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# Broadcasting & Cable

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Daytime diva  
Susan Lucci

## All My Soaps

**WB triggers hot upfront**  
**AT&T's crash cable diet**  
**Infinity's \$8.3B billboard buy**

**Despite shrinking audience, daytime drama is far from washed up**

**SPECIAL REPORT**

**Video servers: Scotch the tape**

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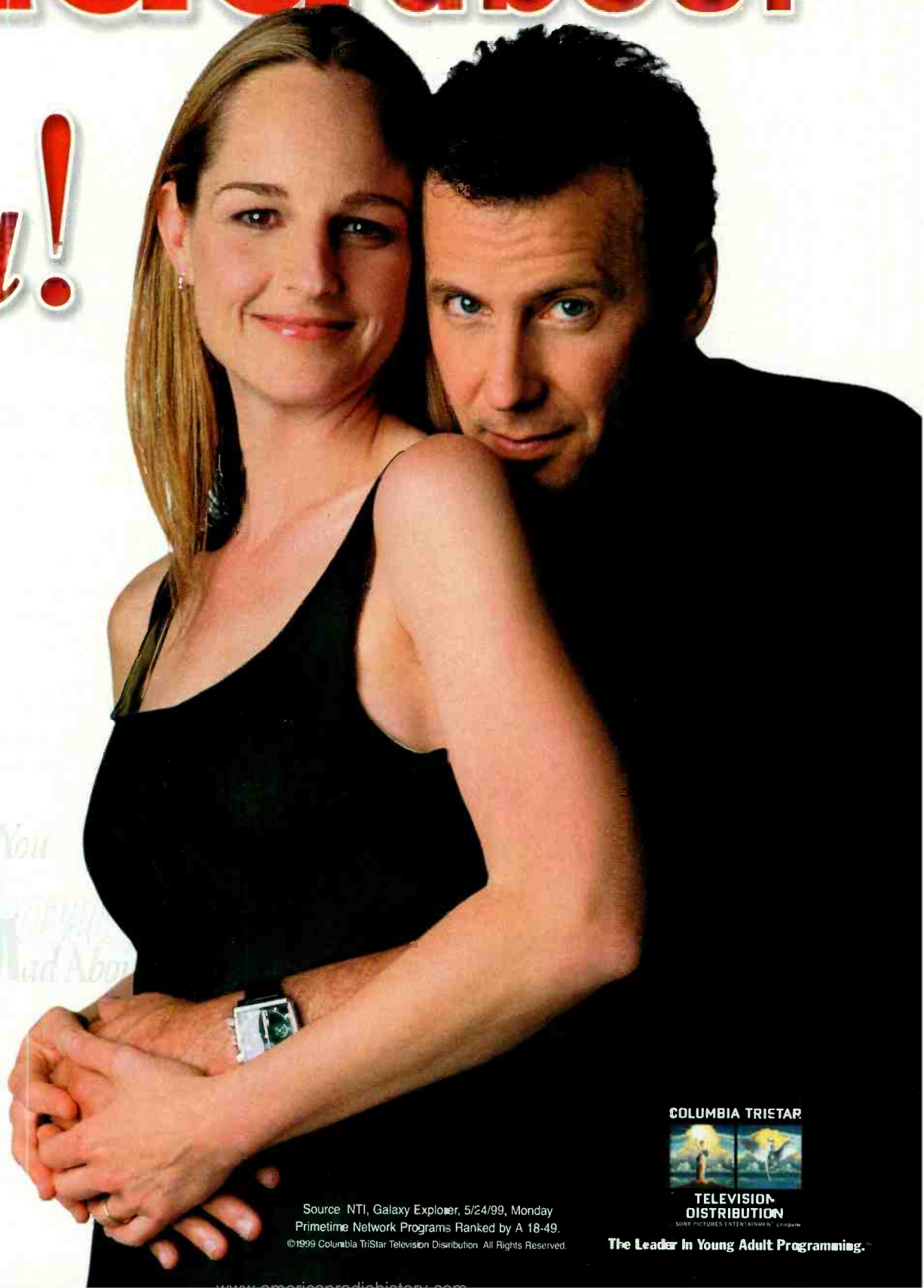
# Everybody's Mad About

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and All Key Adult Demos!*

Rank	Program	HH Rtg.	Adults 18-34 Rtg.	Adults 18-49 Rtg.	Adults 25-54 Rtg.
<b>#1</b>	<b>MAD ABOUT YOU</b>	<b>13.6</b>	<b>8.7</b>	<b>9.4</b>	<b>9.9</b>
# 2	Ally McBeal	10.0	8.4	8.2	8.5
# 3	Dateline NBC	10.9	4.8	6.1	6.9
# 4	Suddenly Susan – 8:30pm	8.9	5.6	5.9	6.1
# 5	Melrose Place	7.3	7.7	5.9	5.8
# 6	ABC Monday Movie – Cleopatra	10.0	4.7	5.6	6.3
# 7	Suddenly Susan – 8:00pm	6.4	4.3	4.1	4.2
# 8	Everybody Loves Raymond	9.1	2.7	3.9	4.8
# 9	CBS Movie – The American President	8.3	2.8	3.6	4.1
#10	7th Heaven	6.5	2.9	3.4	3.4
#11	20/20	8.0	2.8	3.3	3.9
#12	Buffy, The Vampire Slayer	2.7	1.4	1.4	1.2

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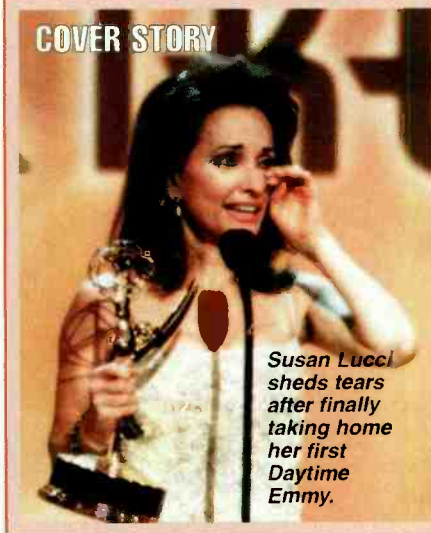
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# WB in upfront heaven

*Fifth network commands 30% price increases; six-network take could hit \$6.9 billion*

By Steve McClellan

**A** white-hot upfront market—ignited by the WB—swept through Madison Avenue last week, leaving broadcast network sales executives a group of tired, by happy campers.

Some media buyers got their fingers singed by higher-than-anticipated prices that didn't thrill their advertiser clients. The market will undoubtedly be a record, probably falling in the \$6.7 billion to \$6.9 billion range—up 12%-15% from last year's \$6 billion upfront.

At deadline last Friday, WB, Fox and CBS were basically done, while NBC and ABC were still wheeling and dealing but getting close to finish.

WB was first out of the chute and first done. It did close to \$450 million in business, an impressive 50% gain over a year ago. The weblet got huge cost-



*WB's Jamie Kellner: 'I'm delighted that being optimistic in this case ended up being factual.'*

per-thousand gains—exceeding 30% on average, and climbing as high as 35%, several media buyers said.

Those gains, coupled with the overall strength of the market, panicked some buyers, who forced the market to go early for fear of facing even higher prices later and even the possibility that they would be shut out altogether. “Even we were surprised

at how strong the demand was, so you can imagine how surprised they were on the other side of the table,” said one top network sales executive. But another sales executive added that buyers should not have felt blindsided. “We warned them in pre-upfront meetings that the increases were going to be huge. They didn't believe us.”

Fox was in mop-up mode by early Friday, with sources estimating the network would pull in a little more than \$1.3 billion in ad commitments, up 18% from a year ago. CBS was done by Friday evening, with sources estimating its take at approximately \$1.45 billion, up 16% over a year ago.

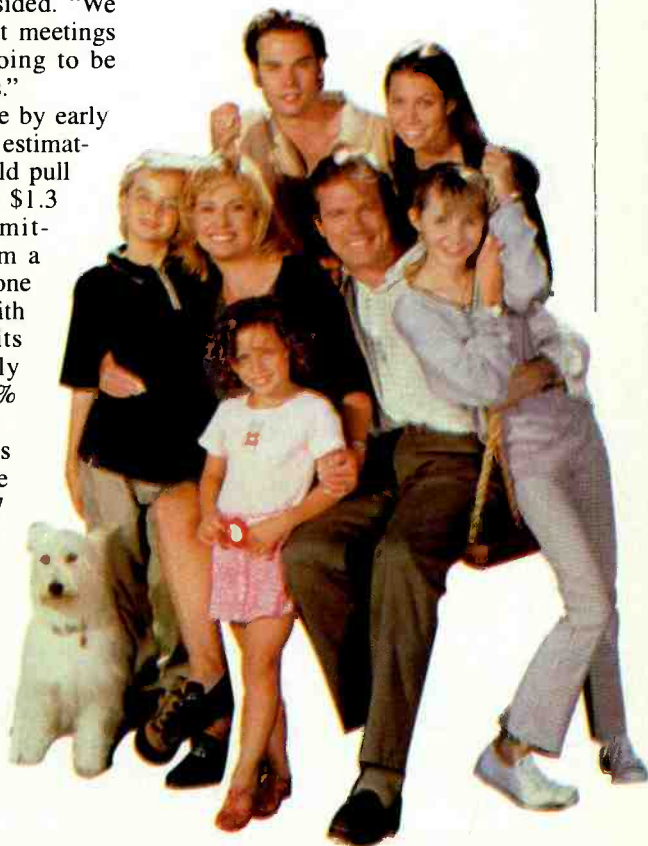
Industry sources said ABC's take would be about \$1.7 billion, including *Monday Night Foot-*

*Shows like 'Buffy the Vampire Slayer' and '7th Heaven' have helped The WB close the pricing gap with the major networks in the 18-34 demo, Kellner says.*

ball, which some count as sports marketplace money, while others count as prime time. A year ago, ABC did about \$1.6 billion, also including NFL dollars. Excluding football, sources say ABC will do about \$1.5 billion, compared to about \$1.45 billion a year ago. This year, the network was said to be getting CPM gains of roughly 10%.

Sources estimated that NBC's upfront would probably end up at around \$1.9 billion, down 5% from the \$2 billion it achieved last year. The network was said to be getting CPM increases in the 8% to 9% range, which was not enough to offset double-digit ratings declines this season.

“The market was a runaway freight train,” last week said one senior seller. Key factors cited by numerous executives were the overall strength of the economy, the strong scatter market and the use of new “optimizer” formulas by buyers that showed network prime time to be one of the strongest values in TV advertising. For example, MCI, relying



on optimizers, is said to have shifted millions back to network prime, after shifting them last year into cable and syndication.

Aggressive category wars also spurred the market on, sources said, including campaigns by long distance and cellular phone companies. Internet advertising is up and so is traditional retail advertising in an attempt to counter the perceived threat from e-commerce. "Nobody was cutting money back," said one seller. "In fact, if anything, we underestimated the size of budgets this year, probably by 5% or

more on average."

The WB's impact was as much psychological as it was real, executives said. "Even though it's a niche, when you start hearing 30% price increase it affects your mindset. There definitely was enormous urgency on buyers to get their money down to avoid getting closed out of the market and to avoid higher prices."

WB head Jamie Kellner predicted last January that the network would do \$450 million in this upfront. "When I did that I thought I was being optimistic," Kellner said last week. "I'm

delighted that being optimistic in this case ended up being factual.

Kellner said the network practically eliminated the pricing gap between the WB and the major networks in the 18-34 demographic. "We deserve it, we've done a good job," he said. And he insisted that WB would continue to focus on its younger niche and not try to expand to a broader demo appeal over time. "The future of this business is radio," he said. "That means having a format and a brand and loyal clientele that you never disappoint. And you don't try to get their mothers." ■

# Fox affils yield on take-backs

*Deal expands amount of reverse compensation paid by the locals to the network*

By Steve McClellan

**F**ox affiliates were relieved last week to reach a compromise with the network concerning its proposal to take back 20 units of prime time inventory.

The Fox Affiliate Board approved a plan under which affiliates will pay cash to retain the 20 units. The compromise is subject to approval by the individual station owners.

Affiliates who sign on will receive 15 additional prime time spots per week, giving them a total of 105 30-second prime time spots to sell locally.

Unlike the original plan, the local affiliates will not have to kick back to Fox 25% of the revenue derived from the sale of the additional 15 spots.

The compromise agreement takes effect July 15 for a three-year term. Cash payments will total about \$60 million annually, or \$180 million. And during that time, Fox has pledged to leave both prime time and NFL inventory levels at current agreements.

The deal, in effect, expands the amount of reverse compensation that Fox affiliates have agreed to pay their network. Last year, affiliates agreed to pay Fox between \$45 million and \$50 million annually to help the network pay for National Football League rights (B&C July 27, 1998).

Though the board approved the compromise, it was not unanimous, said Fox affiliate board chairman Murray Green, vice president, station development, Raycom Media. He did say the plan was unanimously approved by a

subgroup of the board, known as the "owners committee," that includes Tribune, Meredith, Sinclair, Emmis, Raycom and Clear Channel.

Fox now has to go back to the owners and get them to sign off individually on the compromise plan. Fox said it will reclaim the 20 units, giving them (and the 15 extra units) back when station owners agree to cash payments.

Fox Television president Larry Jacobson declined to say what the network would do in cases where it and stations can't come to a deal. But in a letter to affiliates two months ago announcing the original plan, the network said it was prepared to sell time both regionally and locally in markets where affiliates don't go along.

Jacobson said that the compromise was struck quickly, compared to other Fox-affiliate negotiations (seven months on the NFL and 18 months on a plan to transfer the Fox Kids' Network from the stations back to Fox). "It's a testament to the strength in our relationship," he said. "The stations have been incredibly responsive and now we can move forward."

Green, however, said it was "the best deal we could work out." One of the biggest sore points was the network's July 15 start date. "Quite frankly," said



**Fox's Jacobson: 'The stations have been incredibly responsive and now we can move forward.'**

Green, "the board feels that the July date is an outrageous disregard for the best interests of the affiliates," pointing to Oct. 1 as a better time. "We're dealing with an extra 15 units of inventory in each market for the third quarter, which is pretty well sold at this point."

Jacobson said Fox "tried to mitigate the impact to the stations with additional inventory," adding that, "We've had discussions about how the network business has eroded and the need for some sort of

change addressing it.

Tribune Broadcasting president Dennis FitzSimons said that with the compromise deal in hand, "it's time to move on to more constructive things. Are we happy that there will be a reverse form of compensation? No, but I think everybody has to look at the realities that exist right now. Both sides compromised to some degree. It's considerably better than the original proposal."

The network and affiliates still have major issues to grapple with, including exclusivity and digital retransmission rights, said Green. But those are issues to be discussed over time, he said. Asked how close the board got to recommending that affiliates challenge inventory plan in court, Green responded, "I don't think we want to talk about that." ■

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# AT&T's incredible shrinking plan

*Regulatory concerns prompt sale of TCI systems partnerships*

By John M. Higgins

**F**earing that AT&T's sweeping reach into cable could jeopardize regulatory approval of its planned MediaOne Group Inc. takeover, company executives are shrinking its cable portfolio by shedding investments and partnerships with other cable operators.

Industry executives familiar with AT&T's plans said that the company wants to unwind a series of deals that had been crafted by Tele-Communications Inc. before it was acquired by AT&T.

TCI had tried to streamline operations by merging systems in certain regions with nearby clusters of other MSOs. TCI also had long backed smaller operators who were left to manage the systems.

The recent deal to take over MediaOne will leave AT&T owning at least part of systems serving more than

60% of U.S. cable homes. That has spurred industry critics to ask Congress and the FCC to block the deal.

The plan drawn by AT&T Chairman Mike Armstrong and AT&T Broadband President Leo Hindery involves systems serving 4.9 million subscribers and passing 8.4 million homes worth \$19 billion; AT&T's equity stake in those systems averages 42%.

Last week's sale of 1 million-subscriber Falcon Cable TV Inc., in which TCI acquired a 46% stake less than a year ago, to Charter Communications Inc. is only one element of the divestiture plan.

Another element is Bresnan Communications Inc., which is shelving plans to go public. Instead, it will put its 614,000-subscriber operation up for auction. AT&T is looking to sell its half of a 750,000-subscriber joint venture that last year combined TCI's Los Angeles systems with those of Century

Communications Inc.

Adelphia Communications is looking to buy that when it completes its takeover of Century. AT&T is also in talks to sell to Adelphia its one-third interest in a separate 465,000-subscriber venture, which owns a group of New York state systems centered in Buffalo.

Elsewhere, industry executives expect a 33% stake in a 302,000-subscriber Texas system partnership with TCA Cable TV to be sold to Cox Communications Inc. when it takes over TCA later this year.

AT&T started moving to shed systems "the minute they got an agreement to buy MediaOne," said an executive with one MSO involved in a partnership with AT&T.

AT&T would not comment on the divestiture plan. However, one executive acknowledged that, "You can see where it would be in our best interests to go into the [MediaOne approval] process with a smaller portfolio."

Armstrong initially bragged that all these partnerships dramatically extended AT&T's tentacles. But the problem is that the \$69 billion MediaOne deal will clearly put AT&T in violation of federal rules that limit a cable operator to owning no more than 30% of the homes passed by cable.

The rules—currently in abeyance after operators challenged the Federal Communications Commission in court—count not only wholly owned-and-operated systems but also attribute ownership for investments as small as 5% in another MSO.

Buying the 4-million subscriber MediaOne and its 26% stake in Time Warner Entertainment's 10-million subscriber operation will boost AT&T's cable holdings to more than 60% of both the nation's 67 million cable subscribers and 100 million homes passed by a cable system.

The Senate Commerce Committee is expected to hold hearings this summer to review telecommunications mergers. AT&T's heavy cable ownership is expected to be a central issue.

Critics of the MediaOne deal were surprised by the plan. Mark Cooper of the Consumer Federation of America said that AT&T's executives' stance had been that "they would walk through" the approval process. The plan shows "at least they recognize they've got a problem," but the deal list would only trim AT&T's holdings to around 50% of the industry.

The biggest question centers around

## Charter's new course

Flush with deals to acquire Falcon Cable and Fanch Communications, mega-billionaire Paul Allen's cable deal making may shift focus, with his Charter Communications Inc. looking less for bulk deals and concentrating more on pruning its portfolio.

In passing its goal to amass systems serving 5 million subscribers, Charter's buying pattern shows that sheer size has been a bigger priority than organizing tight local and regional clusters. Last week's \$5.6 billion spending spree will push Charter to 5.5 million subs.

Now the goal is to make geographical sense out of the operation spread among more than 30 states with few major urban or suburban clusters, Charter President Jerry Kent said. Kent said he will target acquisitions whose markets fit tightly with existing markets and try to trade systems that don't fit for other systems that do.

"Our next turn at the Monopoly board will be to do some swaps, get all the same colors and build houses and hotels," Kent said.

Charter agreed to buy Falcon Cable Holdings for \$3.6 billion in cash, stock and assumed debt, adding about 1 million subscribers in Allen's home turf of Oregon and Washington, plus California, North Carolina and 22 other states. Falcon Chairman Mark Nathanson owns 25% of the company, AT&T Corp. owns 50% and institutional investors own the remainder.

Charter also confirmed that it has cut a deal to acquire systems serving 547,000 subscribers from Denver-based Fanch. Terms of that deal were not disclosed, but industry executives familiar with the deal put the price at around \$2.1 billion. Waller Capital Corp. held an auction on Fanch's behalf.

