E. SMITH CONSULTING ENGINEERS
AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

Denny & Associates, PC
Consulting Engineers
DENNY
PH 202 452 5630
FX 202 452 5620
EM info@denny.com
Member AFCCE

E. Harold Munn, Jr., & Associates, Inc.
Broadcast Engineering Consultants
Box 220
Coldwater, Michigan 49036
Phone: 517—278-7339

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers
9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115
Member AFCCE

HATFIELD & DAWSON
CONSULTING ENGINEERS
9500 GREENWOOD AVE., N.
SEATTLE, WASHINGTON 98103
(206) 783-9151 FACSIMILE (206) 789-9834
MEMBER AFCCE

F.W. HANNEL & ASSOCIATES
Registered Professional Engineers
911 Edward Street
Henry, Illinois 61537
(309) 364-3903
Fax (309) 364-3775

COMMUNICATIONS TECHNOLOGIES INC.
BROADCAST ENGINEERING CONSULTANTS
Clarence M. Beverage
Laura M. Mizrahi
P.O. Box #1130, Marlton, NJ 08053
(609) 985-0077 • FAX: (609) 985-8124

YOUR CARD HERE
Call:
(202) 659-2340

WALLACE & ASSOCIATES
Dennis Wallace
101 West Ohio St
20th Floor
Indianapolis, IN
46204
(317) 684-6754
wallacedtv@aol.com
SPECIALIZING IN DIGITAL TELEVISION

Cavell, Mertz & Davis, Inc.
Engineering, Technology & Management Solutions
10300 Eaton Place, Suite 200
Fairfax, VA 22030
(703) 591-0110 • (202) 332-0110
Fax (703) 591-0115
www.cmdconsulting.com
www.DTVinfo.com

AND SERVICES

Shoolbred Engineers, Inc.
Structural Consultants
Towers and Antenna Structures
Robert A. Shoolbred, P.E.
1040 Morrison Drive
Charleston, S.C. 29403 • (803) 577-4681

Broadcast Towers
Analog/Digital
Transmitters
LeBLANC
LeBLANC Broadcast Inc.
Tel: (972) 664-1817
Fax: (972) 664-7476
Bob Groothand
President

JAMPRO
ANTENNAS / RF SYSTEMS
Phone 916-383-1177
Fax 916-383-1182
•Antennas UHF VHF FM
•Combiners FM & UHF
•Rigid line
•Waveguide
COMPLETE SYSTEM SOLUTIONS
e-mail jampro@ns.net http://www.jampro.com

East Coast Video Systems
consultants • engineers • systems integrators
3 Mars Court
Boonton, NJ 07005
201 402 0104
Fax 201 402 0208
www.ecvs.com
on line in time

Tiner
USE YOUR *EXISTING* TOWER FOR DTV.
Let us show you how!
•DTV Transition Consulting
•Tower Structural Analysis / Optimization
Our *Preliminary Report Feasibility Study* explores your DTV antenna options. *TOP-MOUNT IS KING!*
Tiner Communications Service, Inc.
(954) 771-7180 • www.tinercom.com

NATIONWIDE TOWER COMPANY
ERECTIONS • DISMANTLES • ANTENNAS • RELAMP
ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
INSPECTIONS • REGUYS • ENGINEERING
P.O. BOX 1829 HENDERSON, KY 42419-1829
PHONE (502) 869-8000 FAX (502) 869-8500
24 HOUR EMERGENCY SERVICE AVAILABLE

Shively Labs
• FM & TV Antennas
• Pattern Studies & RSL Maps
• Filters & Combiners
• Multistation Solutions
Tel: (207) 647-3327
Fax: (207) 647-8273
Web site: www.shively.com

Turnkey Tower Specialists
SWAGER
Communications, Inc.
Call 1-800-968-5601 or
Fax 1-800-882-3414 for details

NEED AN ANTENNA FAST?
We've got one ready to go!
• *Rapid Antenna Mobilization*
• Emergency Antenna Service
• Channels 4 - 69 available
R. A. M.
Emergency Antennas
DON'T GET STUCK WITH "DEAD AIR"
(954) 771-7180
www.tinercom.com
CALL: Tower Network Services
Tiner Communications Service, Inc.

YOUR CARD HERE
Call:
(202) 659-2340

Tiner
Tower Network Services
COMPLETE TOWER & ANTENNA SYSTEM SERVICES:
• Heavy Rigging RF Systems
• Structural analysis & modifications
• Strobe & Elevator Service
WE DO RIGGIN' RIGHT!
Call: (954) 771-7180
Dielectric
Factory Authorized

DATEBOOK

MAJOR MEETINGS

Dec. 1-4—The Western Show, conference and exhibition presented by the ***California Cable Television Association***. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

Jan. 25-28, 1999—35th annual ***National Association of Television Programming Executives*** conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

April 19-20, 1999—***Television Bureau of Advertising*** annual marketing conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.

April 19-22, 1999—***National Association of Broadcasters*** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

May 17-20, 1999—39th annual ***Broadcast Cable Financial Management Association*** conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister, (847) 296-0200.

June 13-16, 1999—Cable '99, 48th annual ***National Cable Television Association*** convention and exposition. McCormick Place, Chicago. Contact: Bobbie Boyd, (202) 775-3669.

THIS WEEK

Nov. 23—26th annual International Emmy Awards, presented by the ***International Council of NATAS***. New York Hilton Hotel, New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 24—8th annual International Press Freedom Awards Dinner to benefit the ***Committee to Protect Journalists***. Waldorf-Astoria, New York City. Contact: (212) 465-9344.

Nov. 24—***International Radio & Television Society Foundation*** newsmaker luncheon featuring Wall Street media analysts. Waldorf-Astoria Hotel, New York City. Contact: Marilyn Ellis, (212) 867-6650.

NOVEMBER

Nov. 30–Dec. 1—"New Tools for the New Rules: Targeting Customers in a Competitive World," pre–Western Show workshop presented by ***CTAM***. Anaheim Marriott Hotel, Anaheim, Calif. Contact: (703) 549-4200.

Nov. 30–Dec. 4—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by ***Harris Corp.*** and ***PBS***. Norfolk, Va. Contact: (888) 733-3883.

DECEMBER

Dec. 1—***Cabletelevision Advertising Bureau*** traffic and billing/sales automation business interest group regional workshop. Wyndham Los Angeles Airport, Los Angeles. Contact: Nancy Lagos, (212) 508-1229.

Dec. 1—"Non-fiction Programming," ***International Radio & Television Society Foundation*** Q&A seminar. Warner Bros. Screening Room, New York City. Contact: John Kienker, (212) 867-6650.

Dec. 1-3—"DTV4," digital TV forum and conference presented by ***World Research Group***. Hotel Inter Continental, Los Angeles. Contact: (800) 647-7600.

Dec. 2—***Cabletelevision Advertising Bureau*** local sales workshop. Anaheim Marriott, Anaheim, Calif. Contact: Pam Pearlman, (212) 508-1237.

Dec. 2-4—"Exploring Telecom Opportunities in Brazil," conference presented by ***IBC USA Conferences Inc.*** Westin Resort Miami Beach, Miami. Contact: (508) 481-6400.

Dec. 4—***Associated Press TV-Radio Association*** station crawl. KGO Radio, San Francisco. Contact: Rachel Ambrose, (213) 626-1200.

Dec. 5—***Associated Press TV-Radio Association*** station crawl. KDTV, San Francisco. Contact: Rachel Ambrose, (213) 626-1200.

Dec. 5-11—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by ***Harris Corp.*** and ***PBS***. Atlanta. Contact: (888) 733-3883.

Dec. 9—***CTAM*** Washington-Baltimore chapter annual holiday party to benefit Ronald McDonald House Charities. Sequoia Restaurant, Washington. Contact: Anne Wolek, (703) 790-8107.

Dec. 10—***Hollywood Radio and Television Society*** Holiday Party Benefit. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Dec. 10-11—16th annual Telecommunications Policy and Regulation Conference, sponsored by the ***Federal Communications Bar Association*** and the ***Practising Law Institute***. Washington Hilton Hotel, Washington. Contact: (800) 260-4754.