—John M. Higgins

MediaOne's stake in Time Warner Entertainment, which includes not just cable but interests in Home Box Office and Warner Bros. and is worth around \$8 billion. It also could penalize AT&T for owning 15% of the country—depending on whether AT&T's ownership would be deemed sufficiently "passive." An executive familiar with the plan said that AT&T executives want to "roll up" that partnership, trading their stake in HBO and the studio and walk away with part of Time Warner's cable portfolio. But Time Warner is notoriously difficult to work out a deal with, demonstrated by AT&T's inability to finalize a phone business alliance proudly announced in February. ■

## Slimming Down

Partnerships or stakes in companies AT&T plans to unwind

Partnership	AT&T Affiliation	AT&T Stake	Homes Passed	Subs
Time Warner-Texas	JV	50%	2,056,000	915,000
Falcon	Direct	47%	1,554,000	990,000
Century-Los Angeles	JV	25%	1,434,200	750,000
Bresnan	Direct	50%	898,000	614,000
Adelphia-Buffalo	JV	33%	692,000	465,000
Intermedia	Direct	50%	628,000	430,000
Time Warner-KC	JV	50%	474,000	300,000
TCA-Texas	JV	20%	447,000	302,000
Peak	Direct	33%	178,600	114,000
			<b>Total</b>	<b>Total</b>
			8,361,800	4,880,000

Source: Statistics provided by Salomon Smith Barney

# SMART bombs

*Nielsen wannabe couldn't survive with flaws and freeloaders*

By Steve McClellan

The plug has been pulled on Systems for Measuring and Reporting Television (SMART), the five-year-old ratings service that the broadcast networks hoped would compete with Nielsen Media Research.

In canceling plans to take on Nielsen in the national TV ratings game by 2001, Statistical Research Inc., SMART's parent company, cited a lack of financial support from the industry.

About 30 SMART staffers were laid off last week. Officials at the four major networks said they couldn't justify the \$50 million being asked of them in seed money. Others said there was concern the current measurement technology may be obsolete in five years.

Like previous efforts to develop a second TV ratings system, SMART was born out of frustration with Nielsen Media Research, which has a monopoly on both local and national TV ratings. SMART is the third would-be competitor to Nielsen on the national TV ratings front in a decade.

The networks spent tens of millions of dollars over five years subsidizing SRI's development of the SMART service, including a two-year TV ratings market test in Philadelphia, which ended earlier this year.

Just last year, the four major networks, several cable networks, includ-

ing USA and Discovery, and more than a dozen ad agencies signed letters of intent to negotiate service contracts for the SMART service. But they were contingent upon SRI coming up with an acceptable business plan for launching the system nationwide.

Ultimately, that business plan proved unworkable, because it relied too heavily on upfront seed money from the major networks. SRI found a strategic partner in Andersen Consulting in January. SRI estimated it needed \$100 million to launch the service nationally. And Andersen concluded that it would need the industry to put up half the money in order to raise the remaining \$50 million in capital markets.

Each of the major broadcast networks was being asked to put up \$12 million as an upfront investment in the service, in addition to agreeing to a long-term service contract. In addition, they would also need to continue to take Nielsen. "That's a big nut to crack, particularly in this economic environment," said NBC research president Alan Wurtzel. "The other problem was there were a whole bunch of entities that were clearly not interested in supporting it. They were happy to draft behind the paying customers."

Nevertheless, Wurtzel and most of the other network executives said they were disappointed that SMART won't go forward. "I feel badly about it," said Wurtzel. "They achieved a tremendous

amount in terms of the research that they conducted. But I think we vastly underestimated the complexity of the business aspect of this initiative."

Wurtzel also holds some hope that an alternative business plan can be developed that will get SMART to the marketplace. "There is still an opportunity if we can figure out another way to do the financing. I don't think anybody disagrees [that] it's a great idea."

David Poltrack, executive vice president for planning and research at CBS, said he too was "very disappointed" that SMART won't come to market. "There is a growing recognition that we need a better measurement system," said Poltrack. And the best way to achieve that, he said, is through competition.

The good news, said Poltrack, is that Nielsen has already responded with some significant improvements to its service "in reaction to SMART." One of the biggest improvements, said Poltrack, is a new Nielsen offering that allows clients to do reach and frequency and flow studies based on respondent-level data.

Like Wurtzel, Poltrack said that while SMART'S research was above reproach, the business plan was flawed. For one thing, he said, it was unclear whether SMART would be embraced by the entire industry and therefore effective as a true competitor to Nielsen by 2001. And by 2005, he said, the current measurement technology—for both SMART and Nielsen—will probably be obsolete. In its place, he said, will likely be some form of two-way interactive measurement technology. "The numbers just didn't work out," he said. ■

*July 20, 1969 - Sea of Tranquility*



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# CBS' affinity for the great Outdoor

While Chancellor pulls back, Infinity pays \$8.3 billion for largest billboard company

By Elizabeth A. Rathbun

Infinity Broadcasting Corp. last Thursday cut an \$8.3 billion deal to acquire the country's largest billboard company. Infinity Chairman Mel Karmazin's big move into multimedia ad platforms comes as another major media player, Chancellor Media Corp., is looking to get out of the business by putting its billboards on the block (B&C, May 24),

Infinity, the radio arm of CBS Corp., which already owns 2,000 billboards, is buying Outdoor Systems Inc. and its 112,000 billboards for about \$6.5 billion in Infinity stock and \$1.8 billion in assumed debt.

"This is a deal that was absolutely a natural" and will provide "one-stop shopping" for advertisers, Karmazin said during a conference call moments after the deal was signed. Karmazin, who also runs CBS, said there was "a lot of logic"

behind reaching people "while they're in their car, hearing that commercial [on the radio], seeing that billboard. In the outdoor industry, "billboard" is the generic term used for all out-of-home advertising, not just billboards but bus shelters, street furniture and mall and airport displays.

Only seven months ago, Chancellor's Jeffrey Marcus was touting similar synergies, talking about how the combination of TV, radio and the company's 42,500 billboards could give Chancellor a multimedia hold on the market. "They're compelled to do business with us," Marcus told BROADCASTING & CABLE in an October interview.

So why are two radio giants that trumpeted such synergies taking divergent paths?

In Chancellor's case, it has experienced a management shakeup. Marcus was shown the door and the multimedia strategy was shelved—at least for now—by new Chairman Tom Hicks.

"We were too early with that," Hicks said during last March's shakeup, although he says the strategy should work "eventually." Chancellor is also looking to cut some debt.

Another difference, says Paul T. Sweeney, an analyst with Salomon Smith Barney Inc., may be the scale on which CBS can cross-promote. CBS will have 114,000 billboards. Outdoor Systems has signs in 90 U.S. metropolitan areas, including all top-50 media markets.

There are some overlaps with Infinity radio stations in 33 of those markets, giving Infinity a "very, very significant position in radio and outdoor together," Karmazin said.

And CBS has more arrows in its cross-promotional quiver. In addition to selling ad packages of radio and billboard ads, Outdoor Systems under the CBS umbrella can offer cross promotion on CBS TV stations, the CBS TV network, syndicated shows and CBS' cable and Internet ventures, according to Karmazin.

Additionally, CBS set up a cross-media advertising sales division, called CBS Plus, last November to explore getting more bang for its buck.

While outdoor advertising depends mostly on local advertisers, national advertisers will be attracted to this cross-media platform, Karmazin said. "The more significant you can be to an advertiser...the better and healthier you are."

Despite the recently imposed ban on tobacco ads, billboard is one of the fastest-growing advertising segments, as are radio and the Internet, Karmazin said. Outdoor Systems is an "extraordinary company on its own, very well run, but we really believe the combination of radio and outdoor together...made all kinds of sense."

Station brokers take note. Infinity, which owns about 160 radio stations, will look to buy radio stations in the markets where it does not yet overlap with Outdoor Systems, Karmazin said. Other outdoor deals are also possible, including perhaps Chancellor's 42,500 billboards.

With Outdoor Systems, CBS, which controls most of Infinity's stock, becomes the world's largest outdoor company. In addition to billboards, Outdoor has about 125,000 subway displays in New York City, while Infinity boasts another 1 million subway signs worldwide. ■

## ET calls Paramount home

Paramount Television Group last week acquired 100% of syndicated news magazine *Entertainment Tonight* and assumed distribution rights to all of Rysher Entertainment's television programming in a complex arrangement with Cox Broadcasting.

In a deal that had been widely anticipated for months, Paramount Television Group will handle all domestic and international distribution of Rysher Entertainment's library and current cable, network and first-run TV programming. Cox Broadcasting, which acquired Rysher Entertainment in 1993, will retain ownership of all of the Rysher programs, with the exception of *ET*.

Paramount, which created and has co-owned *ET* with Cox Broadcasting for 18 years, will now own the series outright and handle barter syndication sales. Paramount and Cox executives would not comment on the terms of the deal.

"Rysher obviously had some very attractive assets in its library and what was most attractive to us was *Entertainment Tonight*," says Paramount Television Group Chairman Kerry McCluggage. "We bought out Cox's share of *ET* and also enabled them to do what they wanted with Rysher, which was essentially liquidate the company. Yet [Cox] wanted to keep the Rysher assets, which are valuable assets to be protected and in the best hands possible."

In addition to the distribution deal, Paramount will produce *Nash Bridges* for CBS, *OZ* for HBO and the first-run syndicated series *Judge Mills Lane*. Paramount has also acquired international distribution rights to a number of HBO series and films, including *Sex and the City* and *Arliss*. On the feature film front, Paramount has also acquired worldwide distribution rights to films including *Dear God*, *Kingpin* and *It Takes Two*.

By year's end, Paramount is also expected to add Worldvision Enterprises' first-run product (*Judge Judy* and *Judge Joe Brown*) and extensive TV library product to its fold through parent company Viacom Entertainment.

—Joe Schlosser

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# McCain hits FCC merger power

*Kennard, Powell clash on possible redundancies among federal antitrust authorities*

By Paige Albinak and  
Bill McConnell

**T**he FCC's three Democrats last week were left defending the agency's right to review mergers, as House and Senate Republicans made plans to move legislation that would take that authority away.

On the day the Senate Commerce Committee held a hearing on the topic (May 26), Commerce Chairman John McCain (R-Ariz.), Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) and Sen. John Ashcroft (R-Mo.) introduced legislation that would reduce the FCC's role in reviewing mergers. If that bill became law, assessing the legality of such mergers would be a task left largely to the two agencies responsible for antitrust oversight—the Justice Department and the Federal Trade Commission.

According to the bill, the FCC would not be allowed to begin a merger review until Justice or the FTC said, in writing, that a given combination had problems. Should that happen, the FCC would have 60 days to complete a review. However, if either agency approved a merger, the FCC would have to transfer the licenses immediately.

FCC Chairman William Kennard fervently defended the agency's merger review process, which focuses on the public interest, as an essential complement to antitrust analysis.

"The FCC does not conduct an antitrust review of mergers that is cloaked in public interest rhetoric," Kennard said. "There seems to be a common misunderstanding that we have overlapping jurisdictions. That is not the case."

The public also has the opportunity to provide input with public comments during FCC reviews, unlike the secretive Justice Department analyses, added Commissioner Susan Ness, a Democrat.

The FCC also requires merging parties to demonstrate that approval would be in the public interest, whereas other agencies require merger opponents to prove their case, added Commissioner Gloria Tristani, another Democrat.

But Republican Commissioner



**At Senate hearing (above, l-r): Commissioners Michael Powell, Susan Ness, Chairman Bill Kennard, Harold Furchtgott-Roth and Gloria Tristani. Inset: Sen. John McCain decried "bureaucratic mismanagement" in reviewing telecom mergers.**

Michael Powell dismissed his Democratic colleagues' suggestion that FCC merger reviews are different from the studies conducted at the Justice Department. FCC reviews are "nearly identical to the sort of review we would have conducted in the antitrust division," said Powell, once chief of staff for the Justice Department's antitrust division. FCC staffers make "great use of antitrust division merger guidelines," he said.

One Senate staffer asserted that the McCain/Hatch measure has little chance of becoming law because the administration is unlikely to pass a bill that would keep the FCC out of the process of reviewing telecommunications mergers.

Sens. Mike DeWine (R-Ohio), chairman of the Senate antitrust subcommittee, and Herb Kohl (D-Wis.) have introduced a bill that would require the FCC to approve mergers within strict time limits—three months for small mergers and six months for larger ones. The antitrust subcommittee passed that bill in early May. Sources say that bill, because it is less heavy-handed, is more likely to be enacted.

In the House, Rep. George Gekas (R-Pa.), chairman of the House Judiciary's commercial and administrative law subcommittee, last week said he's considering introducing legislation

similar to McCain's.

Like McCain, Gekas suggested that the FCC and other federal agencies should be barred from reviewing specific issues that have already been considered by Justice.

"The issues resolved in the Department of Justice [should] never be brought up again," Gekas told reporters after a hearing on the FCC's merger review authority.

FCC Commissioner Harold Furchtgott-Roth, a Republican, testified at that hearing that the FCC's frequently broad merger reviews are an abuse of its "narrow" authority to block license transfers that result from mergers.

"The commission does not possess statutory authority under the Communications Act to review, writ large, the mergers or acquisitions of communications companies," Furchtgott-Roth said.

Gekas criticized the DeWine-Kohl legislation because the bill doesn't question whether the FCC has any merger authority.

"That's like saying Congress surrenders," Gekas said. "Go ahead and do [a merger review] but do it in 14 hours."

Both hearings were prompted by complaints about FCC foot-dragging in its review of the SBC-Ameritech merger. ■



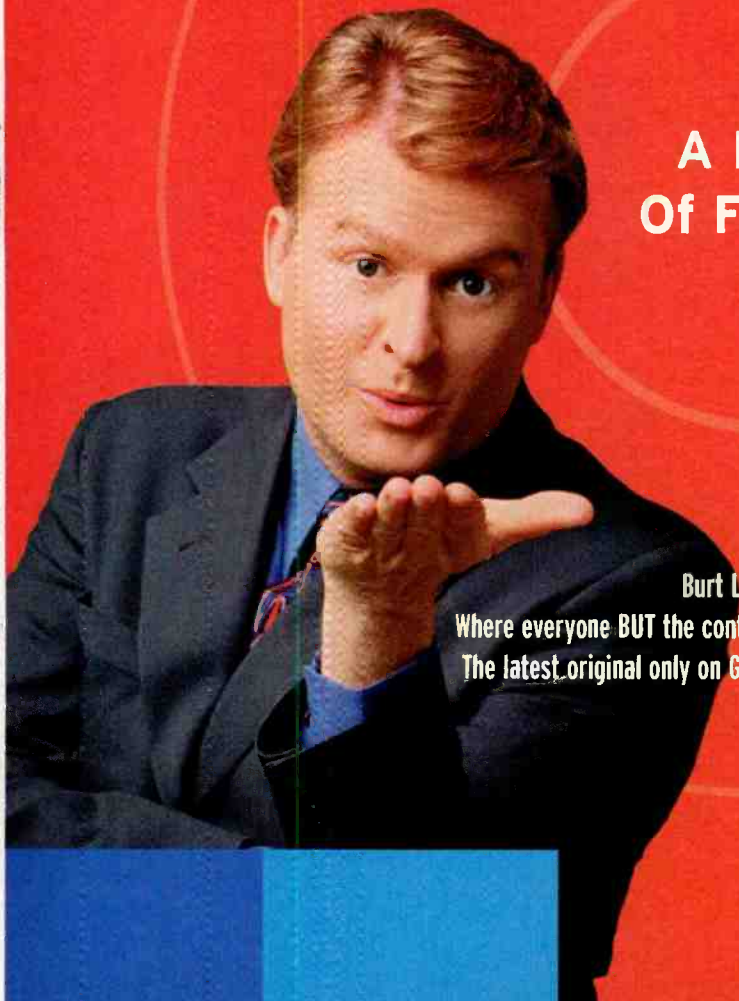
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# Senator targets broadcast licenses

By Paige Albiniak

**S**en. Joseph Lieberman (D-Conn.) last week threatened TV stations' licenses for airing what he and other critics believe is too much sex and violence.

"Maybe it is time for the FCC to consider programming content when they decide if a TV station's license should be renewed," Lieberman said at a press conference where the Parents Television Council released a study showing TV violence on the upswing.

The study—which compared two weeks of November sweeps programming in 1996, 1997 and 1998—found that sex, violence and bad language on TV had increased by 31%. PTC found that ABC aired the most offensive programming, followed by Fox.

"Plainly put, television is the raunchiest it has ever been in spite of, or perhaps because of, the [program] ratings system," said Brent Bozell, PTC chairman.

Sexual content alone jumped 42%, with ABC, Fox and WB airing the most sex. Use of adult language rose 30%, with NBC leading this category. PTC said CBS is the most violent network, but airs little sex or foul language, making it the network PTC labels "least offensive."

Lawmakers also used the report to call on TV to clean up its content, saying programmers are using the newly developed TV ratings system as an excuse to put even more objectionable content on TV.

"There is a difference between taking out the trash and giving it a label," said Sen. Sam Brownback (R-Kansas). "It may be worthwhile to stick labels on trash TV. But it would be even better to take out the trash."

Bozell, Lieberman and Brownback also used the occasion to call on TV viewers and advertisers to stop patronizing programs with offensive content. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### WASHINGTON

#### Sorry, wrong number

Broadcasters won't have to honor telephone requests for election advertising records they must keep at their main studios. Last Friday the FCC said that it would exempt political information from rules issued in August requiring broadcasters to honor phoned-in requests for copies of their public file documents. Broadcasters argued that they would be deluged with requests for information during election campaign seasons. Regulators also agreed to limit broadcasters' obligation to grant telephone requests for general public file information to inquiries made by people residing within a station's coverage area. All others must travel to the studio to check out the information. Additionally, the commissioners ruled last week that stations do not have to honor any phone requests if they maintain their public files within their community of license. The rules issued last summer allowed stations to move their main studios from their primary community, as long as the offices remained in their general coverage area.

### DENVER

#### Allen watch

With all the real cable deal activity, the rumor mill ought to be running low on fuel. Still, talk that Adelphia Communications is mulling a sale is demonstrating staying power, despite Adelphia statements to the contrary. Some on Wall Street are convinced that each Adelphia acquisition is simply another piece of dowry for a marriage. The latest iteration couples Adelphia and Paul Allen's Charter Communications, which recently announced plans to acquire Falcon Communications and Fanch Communications. Those deals would push Charter to No. 4 in the subscriber rankings with 5.5 million customers, a bit ahead of Adelphia's roughly 4.9 million subs. But don't hold your breath. In addition to Wall Streeters close to the company, Adelphia's owners—the Rigas family—quietly emphasize that they have no plans to

exit cable. Some trades, maybe even a joint venture, are likely, given Adelphia's and Charter's shared interest in certain areas, including Los Angeles. Adelphia, via swaps last week with Comcast, now has the biggest chunk of the L.A. market—one that Allen reportedly covets.

### NEW YORK

#### Spike Lee's Pacers putdown

As the New York Knicks and Indiana Pacers square off in the NBA playoffs this week, director Spike Lee is likely to be on the scene. He was slated to make a cameo appearance, at least electronically, during Sunday's first game in a sequel to a Pizza Hut spot aired earlier this year. The BBD&O spot, which could be repeated later in the series, has an incredulous Brooklynite Lee reacting to Pizza Hut's low prices with the tagline: "What do you think this is, Indiana?" It's a reference to the long-standing dislike Lee, a long-suffering Knicks fan, holds for the Pacers and forward Reggie Miller. Lee has had words with Miller, who buried the Knicks with a three-point shot he released right in front of Lee's court-side seat in last year's playoffs.

### WASHINGTON

#### Show me the study

Much to the chagrin of FCC staffers, officials from the National Association of Broadcasters last week crowed that regulators have no evidence to show that today's radio receivers are precise enough to produce a clear sound under looser interference standards—an assumption essential to the agency's low-power FM plan. During a Media Institute luncheon, NAB General Counsel Jeff Bauman complained that the FCC has no studies demonstrating that low-power service can be added without creating signal conflicts. The NAB's latest argument rankles FCC staffers because broadcasters are counting on just that type of precision to implement "in-band, on-channel" digital radio technology.

# The dish on satellite bills

Congress and Senate prepare to hammer out regs for delivering local TV via DBS

By Paige Albiniaik

**B**roadcasters and satellite TV companies still have several sticking points to resolve as satellite TV reform bills approved by the House and Senate in May move into a conference meeting between the two after Memorial Day. Lawmakers hope to resolve those issues and pass a law before the August recess.