Dec. 14-18—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by ***Harris Corp.*** and ***PBS***. Baton Rouge. Contact: (888) 733-3883.

Dec. 16—***International Radio & Television Society Foundation*** Christmas benefit. Waldorf-Astoria Hotel, New York City. Contact: John Kienker, (212) 867-6650.

JANUARY 1999

Jan. 21-23—***Cabletelevision Advertising Bureau*** cable sales management school. Mission Inn, Orlando, Fla. Contact: Nancy Lagos, (212) 508-1229.

Jan. 23-28—12th annual ***International Teleproduction Society*** president's retreat and management conference. Hilton Jalousies Resort and Spa, St. Lucia, W.I. Contact: (703) 319-0800.

Jan. 25-26—***West Virginia Broadcasters Association*** winter meeting and legislative reception. Charleston Marriott Town Center, Charleston, W.Va. Contact: (304) 744-2143.

Jan. 30–Feb. 2—56th annual ***National Religious Broadcasters*** convention and exposition. Opryland Hotel Convention Center, Nashville. Contact: (703) 330-7000.

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, (732) 530-1996.

Feb. 4-7—RAB '99, 19th annual ***Radio Advertising Bureau*** international conference. Hyatt Regency Hotel, Atlanta. Contact: Wayne Cornils, (800) 722-7355.

Feb. 8-10—16th annual ***CTAM*** Research Conference. Hilton San Diego Resort, San Diego. Contact: (703) 549-4200.

Feb. 9-12—***Milia,*** the international content market for interactive media. Palais de Festivals, Cannes, France. Contact: Patrick Lynch, (212) 689-4220.

Feb. 10—"The Cable Presidents," ***Hollywood Radio and Television Society*** newsmaker luncheon. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Feb. 16-17—"DBS: The Five Burning Questions," presented by ***The Carmel Group***. Sheraton Gateway Hotel, Los Angeles. Contact: (831) 643-2222.

Feb. 22-24—***North American National Broadcasters Association*** annual general meeting. The Freedom Forum, Washington. Contact: Paul Ferreira, (416) 598-9877.

Feb. 21-24—21st ***Monte Carlo TV Market*** conference and exposition. Loews Hotel, Monte Carlo, Monaco. Contact: (201) 869-4022.

Feb. 24-26—Texas Show '99, cable convention and exhibition presented by the ***Texas Cable & Telecommunications Association***. San Antonio Convention Center, San Antonio, Tex. Contact: (512) 474-2082.

MARCH 1999

March 3-5—***CTAM*** digital and pay-per-view conference. New Orleans Marriott Hotel, New Orleans. Contact: (703) 549-4200.

March 4—***Cabletelevision Advertising Bureau*** 17th annual Cable Advertising Conference. New York Marriott Marquis, New York City. Contact: (212) 508-1214.

March 10-13—30th annual Country Radio Seminar, presented by ***Country Radio Broadcasters Inc.*** Nashville Convention Center, Nashville. Contact: (615) 327-4487.

March 18—15th annual ***National Association of Black Owned Broadcasters*** Communications Awards Dinner. Marriott Wardman Park Hotel, Washington. Contact: (202) 463-8970.

March 22-25—***SPORTELamerica*** TV Market conference and exposition. Miami Beach, Fla. Contact: (201) 869-4022.

March 23-24—10th annual ***Consumer Electronics Manufacturers Association/IEEE Consumer Electronics Society*** Digital Engineering Conference. Crown Plaza Hotel, Hasbrouck Heights, N.J. Contact: (703) 907-7660.

APRIL 1999

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

April 6—T. Howard Foundation fundraising dinner, presented by the ***Satellite Broadcasting and Communications Association***. Tavern on the Green, New York City. Contact: Carrie Cole, (703) 549-6990.

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

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

May 11-12—***Kentucky Cable Telecommunications Association*** annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

May 17-19—"Advancing the Science and Art of Marketing," eighth annual ***Claritas*** Precision Marketing Conference. Fairmont Hotel, Chicago. Contact: (800) 678-8110.