The key point of contention is a provision that would require local TV stations to give all multichannel video distributors nondiscriminatory pricing and non-exclusive access to programming until 2006. The broadcast networks want the provision out. They say it will hamper their free-market rights to negotiate a fair value for their programming. EchoStar CEO Charlie Ergen will oppose any leg-

ther buttressed, say Hill sources, because broadcasters, not satellite carriers, fought to include the measure.

Carriers also would like the must-carry deadline extended. EchoStar CEO Charlie Ergen says it is unlikely he can meet full must carry requirements in the little more than two years the legislation would give him.

Finally, broadcasters are opposed to a provision in the House bill that would

allow satellite TV companies to import distant signals to within 35 miles of a TV station's market. They say that will shrink their coverage area, but members of the House Commerce Committee included the measure because they want consumers to have programming choices, says a staffer.

The two bills agree to:

- grant compulsory copyright licenses for programming in local markets, but

## Differences between the House and Senate bills

Provision	House* (H.R. 1554)	Senate (S. 247, amended with S. 303)
Retransmission consent	Satellite carriers must obtain retransmission consent from local stations, and must obtain	Satellite carriers must obtain retransmission consent for local signals, but not for distant

signals as long as the satellite carrier complies with program diversity rules

included in Senate bill

continues use of current standard, which requires any household that can get a TV signal of de-B strength using a 20-foot rooftop antenna to do so

continues use of predictive model that FCC developed when it finished its last rulemaking on this topic last February

extends service to households broadcasters' main (Grade A) signal contour until Dec. 31, 1999, while making sure all use households qualify to get de-B signals. Most households in de-B outer (Grade B) signal contour continue service unless FCC proves broadcasters will suffer "material" harm

asks FCC within 90 days of enactment to sort out the rules for waivers, which would require the "loser" to pay for any signal-strength tests and for providers to hand out waivers and perform tests within a limited period of time

\*Additionally, the House bill would require satellite providers to give free antennas to subscribers who lose their distant signals; would require the National Telecommunications and Information Administration and the U.S. Copyright Office to conduct a study on how to expand local-into-local into small and rural markets, and would not subject recreational vehicles to programming-exclusivity rules.

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require satellite carriers to get permission from each local TV station before it can retransmit its signal;

- remove a 90-day period a cable customer must wait before subscribing to a satellite service;

- lower compulsory copyright fees for satellite carriers to almost 19 cents per subscriber per month for superstations and almost 15 cents for networks;

- extend the compulsory copyright license for distant signals for five years and grant the local license permanently;

- require satellite carriers to submit lists of their subscribers to the broadcast networks within 90 days of signing them up as well as a monthly update on which subscribers were dropped or added;

- require local broadcasters to provide, at their cost, a "good" TV signal to the satellite carrier, although the House bill requires satellite carriers to get permission from local TV stations if the signal receive facility is located outside of local market; and

- allow satellite carriers to offer a national public broadcasting feed as long as public broadcasting grants satellite carriers access to its national signal.

The bills are scheduled to be reconciled in a conference meeting after Congress' Memorial Day recess, which ends June 7. Sources say conferees from the Senate and House Commerce and Judiciary committees will not be determined until after the recess. Because Republicans hold the majority in Congress, they will bring an additional Republican from each committee.

### The commission connection

The FCC would have its work cut out for it with passage of a satellite bill. The House and Senate bills would require the FCC to conduct expeditious rulemakings on several issues:

#### Retransmission consent:

House bill requires FCC to start within 45 days of enactment and finish within one year a rulemaking that would govern retransmission consent for satellite providers.

#### Programming exclusivity:

House directs FCC to write programming exclusivity rules, which would make sure that satellite carriers were not showing customers the same programming on two or more stations,

similar to the rules faced by cable. Senate would ask FCC to write programming exclusivity rules within six months of enactment if such rules are found to be economically and technically feasible and in the public interest.

#### Signal reception standard:

House bill directs FCC to determine new standard by which picture quality is judged within 2 ½ years of enactment.

#### Predictive model:

House bill directs FCC to establish new model to predict whether viewers can receive over-the-air signals that takes into account terrain, vegetation, obstacles such as buildings, land use and land cover.

#### Rural satellite service:

Senate bill requires FCC within six months of enactment to report to Congress on providing local-into-local service in small and rural markets.

#### Waivers:

Senate bill requires FCC within three months of enactment to develop guidelines for satellite TV subscribers seeking waivers from broadcasters so they can get distant signals even if they live within the broadcaster's market. ■



## WASHINGTON WATCH

By Paige Albintak and Bill McConnell

### ADIs to become DMAs

TV stations in 135 counties across the country likely will find themselves carried on different cable systems next year because the FCC is changing the way it decides in which market a station belongs. The agency last week switched from a model developed by the Arbitron Co. to the designated market area model created by Nielsen Media Research. The change is necessary because Arbitron no longer publishes the area of dominant influence (ADI) model used by the FCC. The change will reportedly alter the boundaries of about 80 markets

and will affect the next round of must carry and retransmission consent negotiations, which begin Oct. 1.

### Finance guys call cable's bluff

The cable industry's threat to pull out of the broadband business if the FCC forces them to open their high-speed networks to Internet competitors is little more than a bluff, two financial analysts told the FCC last week. Legg Mason Wood Walker's Scott Cleland and Janney Montgomery Scott's Anna Maria Kovacs said the potential rewards for offering new services are so great that cable compa-

nies will find a way to live with whatever government regulations might be imposed. They made their comments during the second of two days of private sessions between FCC staffers and major players in the market for high-speed telecommunications services. The hearings were the first formal proceedings by FCC officials charged with monitoring developments in the broadband fight. The two main camps in the dispute stuck to their positions—telephone companies and dial-up Internet providers said that cable companies should be required to open access to their high speed networks to Internet com-

petitors while cable companies said the government shouldn't interfere with the nascent business.

### Matthews joins Ness

Kim Matthews yesterday was named interim mass media and cable adviser to FCC Commissioner Susan Ness. Matthews, who joined the FCC in 1994, is an attorney with the Mass Media Bureau's policy and rules division. Children's television is among Matthews' specialties. She replaces Anita Wallgren, who is leaving the FCC June 1 to become vice president for business affairs at Geocast Network Systems in Menlo Park, Calif. Geocast is a start-up firm developing video streaming technology. Wallgren "is an exceptional person and friend and will be sorely missed," Ness said in a prepared statement.

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**If PBS Doesn't Do It, Who Will?**  
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By Kim McAvoy

**H**armony may look like a quaint New England village, but behind the tranquil facade are broken marriages, hot romances, intrigue and unexplained occurrences. Harmony is anything but.

Don't look on a map for the town. Starting July 5, you'll find it only on NBC's daytime schedule. It's the setting for *Passions*, the network's newest entry in one of broadcasting's oldest genres—the soap opera.

The show is also an act of faith—faith that there is still room for a new soap despite the genre's diminishing daytime audiences and NBC's own daytime troubles. The network is axing one low-rated soap, *Another World*, and pondering closing another, *Sunset Beach*.

Overall, soap ratings have dropped 24% in the past five years, according to Nielsen figures supplied by ABC. Plus, the statistics show, ratings for women 18-49, the most sought after group of viewers, are down 28% compared to a 22% dip experienced by prime time programs aired by the six networks.

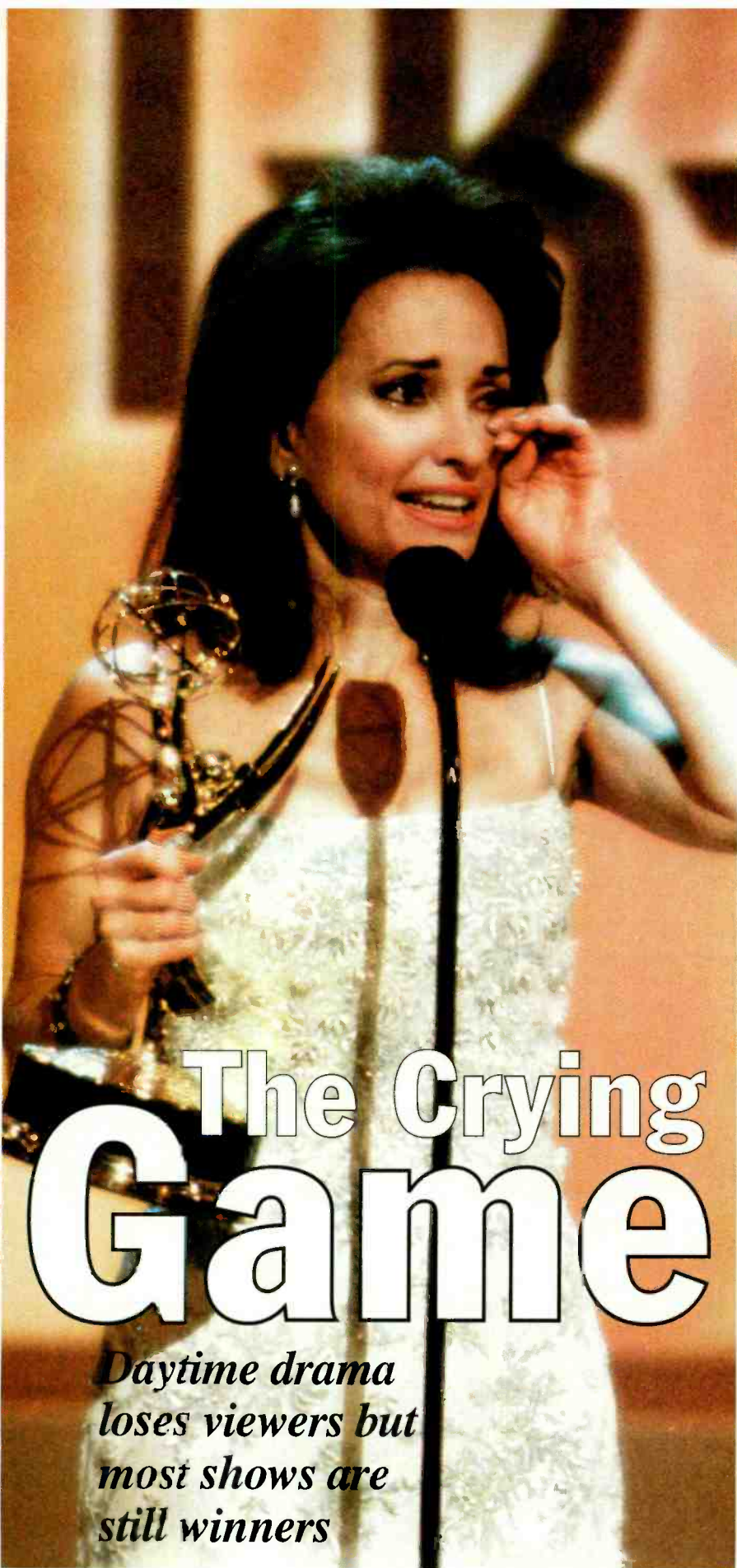
Nonetheless, the genre is still healthy. Most soaps still make plenty of money. ABC and Columbia are promising around-the-clock soap channels for cable (see story, page 26). And at least NBC believes the market isn't saturated.

*Passions* may go a long way in answering the question of just how much life is left in the soaps. "I think *Passions* has enormous pressure to show the networks that a drama can make money, can bring in viewers and find other ways to bring money into the company," says Susan Lee, senior VP, daytime programming, NBC.

Launching a new soap in daytime is "very problematic," says Mary Alice Dwyer-Dobbin, executive-in-charge of production for Procter & Gamble Productions. P&G is not only a significant advertiser in soaps, but also produces *Another World*, *As the World Turns*, and *Guiding Light*. P&G licenses the shows to the networks.

"It takes at least five years for a soap to get up and running. You've got to give a show time to find itself and its audience," says Dwyer-Dobbin. Thus the answers about the viability of soaps may not come quickly.

But if *Passions* takes off, the rewards will be great for NBC, which is producing the hour-long show in association



# The Crying Game

*Daytime drama loses viewers but most shows are still winners*

## Big 3's .11

ABC, CBS and NBC now offer viewers 11 soap operas each weekday. But changes in the lineup are coming. NBC is replacing the creaky *Another World* with the more youthful *Passions* and may close *Sunset Beach* before the year is out. Here's a quick look at the 11, in order on their season-to-date rating among women, 18-49.

**\*Season-to-date rating, women, 18-49, according to Nielsen Media Research.**

Source for capsules: Total Television and networks.



**ABC** 3.4\*

### General Hospital

**Owner:** ABC  
**Wendy Riche**, executive producer

*General Hospital* has been a remarkable daytime TV success story. *Hospital* dominated ratings in the 1980s, attracting millions of teens to serials as never before, and it still remains among the top five soaps. A 1981 wedding was the highest rated show in daytime history. Known for its fantastic storylines—such as Mr. Freeze—and for attracting big-name guest stars—Elizabeth Taylor, Ricky Martin—*Hospital* is produced on the West Coast. ABC airs the program at 3 p.m. ET.



**CBS** 3.3\*

### The Young and the Restless

**Owner:** CPT Holdings  
**William J. Bell**, senior executive producer

In 1973 William Bell brought prime time production values to daytime with *The Young and the Restless*. With a focus on glitz and glamour, *Y & R's* story lines have tackled everything from AIDS to aging—even offering TV's first onscreen facelift. Aimed at a younger audience than most soaps, *Y&R* focuses on the lives and loves of the Newman, Abbott and Winters families in the fictional Genoa City. The hour-long drama airs at 12:30 p.m. ET.



**ABC** 3.2\*

### All My Children

**Owner:** ABC  
**Jean Dadario Burke**, executive producer

One of the most popular and well-known actresses in a daytime drama, Susan Lucci, who plays Erica Kane—headlines one of daytime's biggest casts. On the air since 1970, the show was among the top two daytime dramas throughout the 1980s. It started slipping in the ratings during the 1994-'95 season and has yet to return to the top. ABC has brought back the show's creator, Agnes Nixon, as its head writer (see interview, page 28). Produced in New York, it airs at 1p.m. ET.

with Outpost Farms Productions.

The average hour soap costs about \$60 million a year. That's a little more than \$200,000 for each of the 260 of so episodes. The most popular soaps take in between \$150 million and \$200 million, according to Competitive Media Reporting.

The soaps have "always been a cash cow," says Angela Shapiro, president of ABC Daytime Television. While revenues may have dropped along with viewership, Shapiro says ABC's four soaps are the "most profitable part of the network." ABC, he notes, is also the only network that owns all of its soaps.



**CBS' Johnson:** 'We just all have to adjust to what the new ceiling is.'

"Twenty years ago the daytime profits held up the network," says CBS' Lucy Johnson, senior vice president, daytime/children's programs and special projects. "That's not true today, but that doesn't mean it's a negative, it does very well."

NBC needs a winner in *Passions* if it is to catch up with CBS and ABC. ABC's *General Hospital* is first with women 18-49, with CBS' *The Young and*

*the Restless* a close second. *The Young and the Restless* and *The Bold and the Beautiful* are at the top when it comes to household viewing. As for women 25-54, *The Young and the Restless* and ABC's *General Hospital* appear tied for first place. Only NBC's *Days of Our Lives* is faring well; it ranks third in terms of household viewing and comes in fourth with women 18-49.



**ABC's Shapiro:** The soaps are 'the most profitable part of the network.'

session, and a beheading.

"When you have a good story, good writing and an appealing cast, I think people will come," says NBC's Lee. "*Passions* will give the audience what they need in this daypart. It has romance, suspense, and characters you care about, but it will also have some very unexpected twists."

NBC is the only network that allows affiliates to run soaps anywhere in day-

time they want to. But that will soon change. Indeed, some 78% of NBC affiliates are expected to run *Passions* after *Days of Our Lives*. Putting the soaps in pattern, NBC executives believe, will help them find an audience.

The soap audience may be slipping away, but production and acting on the shows have improved over the years, says Lynn Leahey, editor-in-chief of



**P&G's Dwyer-Dobbin:** 'You've got to give a show time to find an audience.'

*Soap Opera Digest*. Indeed, Leahey says, the programs have attracted prime time and screen stars such as Valerie Perrine, who's been on CBS' *As the World Turns*, Patti D'Arbanville, who starred on CBS' *Guiding Light*, and Sally Kirkland, who's appeared on *Days of Our Lives*.

The daytime audience is smaller because more women are in the work force, Leahey explains. And, she says, stay-at-home moms are "a lot busier running from soccer practice to piano lessons." But Leahey also thinks the daytime audience has dwindled because of the Internet. More women, she says, are using their spare time to



**NBC** 3.2\*

**Days of Our Lives**

**Owner:** Corday Productions in association with Columbia Pictures TV  
**Ken Corday**, executive producer

By far NBC's strongest daytime serial, *Days* has been unafraid to push the envelope. Even *Time*, as early as 1976, featured a cover story, "Love in the Afternoon," about the show's depiction of two characters' afternoon trysts. Original cast members Frances Reid and John Clarke continue to star. The late Supreme Court Justice Thurgood Marshall was reported to be a fan. Most NBC affiliates air the program at 1 p.m. ET.



**ABC** 3.0\*

**One Life To Live**

**Owner:** ABC  
**Jill Farren Phelps**, executive producer

Created by Agnes Nixon in 1968, *One Life to Live* has sought to distinguish itself from other serials by tackling tough social issues—racial prejudice, drug abuse, gang violence, homosexuality and AIDS. One story line was taped on location at New York City's Odyssey House, a drug rehabilitation center. Set in the suburban Llanview, the show focuses on the Buchanan and Lord families, among others. Produced in New York, the daytime drama airs at 2 p.m. ET.



**CBS** 2.5\*

**Guiding Light**

**Owner:** Procter & Gamble Productions  
**Paul Rauch**, executive producer

*Guiding Light* is the longest running TV daytime serial. Now in its 47th season, the drama was originally a radio series. The show alienated many longtime fans with daytime's first human cloning storyline; interest in the show has picked up over the last three seasons, especially with younger viewers. Agnes Nixon later went on to create *One Life to Live* and *All My Children*. Produced in New York, the hour-long program airs at 3 p.m. ET.



**CBS** 2.5\*

**The Bold and the Beautiful**

**Owner:** Bell-Phillip Television Productions  
**Bradley Bell**, executive producer/head writer

Now in its 12th season (the show premiered in 1987), *B & B* has plenty of the Bells' trademark glitz and glamour. Set against the backdrop of Beverly Hills and the Los Angeles fashion industry. The show is closely linked to the *Y & R*, even going so far as to move one of *Y & R*'s most popular characters, the murderous Sheila, to *B & B* as a way of drawing viewers to the fledgling show. Produced in California, it airs at 1:30 p.m. ET.

surf the Internet than watch soaps.

Even as the Internet is competing for the soaps' audience, it's also playing a strong role in keeping viewers connected to their soaps. "Eighty percent of ABC.com's users use our soap site," says ABC's Shapiro. "Use of our soap site has grown by 234%," she adds. Indeed, all three networks say their soap sites are immensely popular. Chatting online with daytime serial stars has become routine.

ABC has been working on its Web site to "allow viewers to get closer to what they see on air," says Shapiro. For example, if there's a mystery to be solved on one of the shows, clues will be left on the Web. And if a character has a diary, viewers can call up the diary on the Web and get an even closer look, says Shapiro.

"Our studies show that people are doing the Internet and TV simultaneously," says NBC's Lee. NBC plans to take advantage of that connection with a strong *Passions* Web site, where viewers can find out even more about the town and characters. "You must have supplemental material on the Web," says Lee.

Taking the genre to a

different daypart is an idea USA Network is pursuing. USA has plans for a half-hour serial called *The Avenue*, slated to debut first quarter 2,000. It will likely air sometime between 5 p.m. and 8 p.m.

"This is a decidedly different form for early fringe, but I think there is an appetite for a dramatically compelling serial in time periods where the diet is local news, game shows, and reality strips. In foreign countries like Australia and England this genre has been quite successful," says Stephen Chao, president of programming and marketing, USA Networks.

It may also be that with new ratings technology, soap operas will be vindicat-

ed. The current Nielsen ratings system does not monitor out-of-home viewing, says Lee. "What we do know about the daypart is that more and more people are watching soaps out of the home."

She says programmers need to go to Nielsen and say, "You're not servicing us." People are watching at the office, in schools, in dormitories, and at hospitals, argues Lee. "We are just constantly stunned that our anecdotal [evidence] doesn't reflect what Nielsen's numbers do. There's something wrong with this picture."

Regardless of ratings trends, the soaps "are not going down the tubes overnight," says CBS' Johnson. A soap with a 3.5 rating is still "a strong long-term franchise compared to a new show that comes on or a talk show that barely makes it. We just all have to adjust to what the new ceiling is, new expectations perhaps."

And the networks must find new ways to attract viewers, Johnson adds. "Ultimately, the responsibility rests more with the show itself to capture attention than automatically assuming that the one generation will teach the future generation to watch." ■

### Slipping soaps

**Ratings change, Big Three's daytime dramas**

	1998-99 vs. 1997-98	1998-99 vs. 1994-95
<b>Households</b>	<b>-07%</b>	<b>-24%</b>
<b>Total viewers</b>	<b>-11%</b>	<b>-26%</b>
<b>Women 18-49</b>	<b>-14%</b>	<b>-28%</b>

Source: Nielsen Media Research



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**CBS** 2.2\*  
**As the World Turns**  
 Owner: Procter & Gamble Productions  
 Felicia Mini Behr

It's been 43 years since Nancy first said "Good morning, dear" on the premiere episode of *ATWT*, and Helen Wagner is still playing Nancy Hughes. With a focus on the homespun, *ATWT* has shied away from the fantastic story lines found on other soaps. Set in the fictional community of Oakdale, Ill., *ATWT* follows the lives and loves of the Hughes, Snyder and Walsh families. Production of the program takes place in New York and it airs at 2 p.m. ET.



**ABC** 1.6\*  
**Port Charles**  
 Owner: ABC television  
 Wendy Riche, executive producer

Launched in 1997, *Port Charles* is the newest soap in ABC's daytime lineup and the network calls *Port Charles* the "fastest growing soap in daytime." While the jury is still out as to whether *Port Charles* will be as long lived as some of its sister soaps, ratings for the show have gone from a 2.3 upon its debut to a 2.1 and back up this season to a 2.2. A spinoff of *General Hospital*, the show is filmed in Los Angeles. Stations air the half-hour series at 12:30 p.m. ET.



**NBC** 1.6\*  
**Another World**  
 Owner: Procter & Gamble Productions  
 Charlotte Savitz, executive producer

After a 35-year run, *Another World* exits the airwaves on June 25. NBC canceled the series despite vociferous protests from loyal fans, who bombarded the network with pleas to keep the serial. But after sagging ratings for the better part of a decade, the show is slated to be replaced with a more youthful *Passions*. *Another World* is produced on the West Coast; most NBC affiliates air the hour-long drama at 3 p.m. ET.



**NBC** 1.2\*  
**Sunset Beach**  
 Owner: Spelling Entertainment in association with NBC Studios  
 Aaron Spelling, E. Duke Vincent and Gary Tomlin, executive producers

Like ABC's *Port Charles*, *Sunset Beach* hit the airwaves in 1997, and represents Aaron Spelling's first foray into daytime drama. With its ratings in the doldrums, NBC has only renewed the show for another six months. Set in a California beach community, the show has attracted attention by using an earthquake and tidal wave in plot lines. Most NBC affiliates run it at noon ET.

# Will two soap channels wash?

*Disney/ABC and Columbia TriStar aim to launch 24-hour cable networks in January*

By Kim McAvoy

Is the world ready for two 24-hour soap-opera cable channels? Disney/ABC and Columbia TriStar Television Group think so.

Both are moving forward with plans to launch cable soap channels next January.

Reaction to the proposed channel from cable operators has been "very good," says Anne Sweeney, president of Disney/ABC Cable Networks. "It's very easy to understand the channel, it's easy to identify the base of viewers, and it's something we can do because we own the soaps."

Disney/ABC declined to discuss any specifics of its negotiations with cable companies.

"We're in discussions with all major cable and satellite players," says Andy Kaplan, executive vice president, Columbia. "We're talking to some players about taking equity in the channel and there's certainly the traditional pay launch fees and get subscriber fees back," says Kaplan.

Would the studio offer the channel without charge? "I don't think we

would offer it for free on a long-term basis," says Kaplan. "We wouldn't do what the Food Channel did, which was 10 years free or something like that."

There has been some conjecture that the two companies would eventually join forces to deliver one channel of soap programs. Sweeney, however, dismisses the possibility as merely "a rumor." Kaplan, on the other hand, says "anything is possible," but the two programmers are not "talking at this time."

Disney/ABC's service will carry same-day repeats of all ABC's soaps: *General Hospital*, *All My Children*, *One Life to Live* and *Port Charles*. The channel is also likely to carry other programming that would be compatible with soap operas, including movies. Right now the studio is researching what that programming would be, says Sweeney.

Disney/ABC feels a 24-hour soap channel will give fans who have returned to work or have other demands on their time more opportunity to see their favorite shows. "I see it as an adjunct to the network," says ABC's Angela Shapiro, president, ABC Daytime Television. "Conve-

nience is very important."

Attaining carriage on analog cable channels will be a challenge for the two channels. But Sweeney is confident there is room. "There is analog space left despite what you hear. We discovered that with Toon Disney when we launched it a year ago. Toon Disney has a fair amount of analog subscribers, I don't believe we have any digital to date," says the Disney/ABC executive. (Analog channel reaches all a cable operator's subscribers; digital, only that fraction equipped with digital set-tops.)

"It will be tough" to launch two soap channels at once, admits Kaplan. But Columbia thinks the market is ripe. "The way we look at it, right now, three networks are running soap operas four hours a day against each other. They've been doing that for thirty years. Clearly there's a voracious appetite for the form. There are eyeballs out there to support a three-network profitable environment.

"We think two channels that are similar in nature but not identical can be viable," adds Kaplan. And Columbia's SoapCity will be different from Disney's entry. "We won't be as dependent

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on running all of our soaps on a day-and-date basis. We have a deeper library that we'll have access to; they [Disney] certainly have a lot of positive attributes—similar but not identical."

Columbia, which produces *Days of Our Lives* with Corday Productions, will offer the drama on a same-day basis, probably in prime time. The studio also produces *The Young and the Restless* for CBS and would like to include it in the

channel. It is in discussions with CBS about how it might be done.

SoapCity will also carry past episodes of soaps produced by Procter & Gamble Productions, which include *Another World* (which has been canceled by NBC), *As the World Turns* and *Guiding Light*.

CBS and NBC, which provide viewers with a steady diet of daytime dramas, say they'll be watching to see how

the proposed soap channels do. But right now, neither appears likely to get involved in such a project. "We have an exclusivity arrangement with our affiliates, we're honoring that now," says Lucy Johnson, senior vice president, daytime/children's programs and special projects at CBS. Nor is a soap channel on "our agenda," says Susan Lee, NBC's senior vice president, daytime programs. ■

# The Scheherazade of soaps

**C**an the once highly popular 'All My Children' rebound from its sagging ratings? ABC TV thinks so. But to make sure, it's brought back Agnes Nixon as the show's head writer; Nixon had been a consultant. Considered by many to be the first lady of serial dramas, ABC is hoping she'll help revive the show, which has been a network staple for 29 years. "We brought Agnes back to deliver the escape, the fantasy, romance and mystery," that soap opera fans want, says Angela Shapiro, president of ABC Daytime Television. "Agnes makes the characters come alive in a way that no one else can. It's remarkable what she brings; we're really lucky."

'All My Children' was a leading soap throughout the 1980s and during the earlier part of this decade. She created *All My Children* as well as ABC's 'One Life to Live' and 'Loving' (which later became 'The City') and 'Search for Tomorrow.' She was co-creator of 'As the World Turns,' which airs on CBS, was the head writer for 'Guiding Light' also on CBS, and for NBC's 'Another World.' Here, Nixon talks about soap operas, where the audience has gone, what viewers want from daytime dramas and how to fix 'All My Children.'

## What's happened to the daytime drama audience?

There has been some attrition with all the cable channels. I think that's the way of the world. But I think good stories, well told and acted by very good actors, will always be popular. I just think we have to get back to some of the basics of storytelling...the things that have always influenced and interested people.

## Why are soap operas appealing?

Basically it's because it's the form of entertainment nearest to real life. Every day is a new episode, there's that appeal, as well as the fact that it's never repeated. I think there's something about a continued story. Charles Dickens was a serial writer; people use to wait in Boston for the boat to come from England with the next installment to see what was going to happen to Little Nell. Also, you have to have believable characters. Sometimes, soaps have gotten into characters that were not believable. The characters have to be three dimensional, someone with whom the audience can identify. Stories have to be believable, suspenseful, interesting and involving.



## What do you think about proposals for 24-hour soap channels on cable?

I am very excited by it. I also think we'll get a truer measurement of viewership. The Nielsen ratings don't list VCRs and we know there's a vast audience that tapes and watches soaps later. I frankly think we don't have a true picture now of measurement of audience viewership. Plus there's something nice about the fact that what I do will be seen again. I am thinking particularly about the actors now. I think it brings us a little more satisfaction.

## Do you think daytime serials will always have a home on broadcast television?

Yes, I do, I truly do. I am not saying they all will. Again, because it is a story. A good story well presented is just as movies are, it's entertainment. It's human stories and people are interested in people.

## What do you like most about writing daytime dramas?

I am a storyteller and I like the dramatic form. To me it's just the thing I love to do.

You take something in life that generates an idea and then it grows and one embellishes it. Seeing it come to life on the air by actors is just a great thrill for me.

## What is the hardest part of writing serials?

The discipline you have to have because of the time pressure. It takes five days a week, 52 weeks a year, and that's pretty grueling. One can do a movie of the week or even a nighttime episode. A writer might stay up two nights getting it finished and then go collapse on the beach at Malibu. But a writer of daytime serials doesn't have that luxury. It's like getting in shape. You have to learn to pace yourself and to get refreshed and renewed in a much shorter time—like a weekend or a Saturday.

## Without giving away anything, what are you planning to do with All My Children?

We're going back to what used to be one of the hallmarks of *All My Children*, which was young romance. I think that young romance is particularly good because we all identify with being young. We remember it so well. Through young romance we are able to see the world with what the true meaning of naïve is, which is 'fresh wonder.' I do feel that is what's needed on the show and we're getting to it very quickly. ■

# CBS, NBC claim victory

Peacock preens over 18-49; CBS eyes total picture

By Joe Schlosser

**W**ith the television season coming to a close last week, two networks came out claiming victory in the Nielsen ratings.

NBC executives exited the May sweep last week proud of their victory in the key adults 18-to-49 demographic and their delivery in the category over the entire season. NBC widened its gap in adults 18-to-49 as the season went on and the network grabbed its 17th win in the past 18 sweeps in the demo.

Over at CBS, network executives were toasting their win in total households and viewers during the 1998-1999 season. For CBS, it was the first time the network has topped the household and total viewers charts since the 1993-1994 season and the first time under CBS President Leslie Moonves.

So who exactly is the winner? Do both networks have legitimate claims to the crown? And more important: Who will get the bigger piece of the projected \$6.5 billion network upfront market?

To no one's surprise, it depended on whom you asked.

"It is an achievement to win households. There is no question about that. We are all competitive people and we all would like to win in every possible category," said NBC's West Coast president Scott Sassa on a conference call

with reporters last week. "But we do this for business purposes. Our [30-second ad] spots sell in the range of \$160,000 per spot and the network [CBS] that is number one in households, their spots sell at \$80,000."

Moonves disputed Sassa's assertion last week.

"I'd like to congratulate NBC for doing so well in the 18-to-49 demographic. I'd just like to question one number that Mr. Sassa threw at all of you: That they [NBC] average \$160,000 per spot versus \$80,000 for us," Moonves told reporters. "Number one, our \$80,000 is much higher, and if, in fact, they were selling at \$160,000 per spot, their upfront total would be well over \$3 billion and we know that is not the case."

Moonves would not say how much CBS is receiving per spot, but he says the CBS sales staff is making "big" strides in getting advertisers to change their ways. It will need to. CBS finished fourth in 18-49, the first time a season winner has ranked so low with the demo. Moonves says the network's top sitcom, *Everybody Loves Raymond*, had many 30-second ads selling at over \$200,000 and a CBS spokesman says the network's average ad price is close to \$100,000.

CBS is the only major broadcast network that doesn't program to the younger demographic and Moonves says his network's strategy is going to start paying off with all the competition coming from cable and outside forces.

"Our goal has obviously been to program to the widest possible audience as we look to the future, and it appears everyone [else] is going so very young with their new shows," Moonves says. "We think we are the most distinctive because we are going a different way and we think we can become more and more profitable as more and more fragmentation occurs. The fact that we have more eyeballs at



NBC's 'ER' draws top ratings, as well as the coveted 18-34 demographic.

CBS only bodes well for the future versus those other guys who seem to be going for the same audience."

At ABC, where the Disney-owned network was the only major broadcaster to improve in adults 18-to-49 in the May sweeps, network executives don't believe CBS's strategy is going to pay off anytime soon.

"We are still competing for that same audience. The advertisers have not changed their way of doing business," says Jamie Tarses, ABC's Entertainment president. "From what I understand, we are still selling advertising the same way we have been and if [CBS] is making headway, its because they have higher household ratings and that may be bringing up the number in certain places, but I don't think they'll be able to convince Madison Avenue that you want to target that older market."

Steve Sternberg, senior vice president and director of broadcast research at ad agency TN Media, says 18-to-49 is still king when it comes to the advertising community.

"NBC is making the most money in terms of ad dollars, bottom line," Sternberg says. "I think CBS is getting more than \$80,000 per spot, but they are certainly not getting as much as NBC. I don't know exactly what the figures are. It's not [only] half as much as NBC, but it's certainly nowhere near what NBC is getting."

Sternberg says there are a number of new drug companies buying advertis-

CBS's 'Everybody Loves Raymond' is the net's most popular sitcom.



ing aimed at older-skewing viewers and that they are placing many ads on CBS, but he doesn't predict a trend away from the key adults 18-to-49 demographic anytime soon.

NBC executives came out of the final sweep period of the year on a roll in the demo.

"The real story for us in the May sweep is momentum," NBC's Sassa says. "The momentum we built across the season."

NBC declared it will win the May sweep with an advantage of 1.3 rating points over its closest competitor in the 18-to-49 race, up from its margins of

victory in November (two tenths of a rating point) and February (nine tenths of a point). For NBC, the victory in adults 18-to-49 was the network's fifth consecutive May sweep win. NBC also had the top-rated drama (*ER*), comedy (*Friends*) and news magazine (*Dateline Tuesday*) during the May book.

At CBS, it was the culmination of a four-year rise under Moonves to claim the top spot in households and total viewers for the season. In 1995-96, CBS trailed NBC by 3.32 million viewers. By the 1996-97 season, CBS had cut that lead to 1.43 million view-

ers and last season the network ended the season trailing NBC by only 800,000 total viewers. CBS' staff says the network will average 13.03 million, ahead of NBC's 12.67 million average and ABC's 11.76 million. In households, CBS is expected to finish the season with a 9.0 rating/15, outpacing NBC's 8.9/15.

"It has been a long, uphill battle," Moonves says. "It has been a struggle all the way, we have had to withstand a lot of adversity. It is very gratifying to be able to say that more people watch CBS than any other network." ■

## USA vows toned-down Springer

*Second attempt to cut fighting comes amid growing anti-media-violence climate*

By Joe Schlosser

**T**he fighting is over on *The Jerry Springer Show*, for real this time. That's what Studios USA executives were saying last week.

Studios USA, the distributor of Springer's popular syndicated talk/fight show, said they will no longer send local stations episodes of the show that contain violence or profanity. The move comes nearly a year after Studios USA executives said they would "tone" down the violence on Springer's long-running talker. But the constant fighting and bleeped-out profanity continued through this season and even into last month's May sweeps.

"I think this time it appears to actually be happening, I think they are serious," says Pety Television Vice President and Director of Programming Dick Kurlander of Studios USA's attempt to curb the show's constant fighting. "It's serious because the last time they said the physical violence would stop was pretty much lip-service. This time I don't think that's the case."

Sources say the decision came from Studios USA chief Barry Diller and that the policy first took hold over a week ago at the show's Chicago studio.

"We will produce and distribute a program that we feel is responsible—no violence, physical confrontation or profanity," a statement from Studios USA says. "That program will either be an original or a qualifying re-edited repeat. We will inform stations that we are not providing any Jerry Springer program if

these standards cannot be met."

The decision to cut the violence may come with a price to USA's pocketbook.

*The Jerry Springer Show* recaptured the top spot in the national ratings last week, overtaking *The Oprah Winfrey Show* for the third week of the May sweeps. Springer, who had fallen behind Winfrey for the first time in three months during the second week of May, climbed 3% to a 6.6 national rating for the week ending May 16, according to Nielsen Media Research. But Springer's ratings have slipped

more than one full rating point from a year ago, and some believe the lack of violence will bring down the ratings even further. *The Springer Show* averaged 7.9 national household rating during the third week of May last year and the show is off 22% among viewers 18-34 from a year ago.

"By eliminating the confrontational nature, there is every reason to believe that the audience will be less attracted to the show," says Bill Carroll, vice president and director of programming at Katz Television. ■

## So long ride-alongs

*Court holds that accompanying police violates privacy*

By Dan Trigoboff

**W**hen police read suspects their rights, they may have to add the right *not* to appear on the news or in syndication.

The Supreme Court last week dealt a blow to reporters' ride-alongs with police—a tradition in journalism, and more recently a staple of "reality" programming—holding that police can be sued for bringing reporters along when executing search or arrest warrants. The cases had been closely watched by media companies, many of which had filed friend of the court briefs favoring the ride-along practice.

The unanimous decision in two companion cases found that ride-alongs

violate suspects' Fourth Amendment privacy protections. Fourth Amendment protection against searches and seizures, Chief Justice William Rehnquist wrote, "embodies centuries-old principles of respect for the privacy of the home....It does not necessarily follow from the fact that the officers were entitled to enter [a suspect's] home that they [are] entitled to bring a reporter and a photographer with them."

"The reasons advanced by respondents to support the reporters' presence—publicizing the government's efforts to combat crime, facilitating accurate reporting on law enforcement activities, minimizing police abuses and protecting suspects and the officers," Rehnquist wrote, "fall short of

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justifying media ride-alongs.”

The cases involve the execution of search and arrest warrants, with media—CNN, in the case of a warrant served at a Montana ranch—invited along by police. The practice is used by police to gain publicity, and by media to provide a better view of events.

Complaints have been raised before over media use of photos and footage from police raids, arguing that the coverage often subjects suspects to unwarranted embarrassment. The justices have not decided whether to take a related case against CNN, in which they could decide whether the journalistic organizations can be financially liable for ride-alongs as well. However, because the court found that the law was unclear when the raids in these cases took place, the police involved will not have to pay damages. CNN could be found free from liability as well under that principle.

Radio-Television News Directors

Association President Barbara Cochran said she was disappointed but not surprised by the outcome of the cases, because the justices had appeared extremely skeptical about the practice during oral arguments in March.

Still, Cochran noted that the court made it clear this was a case in which Fourth Amendment rights were upheld, rather than First Amendment rights struck down.

Jane Kirtley, executive director of the Reporter's Committee for Freedom of the Press, said she was particularly disturbed that the court made “no concession to the idea that there's any public interest here. What I find so difficult to understand about this is that the court finds that having the press present is a greater invasion of privacy than having law enforcement present. The reality is that the guys with the camera do not pose the same threat as the guys with the handcuffs and the guns.”