May 17-19—"Cable & Satellite Mediacast: Delivering the Digital Future," forum for the digital broadcast, IT and telecommunications insudtries presented by ***Reed Exhibition Companies***. Earls Court 2, London. Contact: +44 (0)181 910 7962.

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

June 5-7—***Cabletelevision Advertising Bureau*** local cable sales management conference. Hyatt Regency, Chicago. Contact: Nancy Lagos, (212) 508-1229.

June 7-8—53rd annual ***New Jersey Broadcasters Association*** convention and Mid-Atlantic States Expo. Trump's World's Fair Resort and Casino at Trump Plaza, Atlantic City. Contact: Phil Roberts, (888) 652-2366.

Major Meeting dates in red

—**Compiled by Kenneth Ray (ken.ray@cahners.com)**

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 brothers to the studio to meet Bob Hope or Johnny Carson. Johnson says she learned from watching how 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."

"*A&E's programming was about the best of what viewers were looking for, not the worst.*"

Brooke Bailey Johnson

Executive vice president/general manager, A&E Networks, New York; b. May 12, 1951, Los Angeles; BA, English literature, Northwestern University, Evanston, Ill., 1973; MSJ, Northwestern University's Medill School of Journalism, Evanston, 1974; completed Kellogg School of Management program for executives, Northwestern University, 1997; promotion director/producer, KGUN(TV) Tucson, Ariz., 1975-77; assistant program director and producer of *AM Chicago*, WLS-TV Chicago, 1977-82; program director, WABC-TV New York, 1982-1989; senior vice president of programming and production, A&E Television Network, New York, 1989-94; senior vice president of programming, A&E Networks, New York, 1994-97; current position since August 1997; m. Peter Johnson, Sept. 18, 1982; two children: Bailey, 13; Lee, 11

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 Petrozzello*

BROADCAST TV


Stolz

Philip Stolz, president/general manager, WBAL-TV Baltimore, named senior VP of parent Hearst-Argyle TV, New York.

Lisa Pesanello, senior account executive, WFXT(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.


Mason

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 KGW(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, WNBC(TV) New York, named director of press and publicity.

Stuart Pruzansky, manager, general sales, WFOR-TV Miami, joins WCSH(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; **Genita Petralli**, 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, Telerep, Los Angeles, joins as manager, national sales; **Jill Calhoun-Doggett**, producer, senior promotion, WNBC(TV) Raleigh, N.C., joins as promotion producer; **Robin Short**, account executive, WKHK(FM) Richmond, Va., joins in same capacity; **Jason Walker**, account executive, WRXL-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, WXMI(TV) Grand Rapids, Mich., joins WFTC(TV) Minneapolis/St. Paul, as manager, community affairs.

Benjamin Kulikowski, manager, general and national sales, WTTO(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 WLWC(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" Dolle 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, Intervisual Consumer Products, Santa Monica, Calif., joins as VP, merchandising and licensing; **Holly Stein**, VP, consumer products, Warner Bros. Consumer Products, Los Angeles, joins as VP, sales and marketing; **Susanna Nagin**, manager, Rogers & Cowan, Los Angeles, joins as manager, media relations; **Moira Farrell**, VP, research, named executive VP, research; **Michael Stornello**, VP, sales, named senior VP, sales.


Allyn


Teitelbaum

Appointments at MGM Networks Latin America, Miami: **Alfredo Duran**, managing director, WAMI-TV Miami, joins as VP, programming and marketing; **Melvin M. Perez**, VP, finance, named senior VP, finance.


Curtis

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.

JOURNALISM

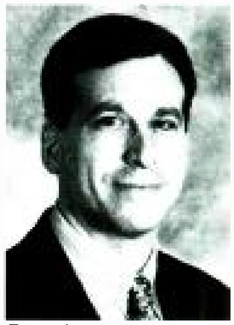
John Raedler, a free-lance reporter based in Australia, joins CNN as bureau chief and correspondent, Bangkok, Thailand.

Brian King, sports producer,WVTM-TV Birmingham, Ala., joins WTVT(TV) Tampa, Fla., as sports producer.