John Langley, who pioneered so-called “reality-based” television as creator and executive producer of *COPS*, said that “while we do not necessarily agree” with the Supreme Court's decision, “we are obligated to point out that, as a so-called ‘ride-along’ show, we are unaffected by the decision because we obtain releases from everyone involved in our program.”

Longtime San Francisco newsman Fred Zehnder, who retired last week as KTVU(TV) Oakland, Calif., news director, said the ride-along remains a staple of television news as well as “reality” programming. But Zehnder said he was not bothered by the Supreme Court decision because the ride-alongs were sometimes contrived, “like playing cops,” and often were, in fact, an invasion of privacy. “They make good television,” he added, “but not particularly good journalism. It just fosters covering a lot of crime news, which is generally less significant news.” ■

# PBS station going way of WB

*Tribune Co.'s \$18.5 million purchase of WMHQ(TV) utilizes affil's commercial license*

By Elizabeth A. Rathbun

**P**BS station WMHQ(TV) kissed a frog last week and will turn into a WB affiliate under new owner Tribune.

Tribune Co. is paying \$18.5 million for WMHQ Schenectady/Albany ch. 45, which is operated by PBS affiliate WMHT(TV) as a PBS station, though it has a commercial license. Tribune says it will convert WMHQ to a WB affiliate.

There is some local opposition to selling WMHQ, says Donn Rogosin, president and general manager of both stations. WMHQ has been used as an alternative, offering shows not on the main PBS feed.

It also produces a local news show.

That multicasting will again be available when WMHT goes digital, hopefully in 2002, Rogosin says. With the money from the sale of WMHQ, WMHT plans to “do it right” and build an all-new digital facility. “It gives us comfort to know we're going to be able to make the transition,” Rogosin says.

Rogosin is fortunate to have a secondary station with a commercial license, says Nancy Neubauer, spokeswoman for the Association of America's Public Television Stations. “If and when we convert to digital, we have to have the money.”

There are just two other PBS stations

in the country with commercial licenses: WNET(TV) New York and WNED-TV Buffalo, N.Y. WNED-TV's plans to swap its commercial license to sister WNEQ-TV and sell WNEQ-TV to Sinclair Broadcast Group Inc. have been stalled at the FCC. WNET, one of PBS' flagship stations and programmers, remains solidly in the noncommercial camp.

WMHQ has been searching for a buyer for some time, Rogosin says. Last June, Sinclair said it would pay \$23 million for the station. The deal fell through this past March as Sinclair started selling stations to improve its balance sheet. As for the smaller price Tribune is offering, Rogosin says, “I guess markets change.”

The station will be Tribune's smallest market. Albany is the nation's 53rd-largest market, according to Nielsen. The deal does not change Tribune's position as No. 4 on BROADCASTING & CABLE's Top 25 Television Groups (April 19).

Albany is “an excellent market,” Tribune Broadcasting President Dennis FitzSimons said in a news release last Monday. He was not available for comment. Upon FCC approval, the deal is expected to close in the third quarter. ■

## Herzog taps Nevins



Nevins

New Fox Entertainment President Doug Herzog last week named David Nevins the network's executive vice president of programming. Nevins will be in charge of all development and current programming for comedy and drama series, as well as miniseries and made-for-TV movies. Nevins had been senior vice president of prime time series at NBC since 1996. “I'm looking forward to the opportunity to do more daring programming and I like and respect Doug a lot,” Nevins says. “I'm excited about working for such an interesting company that has so many resources.”



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## STATION BREAK

By Dan Trigoboff

### Cops, news choppers duel in Milwaukee

Charges that news choppers interfered with police were raised in Washington County, Wis., over coverage of a 13-hour standoff with an armed man in a farmhouse. Sheriff Jack Theusch complained to local newspapers that local stations went live with footage of police movements—which could have been dangerous to police if the suspect were watching television—and that the noise from the choppers nearly drowned out police communication, and later with the suspect. Theusch said he might ask for legislation regarding the news choppers, although contacted later by BROADCASTING & CABLE he said he was satisfied that local news directors appreciated his concerns and understood their role.

For their part, Milwaukee-area news directors denied that they had been intrusive, and said they cooperated fully, particularly when police asked them to pull their helicopters back—a move the sheriff acknowledges.

“We would not put the lives of police officers at risk,” said WITI(TV) Vice President for News Bob Clinkingbeard. Clinkingbeard said the sheriff was mistaken about the showing of tactical movements, and that the noise levels were exaggerated. “After the sheriff called me about the noise, I went out and had my chopper pilot go about 3,000 feet up and a mile and a half away,

which is where they were during this incident. I couldn’t hear it. I had them take it up further and I could barely see it.”

Ironically, Milwaukee was one of the first communities to recognize potential problems with news choppers in crisis situations. News directors and police early last year came up with guidelines for coverage following a stakeout of a house in which suspects who had fired on police were thought to be hiding.

### The luxury of Norfolk, Va., limos

Limousines in the Norfolk, Va., area may offer drinks, munchies, TV and phones, but they won’t pay hospital bills in the event of an accident. WAVY-TV took an “on your side” consumer-report look at the limo business in the area, and found that most were operating with neither state-required proof of insurance nor the insurance itself.

With the prom and wedding season in full swing, and May sweeps still going, the story had a lot of appeal for the public and the sta-

tion. And, noted news director Dave Strickland, “It was a pretty easy story to do. We were able to eyeball a lot of the limos, and the state lists those in compliance on the Internet. Every limousine provider but one was not in compliance. Most did not talk to us. Some said they were in compliance, but were not. As soon as we confronted them, most went right down and got their licenses.”

### Freedom of movement

Freedom Broadcasting should probably cut its classified ad budget. The company made a series of personnel moves that saw four management openings all filled in-house.

Doreen Wade, vice president and general manager of WRGB(TV) becomes VP, general manager, at WPEC(TV) West Palm Beach, Fla. She replaces Bob Peterson, who left after 10 years at the station for WRAL-TV Raleigh, N.C. Wade will be replaced by Tom Long, who replaced Wade three years ago as VP, general manager, at WLNE-TV Providence, R.I. Kingsley

Kelley, who has been VP, general manager, at KTVL(TV) Medford, Ore., replaces Long. And Susan Kelley, who has been news director at WWMY(TV), replaces

Kingsley Kelley.

Freedom President Alan Bell told the company staff that although he had been contacted by TV managers about the opening in West Palm Beach, or somewhere down the line in the event that the WPEC job were filled internally, he concluded that “the great strength that led to these promotions was sitting on our own bench.”

### Bay Area news mainstay retires

The average life span of a TV news director, currently a little less than two years, is dropping significantly as the 21-year tenure of KTVU(TV) Oakland’s Fred Zehnder ends. Zehnder outlasted myriad news directors in the area and five general managers at the station, until Kevin O’Brien stabilized that job at the Cox-owned Fox affiliate during the mid-1980s.

“In the first four months after I got here, all the other stations in the Bay Area changed their news directors. So I was the ranking news director from about four months in.” Zehnder had been with the station a few years as assistant news director to Ted Kavanau and took over the reins in 1978.

Among the early stories covered on his watch was one of the city’s biggest—the shootings of Mayor George Moscone and Councilman Harvey Milk. Since that time, there’s been a steady diet of earthquakes and Super Bowls, and the station has maintained its position as news leader for most of that time.

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



WAVY-TV reporter Andy Fox warns against being taken for a ride in Norfolk, Va.

# PBS views Earth—and ether

Documentary on a mixed-race couple and a search for extraterrestrial life set for fall

By Elizabeth A. Rathbun

**P**BS' fall subjects range from the intimate to the inexplicable. Offerings include a private glimpse into the life of a mixed-race family and the exploration of the possibility of life on other planets.

The Public Broadcasting Service plans to announce its fall lineup officially June 6-9, during its annual meeting in San Francisco. Here, however, is a preview of fall on PBS.

In *An American Love Story*—scheduled to air Sept. 12-16 and encompassing 10, hour episodes (two episodes per night)—producer/director/camera-woman Jennifer Fox wants viewers to see beyond the social limits imposed on her chosen couple—the woman white and the man black—to realize the limits of television itself. Her show “is very different from what’s out there,” Fox says. TV sound bites and 20-minute magazine pieces don’t “truly reflect the struggle of our lives.”

She spent 18 months with Bill Sims and Karen Wilson and shot more than 1,000 hours of film to come up with what she says is more like “episodic TV” than a documentary. “No cable company would touch a series this big,” much less a commercial broadcaster, she says.

Best-selling author Timothy Ferris wants his viewers to think about the possibility of extraterrestrial life. His *Life Beyond Earth* is scheduled to air Nov. 10, followed directly by another running of his 1985 PBS film, *The Creation of the Universe*.

The first hour of the new two-hour special concentrates on the origin of life on Earth and where life might be found elsewhere. The odds are good given that ours is just one of 100 billion galaxies out there, he says. The second hour centers on the origin of intelligent life and efforts to communicate with other life forms.

While Ferris doesn’t expect to educate people, he does hope to stimulate them. “If [films like his] are done right, they can turn people to careers in science,” he says. It’s what our society does best.”

One thing society has not done well is recognize the importance of the early days of the women’s movement, says Paul Barnes, co-producer with Ken



Bill Sims, daughter Chaney, wife Karen Wilson and daughter Cicily at Chaney's middle school graduation.

Burns of the dual biography *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton & Susan B. Anthony*. He hopes viewers of the two-part film, airing Nov. 7 and 8, end up “as angry as I was that this story has been so buried.”

Other offerings this fall include one from Ken Burns’ brother, Ric. In a presentation of *The American Experience*, Ric Burns examines the evolution of New York City over nearly four centuries. The series is produced in association with the New-York Historical Society.

From Africa comes a high-definition view of the Sahara Desert in the two-hour film *Sahara*, as well as a glimpse of the *Wonders of the African World* with Henry Louis Gates

Jr. Gates, chairman of Harvard University’s Department of Afro-American Studies.

Preschoolers can journey to an imaginary land in the latest addition to PBS’ daylong kids’ block, *Dragon Tales*. ■

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MAY 17-23

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

The season finales of 'ER,' 'Frasier' (left) and 'Friends' finished one-two-three, but that still wasn't enough to give NBC the lead over CBS.

Week 35	abc	CBS	NBC	FOX	UPN	WB
	7.9/12	8.8/14	8.7/14	8.6/13	1.5/2	4.3/7
<b>MONDAY</b>	8:00 8:30 9:00 9:30 10:00 10:30	41. <b>Cosby</b> 7.5/13 34. <b>King of Queens</b> 8.0/13 14. <b>Ev Lvs Raymd</b> 10.3/15 20. <b>Becker</b> 9.4/14	62. <b>Suddenly Susan</b> 5.8/10 56. <b>Mad About You</b> 6.1/10	60. <b>Melrose Place</b> 5.9/10	95. <b>Dilbert</b> 2.1/4 101. <b>Home Movies</b> 1.4/2	62. <b>7th Heaven</b> 5.8/10 88. <b>Buffy the Vampire Slayer</b> 2.8/4
	21. <b>20/20</b> 9.0/14	24. <b>Chicago Hope</b> 8.8/14	15. <b>NBC Monday Night Movie—Atomic Train, Part 2</b> 10.2/16	10. <b>Ally McBeal</b> 11.3/17	102. <b>The Sentinel</b> 1.2/2	
<b>TUESDAY</b>	8:00 8:30 9:00 9:30 10:00 10:30	16. <b>JAG</b> 10.1/17	50. <b>Friends</b> 6.9/12 48. <b>Frasier</b> 7.1/11 32. <b>Just Shoot Me</b> 8.2/13 43. <b>3rd Rock fr/Sun</b> 7.4/11	73. <b>King of the Hill</b> 4.8/8 72. <b>Futurama</b> 4.9/8 70. <b>The PJs</b> 5.1/8 68. <b>The Simpsons</b> 5.2/8	93. <b>Moesha</b> 2.3/4 99. <b>Clueless</b> 1.8/3 98. <b>Malcolm &amp; Eddie</b> 1.9/3 100. <b>Thumb Wars</b> 1.6/2	82. <b>Buffy the Vampire Slayer</b> 3.6/6 83. <b>Felicity</b> 3.5/5
	12. <b>NYPD Blue</b> 10.7/17	4. <b>CBS Tuesday Movie—Joan of Arc, Part 2</b> 12.9/20	25. <b>Dateline NBC</b> 8.7/14			
<b>WEDNESDAY</b>	8:00 8:30 9:00 9:30 10:00 10:30	28. <b>Dharma &amp; Greg</b> 8.6/16 43. <b>Two Guys, A Girl</b> 7.4/13 28. <b>Drew Carey</b> 8.6/14 45. <b>The Norm Show</b> 7.3/12	60. <b>60 Minutes Classic: The Con Men</b> 5.9/11 28. <b>60 Minutes II</b> 8.6/14	51. <b>Dateline NBC</b> 6.6/12 40. <b>World's Most Amazing Videos</b> 7.6/12	52. <b>Beverly Hills, 90210</b> 6.5/12 95. <b>7 Days</b> 2.1/4 85. <b>Star Trek: Voyager</b> 3.3/5	81. <b>Dawson's Creek</b> 4.0/7 80. <b>Charmed</b> 4.1/7
	23. <b>20/20</b> 8.9/15	25. <b>Chicago Hope</b> 8.7/14	10. <b>Law &amp; Order</b> 11.3/19			
<b>THURSDAY</b>	8:00 8:30 9:00 9:30 10:00 10:30	73. <b>World Music Awards</b> 4.8/8 77. <b>Run for Cover</b> 4.5/7	49. <b>Promised Land</b> 7.0/12 25. <b>CBS Movie Special—The Unexpected Mrs. Pollifax</b> 8.7/14	3. <b>Friends</b> 17.0/29 2. <b>Frasier</b> 18.1/28 1. <b>ER</b> 22.1/35	34. <b>Robbie Knievel Grand Canyon Jump</b> 8.0/14 37. <b>Busted Everywhere</b> 7.9/12	102. <b>UPN Thursday Night Movie—Life in a Day</b> 1.2/2 97. <b>Wayans Bros</b> 2.0/4 93. <b>Jamie Foxx</b> 2.3/4 90. <b>Steve Harvey</b> 2.6/4 91. <b>For Your Love</b> 2.5/4
<b>FRIDAY</b>	8:00 8:30 9:00 9:30 10:00 10:30	68. <b>21 Hottest Stars Under 21</b> 5.2/11 55. <b>Sabrina/Witch</b> 6.2/12 56. <b>Sabrina/Witch</b> 6.1/11 38. <b>20/20</b> 7.8/14	52. <b>Kids/Darndest</b> 6.5/14 54. <b>Candid Camera</b> 6.4/13 13. <b>26th Annual Daytime Emmy Awards</b> 10.4/19	18. <b>Providence</b> 9.8/20 39. <b>Dateline NBC</b> 7.7/14 31. <b>Homicide: Life on the Street</b> 8.4/15	73. <b>When Good Pets Go Bad</b> 4.8/10 79. <b>Millennium</b> 4.3/8	104. <b>Am Greatest Pets 1.1/2</b> 106. <b>Am Greatest Pets 1.0/2</b> 104. <b>Love Boat: The Next Wave</b> 1.1/2
<b>SATURDAY</b>	8:00 8:30 9:00 9:30 10:00 10:30	77. <b>ABC Saturday Night Movie—Father of the Bride, Part II</b> 4.5/9 66. <b>More Bloopers</b> 5.4/10	34. <b>Dr Quinn, Medicine Woman: The Movie</b> 7.4/14 32. <b>Walker, Texas Ranger</b> 8.2/16	(nr) <b>NBA Playoffs</b> 8.8/19 58. <b>The Pretender</b> 6.0/12 41. <b>The Pretender</b> 7.5/14	76. <b>Cops</b> 4.6/10 65. <b>Cops</b> 5.5/11 67. <b>AMW: America Fights Back</b> 5.3/10	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
<b>SUNDAY</b>	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	70. <b>Wonderful World of Disney—Hercules</b> 5.1/9 7. <b>ABC Premiere Event—Cleopatra, Part 1</b> 11.9/19	8. <b>60 Minutes</b> 11.7/22 5. <b>Touched by an Angel</b> 12.6/21 6. <b>CBS Sunday Movie—Michael Landon, Father I Knew</b> 15.2/24	(nr) <b>NBA Playoffs</b> 7.9/15 64. <b>Dateline NBC</b> 5.6/9 58. <b>NBC Sunday Night Movie—The Jesse Ventura Story</b> 6.0/9	19. <b>Fox Movie Special—Independence Day</b> 9.5/16	87. <b>7th Heaven Beginnings</b> 2.9/5 85. <b>Sister, Sister</b> 3.3/6 83. <b>Sister, Sister</b> 3.5/6 89. <b>Unhapp Ever After</b> 2.7/4 91. <b>Unhapp Ever After</b> 2.5/4
<b>WEEK AVG</b>	7.3/12	9.6/16	9.3/16	7.0/12	1.7/3	3.4/6
<b>STD AVG</b>	8.1/13	9.0/15	8.9/15	7.0/11	2.0/3	3.2/5

# DBS-telco combine woos subs

*DirecTV and Bell Atlantic add Boston, Pittsburgh and aim for other clusters*

By Price Colman

In an effort to blunt cable's competitive juggernaut, DBS provider DirecTV and Bell Atlantic are pushing hard to gain market share.

Since forming a marketing-distribution joint venture with DirecTV a year ago, Bell Atlantic has launched DBS service in six markets. The latest, announced last week, are Boston and Pittsburgh, important clusters for MediaOne and AT&T, respectively. Bell Atlantic also is offering DirecTV in Washington-Baltimore, New Jersey, Philadelphia and northern Delaware.

And once the DBS industry obtains government approval to deliver local signals, perhaps as soon as early summer, Bell Atlantic almost certainly will target the potentially vast subscriber base of New York.

"Local into local...makes that a very attractive market for us to look at," says Bell Atlantic spokeswoman Katie Stefan.

The battle's about more than just video subscribers; increasingly, the fight encompasses new revenue streams from high-speed data and voice services coupled with video in what's called "bundling."

The consensus is the cable industry, which owns its hybrid fiber-coaxial infrastructure, may be best positioned to exploit bundling. Conversely, DirecTV has no telephony products and a weak data offering. Its Baby Bell partners—which include Southwestern Bell, GTE and Cincinnati Bell in addition to Bell Atlantic—have video products that are limited at best. But together, they're using joint ventures to play the bundling game to counter cable.

"It's in its early stages, but strategical-

ly, it's DirecTV's answer to the proposed bundled services of cable and phone companies, like AT&T-TCI," says Mickey Alpert of Alpert & Associates, a Washington research and consulting firm. "It's not clear whether consumers are attracted to one-stop shopping. I think Bell Atlantic will find out you don't have to own the video service...but you can offer digital TV, high-speed Internet, long distance, perhaps some security service."

Helen Latimer, DirecTV's vice president of special markets, won't disclose subscriber counts or projections for the telco alliances, but does say, "We're on track to hit our expectations and we've been fairly bullish."

Jimmy Schaeffler of The Carmel Group, publisher of the DBS Investor newsletter, sees numbers that are modest but meaningful: about 600,000 combined DBS-telco subscribers by the year 2000, out of a domestic DBS universe of roughly 14 million. As the DBS-telco alliances' ability to offer bundled services grows, the potential for their subscribers defecting to cable declines.

Subscriber acquisition is only part of it, says Michael Harris of the Phoenix research and consulting firm Kinetic Strategies: "Just as important is the ability to throw a wrench in the cable competitors' business plans."

To get the distribution, local presence and deep-pocket market clout of a Bell Atlantic alliance, DirecTV was willing to give up 50% of the video profits, sources say.

DBS competitor EchoStar Communications has been underwhelmed by such economics thus far, but "If the world goes bundled, I'm pretty confident that EchoStar will be owned by a telephone company," says Bear Stearns analyst Vijay Jayant. "I'm not so sure about DirecTV because of its ownership by Hughes, which is a tracking stock for GM."

Meanwhile, Bell Atlantic will bet on more than DBS as a video play, says Stefan. GTE, which Bell Atlantic is acquiring, is testing a video digital subscriber line (VDSL) in Florida and the outcome could give Bell Atlantic another chip to play.

## Swap around the clock

First, you acquire. Then you trade.

That's the evolving scenario for the consolidating cable market, witness last week's three-way swap among Adelphia Communications, Comcast Corp. and Jones Intercable.

After their recent multibillion-dollar deals to acquire smaller and larger cable systems, Adelphia, Comcast and Jones are moving to improve key clusters and shed nonstrategic operations.

For each operator, clustering has apparently become a major factor in cable consolidation. Their goal is gaining economies of scale by reducing headend numbers, and then using money saved to upgrade and introduce new products and services.

As a result of last week's swaps, some of which are contingent upon pending acquisitions, Los Angeles will become Adelphia's largest cluster with about 1.1 million subscribers. Until early this year, when it went on a buying binge that included the \$5.2 billion acquisition of Century, Adelphia had no systems west of the Mississippi River.

Now, Adelphia is poised to become the single largest operator in the Los Angeles market, one of the most fragmented in the U.S. And with AT&T, Time Warner, Cox and Charter also having substantial operations in and around Los Angeles, consolidation of that market is likely, according to analysts.

The other swaps push Comcast-Jones' East Coast "super cluster" past the 4 million-subscriber mark, making it the single largest collection of owned and managed cable systems in the United States.

Adelphia also is trading about 464,000 subscribers to Comcast and Jones for about 440,000 subscribers—including more than 335,000 in greater Los Angeles and nearly 50,000 in the Palm Beach, Fla., area. Adelphia's subscribers are in New Jersey, eastern Pennsylvania, Maryland, Delaware, Virginia, New Mexico, Michigan, Indiana, Florida's west coast and the District of Columbia.

—Price Colman

# Recovery fights road to ruin

*Despite some home remedies, network's financial hangover persists*

By John M. Higgins

After dodging a bullet that threatened to knock it off the air, fledgling self-help cable programmer Recovery Network has trimmed its third-quarter losses—but it's far from resolving its financial crisis.

The year-old network is facing familiar problems faced by many startup programmers: an inability to secure carriage on cable systems. With systems crowded by existing networks and rival start-ups offering hefty cash payments to operators just to get on, Recovery's programming—aimed at those suffering substance or emotional abuse—is limited to part-time carriage on systems serving just

5 million subscribers.

Much of that carriage is secured by unconventional deals for time on government-access channels. For example, carriage is so precious that the network recently touted a carriage deal on an in-house cable system in a Jefferson City, Mo., jail.

The company warned that it only has enough cash to keep it operating until June 30, and a new financial report contains no update on a "European institutional investor" who signed a letter of intent March 25 to inject cash into the company.

Recovery solved its most immediate problem by coming to terms with Group W Satellite, the CBS Corp. subsidiary that uplinked the network

to cable operators. Group W had threatened to cease transmitting Recovery to operators in March. The cabler settled the bill by giving Group W 500,000 shares of stock plus some cash, but it is no longer available in the daytime.

In April, Recovery's feed dropped from 24 hours of programming repeated in four-hour blocks to just nine hours daily—11 p.m. to 8 a.m.

The company is renaming itself RnetHealth.com, hoping to emphasize its companion Web site. But it still must depend on the cable network to drive traffic to the Internet site.

Company executives did not return calls seeking comment. But securities filings show that amidst efforts to cut executives and expenses, keep on the air and hunt for new cash, Recovery's growth has stalled.

For the three months ended in March, Recovery's revenues dipped 5% compared to the same period a year earlier, to \$268,000. That's also a few percentage points below revenues posted during the second quarter of fiscal 1999 that ended December 1998.

The company was also able to cut its net loss by more than half—to \$999,000 from \$2.1 million—entirely by reducing expenses.

But much of those savings came by slashing spending on programming by 61%.

"Not a good way to attract operators," said one MSO executive.

The filings show that Recovery was down to just \$90,000 in cash as of March 31.

In recent weeks, the company has been negotiating with existing shareholders for a \$500,000 immediate loan that would be followed by another \$1.5 million loan if the company can regain a listing on NASDAQ, which delisted the company's stock because of Recovery's financial problems.

Other than that, Recovery has had an investment banker trying to find new investors, declaring in March it had recruited a European institutional investor, who then sought the exit of Recovery President Gary Horowitz, an two other top executives. ■



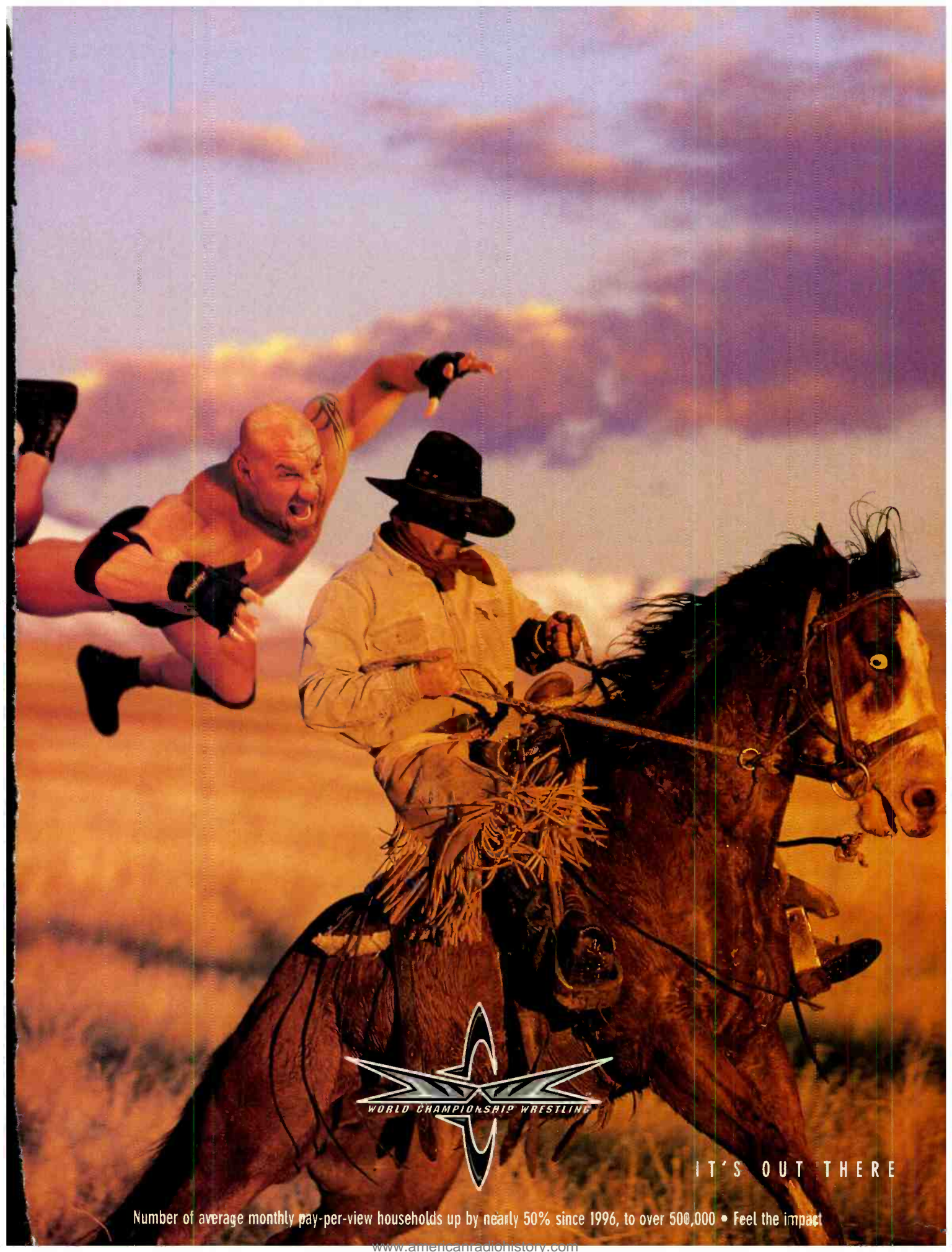
## CABLE'S TOP 25

### PEOPLE'S CHOICE

*The San Antonio Spurs and TNT both came up in the win column last week. NBA coverage earned five top 10 places, including an 8.7 share for a Lakers-Spurs match.*

Following are the top 25 basic cable programs for the week of May 17-23, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	Cable U.S.	HHs (000)	Cable Share
1	WWF Wrestling	USA	Mon	10:00P	65	7.1	5.4	5351	10.8
2	WWF Wrestling	USA	Mon	9:00P	60	5.6	4.3	4261	7.9
3	NBA/Lakers/Spurs	TNT	Wed	9:38P	160	5	3.8	3773	8.7
4	NBA/Lakers/Spurs	TBS	Mon	9:43P	155	4.7	3.6	3601	7.9
5	WWF Wrestling	USA	Sun	7:00P	60	4.4	3.3	3311	7.8
6	NBA/Jazz/Trailblazers	TNT	Sun	8:28P	174	4.3	3.3	3282	6.9
7	NBA/Trailblazers/Jazz	TNT	Tue	10:40P	156	4.1	3.1	3099	8.7
8	Rugrats	NICK	Sat	1:00P	30	4	3	2974	13
9	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.9	3	2995	6.1
9	NBA/Trailblazers/Jazz	TNT	Thu	10:38P	160	3.9	3	2977	8.3
11	Rugrats	NICK	Sat	12:30P	30	3.7	2.8	2750	12.5
12	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.5	2.7	2689	5
12	NBA/Knicks/Hawks	TNT	Tue	7:58P	162	3.5	2.7	2674	5.5
12	NBA/Knicks/Hawks	TNT	Thu	7:58P	160	3.5	2.6	2628	5.6
15	NBA/Pacers/76ers	TNT	Fri	7:58P	155	3.4	2.6	2607	6.5
15	Rugrats	NICK	Sat	1:30P	30	3.4	2.6	2557	10.8
15	Rugrats	NICK	Sat	12:00P	30	3.4	2.6	2549	12.1
18	Rugrats	NICK	Tue	7:30P	30	3.3	2.5	2453	5.8
19	NBA/76ers/Pacers	TBS	Mon	6:57P	166	3.2	2.5	2484	5.6
19	WCW Thunder	TBS	Thu	9:06P	65	3.2	2.5	2475	5
19	NBA/76ers/Pacers	TNT	Wed	6:58P	160	3.2	2.5	2465	5.9
19	Rugrats	NICK	Sat	3:00P	30	3.2	2.4	2422	9.5
19	Kenan & Kel	NICK	Sat	8:30P	30	3.2	2.4	2394	6.1
19	NASCAR/Winston	TNN	Sat	7:30P	221	3.2	2.4	2384	6.2
19	Rugrats	NICK	Sat	2:30P	30	3.2	2.4	2373	9.3



IT'S OUT THERE

Number of average monthly pay-per-view households up by nearly 50% since 1996, to over 500,000 • Feel the impact

# Struggling health nets join forces

*Fox's wallet seen resuscitating barely breathing channels*

By Deborah D. McAdams

**F**ox will send a fledgling to fight an eagle this summer when it unveils The Health Network just two weeks before the launch of Discovery Health. The program roster for The Health Network, the combined entity that was America's Health Network and Fox's Fit TV, will still be under development when the new network is launched in mid-July, according to Mark Sonnenberg, a Fox executive vice president who will oversee the new network. Discovery Health, a \$350 million leviathan with a fully formed schedule and plenty of advance public-

ity, will come on line Aug. 2.

Sonnenberg said programs on The Health Network will fall into four categories: daily news, community health concerns, alternative medicine and live events. Discovery's slate is heavy with live events. Both networks will have complementary Web sites.

Fox is sinking a "significant" amount of money into new programming, production and branding for the new channel, to take "advantage of a highly needed void in the health field," he said.

Yet if America's Health and Fit TV were any indicators, there's little evidence of such a void. Both networks reached about 9 mil-

lion homes, but their ratings were abysmal. America's Health Network averaged only 4,000 viewers during prime time hours in the first quarter of 1999, according to Brad Adgate, director of corporate research at Horizon Media, Inc. in New York. Fit TV viewership was about the same, he said.

Fox will change all that, Sonnenberg said.

"Remember, both networks were just acquired," he said. Fit TV was purchased last year and relaunched in January, while America's Health was acquired last week.

"What limited their growth up to now was questions about what's behind them. Now that Fox has come in, that has gone away."

AHN Chairman and CEO Web Golinkin will preside over the cable side of The Health Network, while Todd Featherling will oversee the Internet side. The network will be a 50-50 venture between Fox and AHN shareholders. Based on the old networks' contracts, The Health Network will reach about 12 million cable homes and 5 million satellite homes. Some, but not all MSOs pay subscription fees on the current contracts, Sonnenberg said. ■



## Worldgate wins patent approval

WorldGate Communications says the U.S. Patent and Trademark Office has approved all 62 WorldGate patent application claims. WorldGate's technology enables consumers to access the Internet via TV sets using analog and digital set-top converter boxes. The patent, to be published in the next 90 days, broadly relates to a system and method for providing interactive access to an information source, such as the Internet, through a networked distribution system similar to that used for distributing television programming. This patent also describes the fundamental

concepts behind WorldGate's method of enabling cable television viewers to interactively link from a television program or advertisement to a related fully interactive Web site with the push of a single button on their remote control or keyboard.

## EchoStar announces stock split

EchoStar Communications Corp. plans to conduct a 2-for-1 stock split on July 1. Shareholders of record as of the close of business July 1 will be entitled to one additional share of common stock for each share owned. The split will increase the number of shares of Class A common

stock outstanding from approximately 16 million shares to approximately 32 million shares and Class B common stock outstanding from approximately 29.8 million shares to approximately 59.6 million shares.

## MTV nabs Met for awards show

Sign No. 231 that the millennium is upon us: The 1999 MTV Video Music Awards will be held at the Metropolitan Opera House in New York, it was announced Wednesday. It will be the first time an awards show will be broadcast from the historic Met, according to MTV president Judy McGrath. The 16th annual awards

show, which honors the year's best music videos, will be broadcast live on Sept. 9 at 8 p.m. ET.

## Bell Atlantic hawks service

Bell Atlantic, moving to capitalize on its distribution relationship with DirecTV, is aggressively pushing the satellite service in two key markets, Boston and Pittsburgh. In a joint-marketing effort with DirecTV, Bell Atlantic is offering installation of DirecTV for \$99 and a \$5.99 per month rental option for hardware, while DirecTV is offering \$100 worth of pay-per-view programming for new customers signing up between May 27 and July 11. The aggressive promotions come as the battle between DirecTV and EchoStar's Dish Network heat up in the wake of the creation of DirecTV com.



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# MTV wants it all online

*SonicNet buy is MTV's latest move to become Web megaforce*

By Richard Tedesco

Everyone should want MTV online—at one Web site or another. That's the vision MTV is bringing to building what will ostensibly be an Internet music monolith composed of disparate sites, created or acquired, to serve every imaginable music fan's needs. Fred Seibert, president of MTV Online, isn't sure what niches the respective MTV sites will ultimately occupy. But starting with its current portfolio of SonicNet, MTV.com and the "Buggles" project still in development, MTV wants to be the juggernaut of a kaleidoscopic Net music landscape.

"The notion of how we speak to the [Web] audiences in the future, I can't tell you," says Seibert. "The thing that is absolutely certain is that we are determined to succeed in establishing the ultimate music destinations on the Internet."

MTV's sites will maintain independent identities: MTV sees SonicNet as a music news outlet, with its own MTV.com streaming music videos and presenting other content as a counterpart to its on-air networks. The Buggles—based on the acquisition of Imagine Radio—will be "personalized radio," embracing a broad range of genres when it launches in June, Seibert says. The common elements will be an e-commerce infrastructure, along with technical links and some shared content.

MTV plans to continue its quest for Web music dominance by both creating and acquiring additional online properties, according to Seibert, who says it aims to weave a web of sites that lend it disparate content that also grows audience share online. "We have survived and thrived by being destinations for people with specific interests," says Seibert, acknowledging the fragmented nature of the Web music business where "we have 80,000 competitors."

The acquisition of TCI Music, and SonicNet with it, served a larger MTV purpose in neutralizing a potential competitor formerly in the AT&T orbit, according to Bruce Leichtman, director of media entertainment and strategies for the Boston-based Yankee Group.

"The deal was largely offense by defense. A major part of it was taking out a major competitor," says Leichtman. "It gives them a much clearer field to run through."

Leichtman views The Box video service, also part of MTV's deal for TCI Music, as a throw-in "that's been struggling for a long time."

But SonicNet and affiliated sites Addicted to Noise and Streamland, devoted to Webcasting concerts and music videos, give MTV an alternative music audience to go with the more mainstream crowd on MTV.com. The combination gives MTV more than 2 million visitors to the sites monthly, which Nicholas Butterworth, SonicNet president, foresees growing quickly to 10 million visitors. "It's a very fragmented space and we've created a new category leader," says Butterworth, who expects expanded streaming, broadband links and digital distribution to bring online music to a "whole new level."

Last week, AT&T, Matsushita, Ber-



*MTV sites to have independent identities; SonicNet to be music news outlet.*

telsmann's BMG Entertainment and Seagram's Universal Music Group became the latest allies to strike a deal aimed at delivering digital music. And that's an arena where MTV also has aspirations, according to Seibert, who says talks with the major record labels are under way.

"As the rights are protected, I'm sure we'll be involved in that business," he says, referring to the current initiatives to ensure secure downloading music honoring copyrights.

When MTV gets into that game online, it could really be all things to all Web music aficionados. ■

## WebTV exec exits

Steve Perlman, WebTV president and co-founder, is leaving the Silicon Valley start-up this week to pursue other possibilities.

Perlman departs four years after establishing WebTV Networks with Phil Goldman and Bruce Leak, who succeeds him as president. Two years ago, they sold the company to Microsoft Corp. for \$425 million. WebTV currently claims 800,000 subscribers.

Perlman, 35, is calling a time-out while he considers other entrepreneurial prospects. "I've got to move on. I'm just very tired," he says, citing what he calls a "grueling" pace over the past four years.

So after taking an extended summer-long vacation, Perlman plans to contemplate his next move while noodling in what he describes as a "state-of-the-art laboratory and studio" he has set up in San Francisco. "I've got a real bug inside of me that wants to create things," he says.

Prior to playing a pivotal role in launching WebTV, Perlman put in stints at Catapult and General Magic, two other Silicon Valley start-ups. Before that, he spent several years at Apple Computer.

He discounts the transition to Microsoft ownership of WebTV as a factor in his departure, saying he would have left sooner if that were an issue. But he notes, "There certainly have been bumps in the road."

Perlman isn't completely severing ties with WebTV: He'll retain an advisory role with the company, and intends to contribute ideas to future development of the Internet-over-TV technology.