Harvie Nachlinger, news director, KREX-TV Grand Junction, Colo., joins WCJB(TV) Gainesville, Fla., as news director.

Phil Esposito, general manager, Tampa Bay Lightning, Tampa, Fla., joins Fox Sports Net, New York, as hockey analyst.

Appointments at KMTR(TV) Eugene/Springfield, Ore.; KMTZ(TV) Coos Bay, Ore., and KMTX-TV Roseburg, Ore.: **Mark Tauscheck**, anchor/reporter/producer, KEYC-TV Mankato, Minn., joins as anchor/reporter, KMTR(TV); **Shane Edinger**, sports director, KPAX-TV Missoula, Mont., joins as assistant sports director, KMTR(TV); **Brandy Auterson**, production assistant, WTHI-TV Terre Haute, Ind., joins as bureau chief, KMTX-TV.


Regal

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, WROC-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, WAXX(FM) Eau Claire, Wis., joins WTMJ(AM) Milwaukee, Wis., as newscaster.

Charlie Morgan, general manager, WGLD(FM) Indianapolis, named president, Radio Broadcasters of Indianapolis.

Steve Sarantos, senior account executive, Christal Radio, Los Angeles, named sales manager.

Allen Sherrill, chief engineer, Mitchell Broadcasting, Omaha, joins Journal Broadcast Group–Tucson Operations, Tucson, Ariz., in same capacity.

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.


Bugle

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.

Donald Black, VP, sales and development for the Inspirational Network, Charlotte, N.C., joins In Touch Ministries, Inc., Atlanta, as director, marketing and communications.

Gina Goldberg, VP, affiliate marketing services, Showtime Networks Inc., New York, named senior marketing VP.

Susie Norris-Epstein, executive director, current series, West Coast division, Nickelodeon, Los Angeles, joins the Disney Channel, Burbank, Calif., as VP, original series.

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/producer, Ameripix Productions, Los Angeles, joins Pittard Sullivan, Los Angeles, as managing director.

ALLIED FIELDS

Janice Haigney, regional director, West Coast sales, Discreet Logic Inc., Los Angeles, named sales manager, A.F. Associates Inc., Northvale, N.J.

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 nmarchand@cahners.com

Esther Rolle, 1920-1998


Rolle with 'Good Times' co-star Jimmie Walker

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

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; KYW-DT Philadelphia; WUSA-DT Washington; KHOU-DT Houston; WGNX-DT Atlanta; WKRC-DT Cincinnati; WBNS-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, cross-media 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 bar/grills 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 menus 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.; KQKQ-FM Omaha, and WRQN(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 a 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 Tele-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 WLWT(TV). Hearst-Argyle bought WLWT in April as part of a $525 million station purchase.

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 witheld 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*

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

Cahners. Incorporating The Fifth Estate TELEVISION Broadcasting

Broadcasting & Cable (ISSN 0007-2028) (GST #123397457) is published weekly, except at year's end when two issues are combined by Cahners Business Information, 245 West 17th St., New York NY 10011 Cahners Business Information is a division of Reed Elsevier Inc., 275 Washington St., Newton, MA 02158 1630. Bruce A Barnet President and Chief Executive Officer, Jackie A Daya, Vice President and Chief Financial Officer; Glenn Rogers, Executive Vice President *Broadcasting & Cable* is a registered trademark of Reed Elsevier Properties Inc., used under license Periodicals postage paid at New York, NY, and additional mailing offices Canada Post International Publications Mail Product (Canada Distribution) Sales Agreement No 0607533 Postmaster, please send address changes to: *Broadcasting & Cable*, PO Box 6399 Torrance CA 90504-0399 Rates for non-qualified subscriptions, including all issues USA $139, Canada, $219 (includes GST), All others $350 A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription Back issues except for special issues where price changes are indicated single copies are $7 95 US., $10 foreign Please address all subscription mail to *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399 Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1 800 521 0600) Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever

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 economies that derive from running co-located stations. Although the FCC never formally authorized LMAs, it has been 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 there, 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 sat, 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.