WebTV is currently launching with EchoStar, and will be included in Windows CE software Microsoft will provide for set-top cable boxes to be deployed by AT&T and Tele-Communications Inc. —Richard Tedesco

# Five Years Old and Flying High A Salute to DIRECTV



A collage of television network logos surrounding a central satellite dish. The logos include:

- Top Row:** MUG MUSIC, STARZ!, ROMANCE CLASSICS, THE WEATHER CHANNEL, SHOWTIME UNLIMITED, CARTOON NETWORK, DISCOVERY CHANNEL, Music First 1.
- Second Row:** TCM, NEWSWORLD INTERNATIONAL, QVC, TBS SUPERSTATION, ZDTV, ESPN, espn2, Disney.
- Third Row:** AMC (American Movie Classics), PRIME TIME 24, DIRECT TICKET, A&E (Escape the ordinary), BET, USA NETWORK, ESPN CLASSIC.
- Fourth Row:** NHL, MS NBC, Lifetime (Television for Women), Brawo (The Film and TV Network), ENTERTAINING AMERICA (Another Satellite Service of ViVa), THE GOLF CHANNEL.
- Fifth Row:** CNN Headline NEWS (24 HOUR NON-STOP HEADLINES), The Home Shopping NETWORK, SPICE, COMEDY CENTRAL, ESPNEWS.
- Sixth Row:** FOX NEWS channel, HGTV (HOME & GARDEN TELEVISION), PLAYBOY TV, E! (ENTERTAINMENT TELEVISION), Bloomberg TELEVISION, TNN.
- Seventh Row:** LEAGUE SPASS, dp (Discovery people), THE HISTORY CHANNEL (WHERE THE PAST COMES ALIVE), GAME SHOW NETWORK, CNN, COURTTV.
- Eighth Row:** SHOOTOUT, G-SPAN, OLN (Outdoor Life Network), CNfn, FOX SPORTS NET, TRUE STORIES.
- Ninth Row:** ACTION, MLB EXTRA INNINGS, ESPN GAMEPLAN, SPEEDVISION, FOX FAMILY CHANNEL.
- Tenth Row:** TBN, TOON, SCI-FI CHANNEL, NICKELODEON, TLC (The Learning Channel), Independent Film Channel.
- Eleventh Row:** 2, TRIO, LOVE STORIES, MYSTERY, WEST, encore.
- Bottom Row:** GENUINE CMT, EAST, MUSIC CHOICE, LOVE STORIES, MYSTERY, WAM!, M TV (MUSIC TELEVISION).



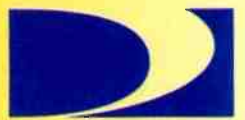
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## DirecTV's Programming Lineup

(All programming  
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#### BLACK ENTERTAINMENT TELEVISION (BET)

Keeps viewers entertained, educated and excited with hard-hitting news, electrifying music videos, family entertainment and more.

# Sitting on Top of the World



**F**rom a fledgling direct broadcast satellite service in 1994 to the nation's leading direct-to-home satellite television provider in 1999, DirecTV is blazing a trail into next-generation service using high-definition digital technology. And with new key acquisitions and partnerships in place, burgeoning subscriber numbers and record-setting revenue in the first quarter of 1999, it would seem DirecTV's course is on an upward climb.

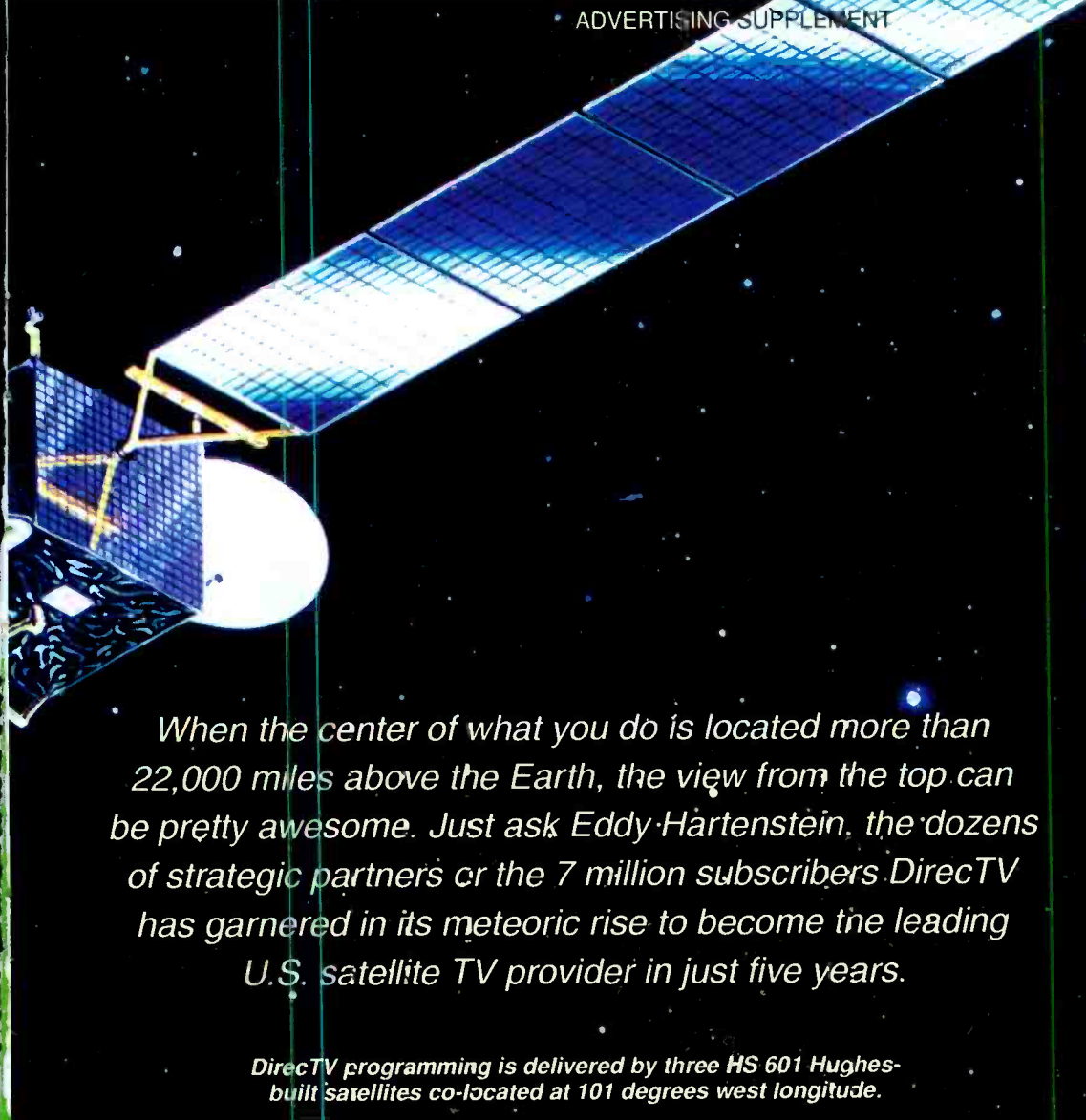
Since its launch a mere five years ago, DirecTV—a unit of Hughes Electronics Corp.—has evolved into a pervasive digital TV entertainment service comprising more than 200 channels of television shows, premium movies, sports and pay-per-view events, plus audio channels. DirecTV President Eddy W. Hartenstein attributes the company's rapid growth to strong consumer demand for superior television entertainment.

"DirecTV subscribers were provided with entertainment choices they couldn't get any-

where else," he says. "It's clear that consumers are selecting DirecTV for our exclusive and differentiated programming, for the quality of our picture and sound and our first-class customer service. We're providing 200 channels today and it's not a huge stretch of the imagination that in the next few years we can double that number."

#### Exclusive and Differentiated Program Choices

Hands down, DirecTV's strong suit is in its abundance of programming partners and the variety of program choices they provide. From exclusive sports programming such as the NFL Sunday Ticket™ package featuring virtually every National Football League game; to thematic multiplex channels such as Encore; to à la carte and niche services and specialty channels on topics such as family, education and religion, DirecTV delivers on its goal of being the premier entertainment and information distribution



*When the center of what you do is located more than 22,000 miles above the Earth, the view from the top can be pretty awesome. Just ask Eddy Hartenstein, the dozens of strategic partners or the 7 million subscribers DirecTV has garnered in its meteoric rise to become the leading U.S. satellite TV provider in just five years.*

*DirecTV programming is delivered by three HS 601 Hughes-built satellites co-located at 101 degrees west longitude.*

platform for consumers across America. And sticking to its formula for success, DirecTV succeeds in attracting and retaining premium programming partners such as Encore Media Group.

On May 19, Encore signed a long-term extension of its affiliation agreement with DirecTV for the carriage of 12 channels and its revamped 24-hour premium movie channel. The deal cements a long-standing partnership between the two digital pioneers. DirecTV will continue carriage of five STARZ networks, two Encore and six thematic multiplex channels such as Westerns, Love Stories, Mystery and WAM!

"It's been a great relationship," says Encore Chairman and CEO John Sie. "We grew up together on the digital platform. We were pioneers of multiplex, mood-on-demand channels. They took thematic multichannels when they launched. With the consolidation of PrimeStar and USSB, we are very well positioned on DirecTV's platform to help improve its premium

TV business. We have created a virtual video store at home to actually save the customer money. Together, we will continue to make video history." Encore recently spent \$2.3 billion in pay television rights for 800 films from Disney, Warner Bros. and 20th Century Fox, and launched a \$20 million promotional campaign that pitches "A Great Movie Every Night—Guaranteed."

Development and production of original television series and movies also are a priority of DirecTV owing to its recent agreement with Action Adventure Network (ANN). Sweeps week 1999 saw the premier of "The Lost World," an updated version of Sir Arthur Conan



**BRAVO** Known as "The Film and Arts Network," Bravo features critically acclaimed American independent and foreign films, Broadway theater, dance, jazz and classical music, documentaries and acclaimed series like "Inside The Actors Studio."



**COMEDY CENTRAL** The only 24-hour, all-comedy network. Spotlights popular animated series for adults like "South Park" and Emmy Award-winner "Dr. Katz: Professional Therapist," plus sitcoms, sketches, stand-up, talk shows and movies.



**E! ENTERTAINMENT TELEVISION** The only network devoted exclusively to the world of entertainment. E! features celebrity interviews, previews of the latest movie releases and original programs such as "Talk Soup."



**FOOD NETWORK** Helps viewers master new recipes and cooking techniques, jazz up family meals, learn the latest in healthier cuisine and explore fine restaurants nationwide. hosts include world-class chefs like the popular Emeril Lagasse, plus restaurateurs, working mothers and celebrities.



**PRIMETIME 24** Provides network television service to eligible customers in areas of the continental United States who are not served by local broadcast network affiliates or cable. Its eight channels are WKRN (ABC, Nashville), KOMO (ABC, Seattle), WSEE (CBS, Erie, Pa.), KPIX (CBS, San Francisco), WNBC (NBC, New York), KNBC (NBC, Los Angeles), FOXNET and PBSNET.



**QVC** At-home shoppers will enjoy big savings on big names in fashion, fitness, electronics, home furnishings, jewelry, gifts, tools and more. Airls 24 hours a day, seven days a week.



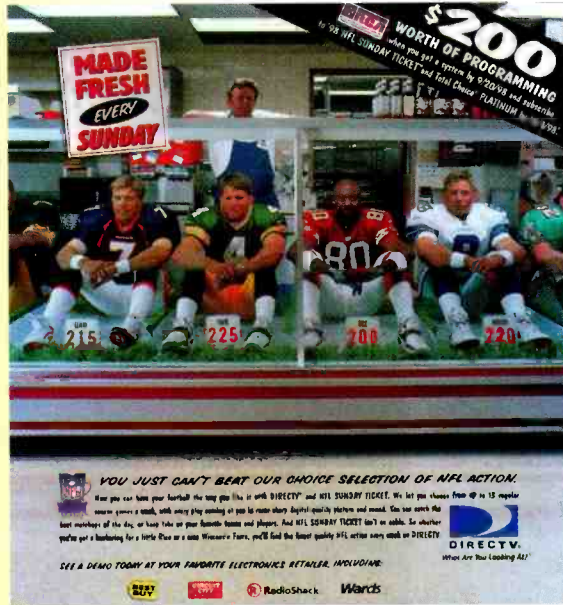
**TBS SUPERSTATION** Features an outstanding array of family-oriented programming. See exclusive specials, compelling documentaries and movies, plus pro sports.



**TNT** It's big-time entertainment, featuring the greatest movies Hollywood ever made, star-studded original productions, classic kids' shows and action-packed sports.



**USA NETWORK** One of the most popular TV networks in prime time, USA features syndicated dramas like "MaeGyver," "Knight Rider" and "Murder, She Wrote" in addition to comedy programs, variety specials and exclusive sports coverage.



**DirecTV is the exclusive carrier of the NFL Sunday Ticket package that offers up to 13 football games each Sunday.**

nel video distributor, putting us on par with the nation's largest cable operators."

"The closing of the Primestar acquisition gives us more than 7 million subscribers," Hartenstein says, "and significantly extends our industry leadership position. As DirecTV service becomes more readily accessible to cable subscribers everywhere, we expect even more of them to switch to our service."

DirecTV also reached a separate agreement with Tele-Communications Inc. (TCI) to acquire a customer call center in Boise, Idaho, which provided customer care to Primestar subscribers. Also conveying with the deal is the acquisition of Tempo I and II high-power satellites.

On yet another front, DirecTV in April 1998 signed up GTE as its newest ally in the marketing-distribution area, adding to its deals already in place with SBC Communications and Bell Atlantic. DirecTV looks to capture further market share and expand its growing network of local service providers. Telco alliances offer DirecTV the opportunity to be part of a telecommunications package of bundled services, which include local and long-distance telephone service and Internet access, plus an experienced customer support mechanism. In return, DirecTV shares a percentage of revenue from each subscriber with the telco with built-in percentage increases and other incentives for the telco to achieve certain subscriber levels. Telcos offer links to millions of potential sub-

scribers in 30 states.

Says DirecTV spokesman Bob Marsocci: "It has evolved into a dynamic where [retail] is and always will be our core distribution, but our ability to cut deals with phone companies will give us strong incremental subscribers."

**Local Channel Access**

One of the last hurdles of consumer resistance to DBS service may be overcome in the very near future. Existing legislation precludes DBS providers from carrying local channels except in the case of those households that are at too great a distance to pick up regular local broadcasts. DirecTV customers can either connect an off-air antenna to their receiver or request a basic "lifeline" package from their local cable company if offered.

But with expected passage of H.R. 1554, the Satellite Copyright, Competition, and Consumer Protection Act of 1999, satellite carriers will be allowed to offer local signals with getting copyright clearance from local stations. The House of Representatives approved similar legislation by a vote of 422-1 in April, and the Senate last week unanimously approved legislation that would allow satellite TV companies to offer local broadcast signals, which should allow them to compete more effectively with cable. The bill requires satellite companies to carry all the local signals in the markets they serve by Jan. 1, 2002. Observers expect a bill to be signed into law following a conference meeting of the House and Senate, likely after Congress' Memorial Day recess.

"Our commitment to delivering local channels via satellite, complemented by our nationwide roll-out of advanced digital off-air solutions, will provide consumers with new local channel solutions that will maximize their choices," said Hartenstein in a DirecTV announcement in early May. "We will continue to work with members of Congress to revise certain provisions in the bills to ensure that the legislation establishes a workable framework for the delivery of local-into-local service."

Once the logistics have been ironed out — FCC approval of orbital licenses and







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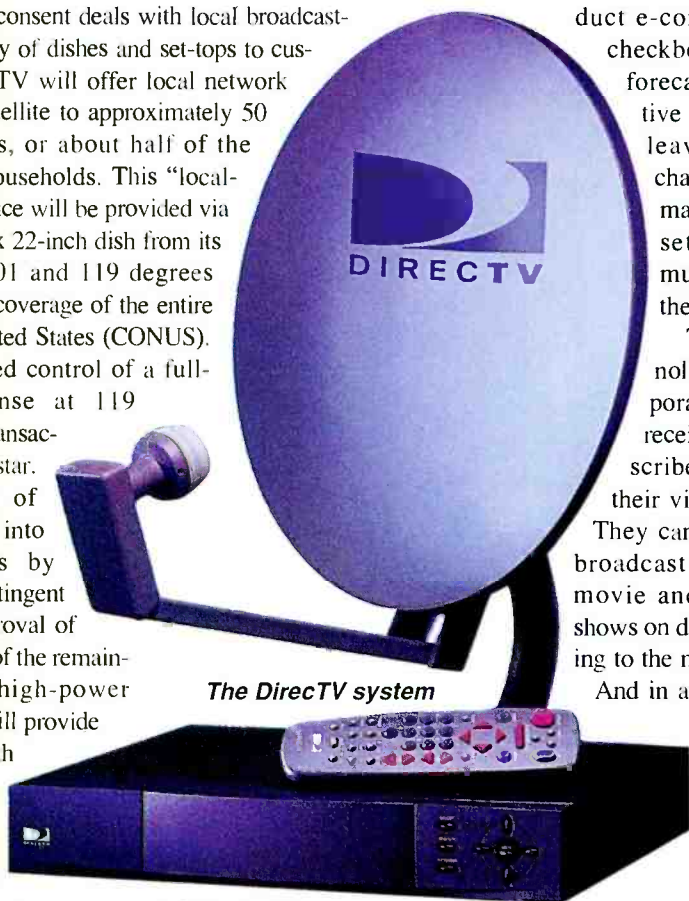
retransmission consent deals with local broadcasters, and delivery of dishes and set-tops to customers—DirecTV will offer local network affiliates by satellite to approximately 50 million homes, or about half of the nation's TV households. This "local-into-local" service will be provided via a dual-feed 18 x 22-inch dish from its satellites at 101 and 119 degrees which provide coverage of the entire continental United States (CONUS). DirecTV gained control of a full-CONUS license at 119 degrees in its transaction with Primestar. The delivery of local channels into local markets by DirecTV is contingent upon FCC approval of the acquisition of the remaining Tempo high-power assets, which will provide the DirecTV with full-CONUS capacity.

Where once rabbit-ear antennas or coat-hangers and tinfoil ruled the day, new generation TV antennas will seamlessly deliver high-quality signals from local TV stations directly to DirecTV systems with just a push of a remote. These new antennas include:

- Onmi/semidirectional UHF/VHF—Compact enough to fit behind the DirecTV satellite dish and able to pick up signals from different directions, this type is ideal for consumers living between two stations' transmitters.
- Omnidirectional UHF/VHF—A saucer-shaped antenna that mounts on the roof and picks up most television signals in a 360-degree radius.
- Imbedded off-air antenna—Developed and manufactured by RCA, this off-air antenna is imbedded directly into the 18-inch satellite dish.
- Directional UHF/VHF antenna—This traditional rooftop antenna works well at much greater distances from the television station, but it is larger than most of its new-generation cousins.

**Interactivity: The World at Our Fingertips**

Not since Alice popped down the rabbit hole has a single portal opened such a world of exciting choices and possibilities as interactive TV. Viewers will be able to browse the Internet, con-



duct e-commerce, balance checkbooks, get weather forecasts, play interactive games all without leaving their easy chairs. The goal is to make each television set an "interactive multimedia portal in the home."

Time-shifting technology will be incorporated into DirecTV receivers to allow subscribers to personalize their viewing experience. They can pause a live TV broadcast or pay-per-view movie and watch favorite shows on demand, not according to the network's schedule.

And in a classic role reversal, viewers can even "teach" the TV to mimic their own viewing habits to create personalized programming lineups.

DirecTV came a step closer to making all this a reality with its May 11 partnership agreement with America Online, the Dulles, Va.-based world leader in branded interactive services. In a four-part pact with DirecTV, Hughes Network Systems, Philips Electronics and Network Computer Inc., AOL will take its hallmark ease-of-use and convenience and bring it to television. AOL TV will give subscribers the ability to connect to a new AOL interactive service designed to enhance the television viewing experience.

"Our partnership with AOL will take television entertainment to the next level," says Larry Chapman, DirecTV executive vice president. "By aligning ourselves with the world's leading online service we are able to offer customers all the benefits of connected interactivity that will create an even richer experience — truly giving DirecTV subscribers the world at their fingertips."

HNS Senior Vice



Warmest congratulations to  
Eddy Hartenstein and the staff of DIRECTV  
on five incredibly successful years!  
And to our friends at USSB and Primestar,  
we applaud your many years of  
dedication and achievement.

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**INTERNATIONAL** The best in business and international news on one 24-hour CNN network. CNNfn delivers 12 hours of comprehensive business and stock market news from 7 a.m. to 7 p.m. ET daily. CNNi features live breaking worldwide news coverage in multilingual formats and global weather and sports updates from 7 p.m. to 7 a.m. ET daily.



**COURT TV** The only 24-hour network dedicated to live and taped coverage of courtroom trials. Coverage is supplemented by programs that focus on courts and legal issues from around the world.



**C-SPAN AND C-SPAN2**

Unique news and information programming, including 24-hour coverage of important political events from around the nation. C-SPAN offers debate from the floor of the U.S. House of Representatives while C-SPAN2 covers the U.S. Senate.



**DISCOVERY PEOPLE** This 24-hour network offers a fresh, engaging mix of real stories about real people, including celebrities, newsmakers and ordinary, everyday people who have touched our lives. Programming ranges from live daily shows to classic CBS news features.



**FOX NEWS CHANNEL (FNC)**

A 24-hour news-breaking network offering 16 hours of live programming, with

President Paul Gaske adds: "At Hughes Network Systems, we've always prided ourselves on our industry-leading expertise in the area of convergence technology, and we're glad to be applying that knowledge towards the design of this exciting new AOL TV/DirecTV product. Hughes Network Systems' over-arching goal is to maintain its lead in the satellite convergence race through key strategic partnerships and compelling multimedia product design."

Set-top boxes will be connected to AOL through built-in 56K modems over standard phone lines, enabling digital subscriber line (DSL) connectivity as well. This is part of AOL's "AOL Anywhere" strategy to make AOL available through multiple connections and multiple devices.

Other innovative technologies on the digital drawing board include improvements in advanced digital platforms. The infrastructure is already in place to support local and national broadcasters in providing enhanced television capabilities to their customers. Low-cost integrated set-top receivers add an interactive overlay to a broadcaster's digital programming services, be it high-definition, standard-definition or multiplexed programming.

Enhancements will be added to new digital TV sets and receivers giving customers the interactive ability to make instant purchases of products advertised on TV, request additional information about products and send other messages directly to the broadcasters.

**Emerging International Markets**

DirecTV expanded its global reach with year-end achievements in 1998 that included net subscribers of nearly half a million in Latin America and more than 230,000 in Japan.

It also expanded service in Latin America and the Caribbean to 20 countries, including Argentina, El Salvador and Honduras, reaching 96 percent of the region's target market of over 100 million TV households. DirecTV service is provided by Galaxy Latin America (GLA), a partnership that is now 70 percent owned by Hughes along with major communications and media firms in Venezuela and Brazil. Broadcasting in both Portuguese and Spanish, GLA delivers 197 channels and 35 audio channels, with subscribers spending an average of \$42 per month.

In 1998 some 184,000 new subscribers were added, bringing GLA's total to more than 484,000. GLA's transition to the new Galaxy

*John Sie (r), Chairman and CEO of Encore Media Group.*



*Encore's \$20 million promotional campaign comes with a money-back guarantee.*



VIII-i satellite gave the DirecTV service higher power, 34 new channels and a larger

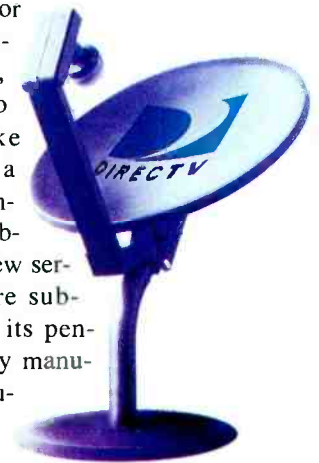
footprint throughout the region.

During 1999 and 2000, DirecTV expects to launch in Puerto Rico, Peru, Paraguay, Uruguay and the remaining countries in the region. Also, it will add another 50 video and audio channels, including new data and interactive service.

Last year DirecTV completed its first year of service in Japan and initiated Asia's first interactive satellite television service. The DirecTV/Japan partnership includes Hughes and nine Asian firms delivering a service that offers up to 153 TV channels and 35 audio channels. Many programs have been created specifically for the Japanese market, and year-end 1998 found Japanese subscribers spending an average of \$40 per month. In its first full year, DirecTV attracted 231,000 subscribers in Japan, including a record-setting 25,000 in December alone. A new service, InteracTV, offers viewers interactive service such as weather reports, wagering and sports scores via computer.

**Stay Tuned...**

What's on the horizon? Hartenstein says DirecTV's priorities for this year are "to complete the USSB, Primestar and Tempo transactions; make interactive services a core offering; and continue to improve distribution, capacity and new services to attract more subscribers." And with its penchant for striking key manufacturing and distribu-



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*for 5 monumental years  
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continuous news updates from 6 a.m. to 5 p.m. ET, Monday through Friday. Also features hour-long original programming hosted by veteran newscasters Neil Gavuto, Bill O'Reilly, Mike Schneider and Catherine Crier.



**HEADLINE NEWS** Every 30 minutes, Turner Broadcasting's 24-hour news service delivers an updated, concise report on the day's top stories in business, sports and entertainment news for the on-the-go viewer.



**MSNBC** A revolutionary 24-hour news, talk and information network from NBC and Microsoft.

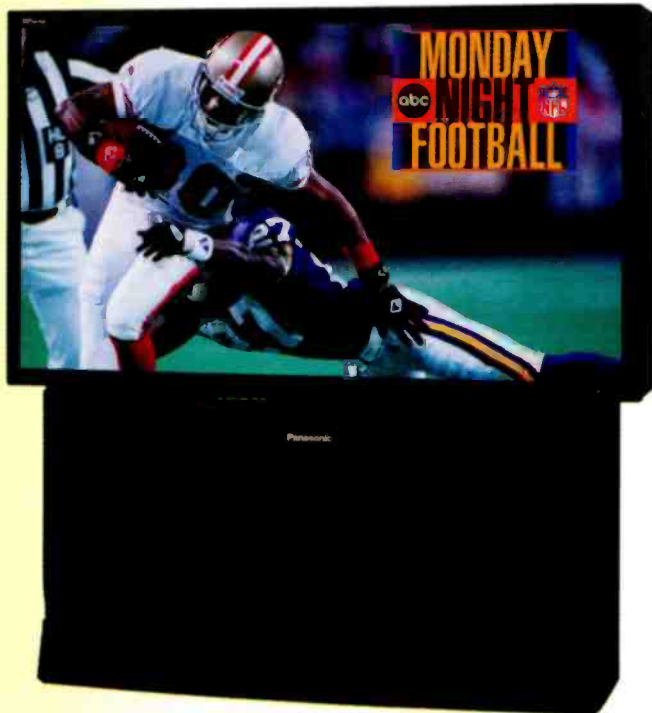
Delivers extensive global and local news coverage, plus 14 hours of original programming daily from such respected anchors as Tom Brokaw, Katie Couric and Jane Pauley.



**NEWSWORLD INTERNATIONAL** The alternative perspective in world television news 24 hours a day. Features reports from the Canadian Broadcasting Corp.'s award-winning correspondents, plus feeds from major news services and unedited international newscasts.



**THE WEATHER CHANNEL** Provides 24-hour reports on regional and national weather conditions, special weather-related features and reports on unusual weather phenomena.



*DirecTV will expand its HDTV programming as consumers take delivery of high-definition television sets later this year.*

tion agreements, DirecTV will be rolling out a variety of enhanced viewer services and products this year and the years ahead. Things to look forward to include:

- DirecTV, in partnership with Wink Communications, is pursuing a two-tiered interactive strategy to deliver virtual channels offering advanced electronic program guides, VCR-like time-shifting, Web-like content, full-screen graphics and text and other channel enhancements to digitally literate consumers. Local weather information from The Weather Channel and a bonus channel of news from CNN Interactive also will be part of the Wink interactive service.

- DirecTV is moving forward with high-definition television with high-definition television (HDTV) service. The infrastructure already is in place to offer consumers HDTV programming, and Thomson Multimedia will build a DirecTV system into every RCA and ProScan HDTV set. Consumers will need to purchase an HDTV set enabled with the DirecTV satellite receiver or an HDTV-enabled DirecTV receiver that connects to their analog TV to take advantage of enhanced HDTV viewing.

- A partnership with TiVo and Philips, announced in April, will launch Philip's Personal TV service offering features such as

time-shifting, e-commerce and data. Both new services, slated to launch this year, will require new set-tops with the TiVo/Philips box likely to be a high-end unit offering multiple hours of disk storage. Advanced set-top boxes will enable subscribers to receive special services such as full-screen graphics and text to provide information, entertainment and electronic commerce along with HDTV and Internet browsing.

- A compact, elliptical dish will snatch DirecTV programming from orbital locations at 101 and 95 degrees west longitude, while an off-air antenna will receive local analog and digital broadcast signals. This precludes DirecTV's need to divert transponder capacity from DirecTV's current standard-definition programming and allows

for future expansion.

- DirecTV will expand HDTV programming as consumers are able to take delivery of HDTV sets later this year.

- A second broadcast center is scheduled to be fully operational by the end of the year. The DirecTV Los Angeles Broadcast Center (LABC) is being built in suburban Marina del Rey and will be capable of transmitting more than 200 channels. The 200,000 square-foot facility sits on 11 acres of land and will be equipped with an emergency power system including a 3 million watt battery power system and three 1.2 million watt generators. The LABC will share program origination responsibilities with the existing Castle Rock Broadcast Center in Colorado.

"We're at the brink of a very exciting time evolutionally in the broadcast paradigm," Hartenstein says. "There are a whole host of things that I think can be brought to people to enhance not just the visual sense of broadcasting, but to enhance the richness of the information content as well." ●







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**ZDTV** This diverse 24-hour network is dedicated to entertainment, education and information about computing, technology and the Internet.

**SPORTS NETWORKS**



**ESPN** America's number-one sports network delivers all sports, all the time, plus diverse sports-related news and information. Features "Sunday Night NFL," Major League Baseball and NCAA basketball.



**ESPN2** An exciting, fast-paced mix of sports events, news, information and entertainment, plus pro hockey.



**ESPN CLASSIC SPORTS**  
The first 24-hour, all-sports television hall of fame, featuring the world's largest library of rare and exclusive programming from the NFL, NBA, NHL, Major League Baseball, classic boxing, Olympic Games, golf, tennis, figure skating and college football and basketball.



**ESPN NEWS** This 24-hour network provides up-to-the-minute details about important games and events. Viewers can catch breaking sports stories every half-hour, plus highlights, analysis, scores of key games, post-game interviews and much more.



**THE GOLF CHANNEL** 24-hour live and tape-delay coverage of world-class U.S. tournaments and international events, plus instructional programs.

# The DirecTV System Formula for Success



distributed under the RCA name.

The DirecTV system is made up of an 18-inch satellite dish, a digital set-top decoder box and remote control. An interactive on-screen program guide allows subscribers to scan and purchase pay-per-view movies and events, activate parental controls, build favorite channels lists and set spending limits for movie purchases. An installed access card provides security and encryption information and stores pay-per-view billing information. The system uses MPEG-2 digital compression, which ensures compatibility with new television services and interactivity applications.

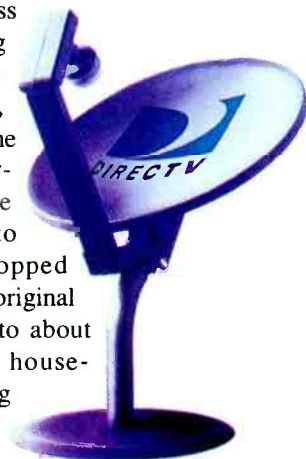
Lock-out features, blocking capabilities (using V-chip technology) and spending limits offer parents a high level of flexibility and control over what their children can watch.

**T**he DirecTV system allows U.S. consumers to view more than 200 channels of digitally delivered entertainment programming with the use of its 18-inch satellite dish. DirecTV offers more than 185 channels plus, owing to its recent acquisition by parent company Hughes Electronics Corp., up to 25 channels from U.S. Satellite Broadcasting (USSB). The DirecTV system hit the American landscape in June 1994 and has become the fastest-selling consumer electronics product in history—surpassing first year sales of the VCR and CD player.

DiracTV licensed Thomson Consumer Electronics to develop and manufacture its proprietary technology using state-of-the-art News Datacom's signal encryption technology. It is

**How is it Sold?**

Consumers can purchase the DirecTV system at more than 26,000 consumer electronics and satellite retailers across the U.S., including Best Buy, Radio Shack, Circuit City, Sears and WalMart. The average price to purchase and install the system, according to Hartenstein, has dropped dramatically from its original price of about \$700 to about \$150 for individual households. Programming



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SQUARE GARDEN NETWORK • METROCHANNELS • MUCHMUSIC • NEWS 12 NETWORKS  
RADIO CITY TV • RAINBOW SPORTS • ROMANCE CLASSICS • RAINBOW AD SALES

**TNN****THE NASHVILLE NETWORK**

(TNN) Wide-ranging programming that includes extensive coverage of the NASCAR racing circuit.

**OLN**  
Outdoor Life Network**OUTDOOR LIFE NETWORK**

Brings scenic outdoor adventure indoors, 24 hours a day. Includes family-oriented "how-to" information for the camper, angler, climber, bicyclist, hunter, photographer, skier, sailor, kayaker and more.

**FOX**  
SPORTS NET**REGIONAL SPORTS**

**NETWORKS** More than 20 regional sports networks from Fox Sports Net and Sportschannel with hundreds of college sporting events and pro golf, volleyball, soccer, boxing, wrestling, tennis and horse and auto racing from around the country. (Pro and college sports subscriptions sold separately.)

**SPEEDVISION**

**SPEEDVISION** 24 hours of fast-paced programming for auto, boating and aviation enthusiasts. Features vehicle industry news, historical documentaries, instructional programs for the consumer and live racing events from around the world.

**TBS**  
SPORTS**TBS SUPERSTATION**

One of America's most popular networks. Includes a wide variety of pro sports and sports specials.

packages range from the four-channel DirecTV Limited Package at \$5.99 month to the \$47.99 Total Choice Platinum Plan, which includes more than 85 entertainment channels, 25 specialty sports channels and 13 commercial free movie channels. U.S. subscribers spent an average of \$46 a month in 1998.

All packages include access to as many as 55 pay-per-view choices daily at \$2.99 each and three preview channels. Subscribers can add professional and collegiate sports subscriptions—such as the NFL Sunday Ticket, NBA League Pass or ESPN Full Court—and à la carte programming to their monthly package. And customers who don't receive a significant signal strength from their local channels are eligible to receive ABC, CBS, NBC, Fox and PBSNET signals.

DirecTV has a commanding presence in the multiple-family dwelling unit (MDU) markets, providing single-dish service to apartment buildings, co-ops, homeowners associations, townhouses and condominiums, representing nearly 25 percent of total U.S. households or more than 28 million units nationwide. A single 18-inch dish can serve most multi-unit buildings. MDU residents have access to the same 200 digitally-delivered channels of programming.

To support its network of over 200 MDU system operators, DirecTV formed the Master System Operator (MSO) program so that smaller system operators will have access to technical, administrative and marketing support as well as access to working capital. DirecTV system operators include satellite companies, program providers and wireless and private cable operators, each providing property owners, builders and developers with technical and sales support they need to deliver DirecTV programming to their MDU residents.

And business has grown rapidly in its DirecTV Lodging/Satellite Master Antenna Television (SMATV) business, which offers free-to-guest programming to more than 500,000 rooms in hotels, motels, hospitals, dormitories, nursing homes and office buildings. Six programming packages are available to the SMATV market, including popular cable channels such as CNN, Headline News, TNT, Cartoon Network, USA Network and The Weather Channel. Established in 1996, the SMATV program has a network of more than 200 affiliates. Through a 1995 alliance with On Command Corp., it is the nation's largest

provider of pay-per-view programming to hotels including the Hilton, Hyatt, Marriott, and Sheraton chains.

**Commercial Accounts**

DirecTV currently provides commercial programming to more than 35,000 bars and restaurants across the country. The Commercial Choice package features 47 popular channels and Music Choice carries 40 digital quality commercial-free audio channels. And there are a variety of sports subscription services available à la carte. The slightly scaled-down Business Value plan offers 40 video channels and 38 music channels to semi-public viewing accounts such as banks, churches, retail outlets, police stations and libraries. A network of more than 350 dealers sell programming, install systems and provide service to commercial accounts.

To step up its marketing, DirecTV for the first time in its five-year history is getting into the ad game with help from veteran marketer Columbia TriStar Television Distribution (CTTD). Through a multiyear deal, CTTD is DirecTV's exclusive national sales representative, with the first ads debuting March 1 of this year. CTTD has an impressive track record handling all national ad sales for first-run and off-network CTTD products such as "Ricki Lake" and "Seinfeld" and co-owned The Game Show Network and several international networks.

DirecTV service has featured national ads pre-packaged in the networks it carried but had used the time to promote pay-per-view events and other in-house services. Now, national advertisers will be able to buy clusters of specifically targeted ad packages in sports, news, information and entertainment programming. ●



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NETWORKS





**TURNER NETWORK TELEVISION (TNT)** Great programming includes sports and weekly series, plus the ever-popular "NBA on TNT."



**USA NETWORK** Exclusive programming includes championship tennis and golf events. USA is also the official network of the World Wrestling Federation.



**WGN SUPERSTATION** One of America's favorite superstations offering great local sports coverage of the Chicago Bulls, Cubs and White Sox.

**SPORTS SUBSCRIPTIONS**

*(Blackout restrictions apply.)*



**ESPN FULL COURT** Super college basketball coverage of top-ranked NCAA Division I men's teams competing around the country. See hundreds of games during the regular season - many that may not be broadcast on cable or local networks.



**ESPN GAMEPLAN** Great college football action from top conferences. Watch exciting NCAA Division I games, many that may not be broadcast on cable or local networks up to 10 games every Saturday during the regular season.

# The DirecTV System How It Works

DirecTV delivers more than 200 channels of popular TV networks, movies, sports and entertainment directly to 18-inch satellite dishes installed at homes and businesses throughout the continental United States. DirecTV offers consumers a viable alternative to cable systems and home video stores through a wide selection of programming packages at various prices.

## 1 Broadcaster Center:

The DirecTV Castle Rock Broadcast Center (CRBC) in Castle Rock, Colo.,

transmits digitally compressed programming to three co-located Hughes-built satellites. CRBC is a 55,000 square-foot facility with eight satellite receiving stations and four 13-meter transmit dishes. Scheduled to be fully operational by the end of this year, the DirecTV Los Angeles Broadcast Center, located in the city's Marina del Rey section, will be DirecTV's second state-of-the-art domestic broadcast facility and will be capable of supplying 200 channels of digital entertainment.



## 2 Satellites:

Positioned 22,300 miles above Earth, the company's three satellites beam programming and information directly to subscribers' small satellite dishes. The three birds are approximately five times stronger than traditional satellites and transmit up to eight times as many video signals.

## 3 The DirecTV System:

The satellite signals are received by the DirecTV system receiving unit, featuring an 18-inch antenna. These dishes can be installed anywhere there is a direct line of sight to the south on house rooftops and back porches, apartments, condominiums, RVs and boats. The DirecTV system is sold by authorized consumer electronics and satellite retail outlets as well as by select telecommunications companies.



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**MLS/ESPN SHOOTOUT** See over 100 out-of-market Major League Soccer matches, plus up to 11 playoff games.



**NBA LEAGUE PASS** Watch the games, players and matchups you want-up to 40 regular season NBA games a week from outside your local area.



**NFL SUNDAY TICKET** Not available on cable or any other digital TV service. See the biggest selection of NFL games featuring marquee matchups and the best chance to see your favorite team. Choose from as many as 13 regular season games every Sunday.



**NHL CENTER ICE** See the best action-packed NHL hockey from outside your local area, including great Canadian matchups-up to 30 regular season games a week.



**WNBA SEASON PASS** Catch nearly 45 regular season WNBA games from outside your local area, including exciting expansion teams.

# Stanley S. Hubbard The Father of American DBS



*DBS pioneer Stanley S. Hubbard (center) with sons Stanley E. (left) and Roger (right).*

**W**hat a difference a day makes. Then he was laughed at as crazy; now he's lauded as a pioneer. For Stanley S. Hubbard, the day that made the difference was Dec. 17, 1993 when an Arianespace rocket left its earthly orbit and blasted 22,300 miles into space, ushering in a new industry. Eschewing the scoffing of his peers and the failings of others in electronic media to succeed, Stanley S. Hubbard realized his dream of beaming national TV signals to tiny receive dishes all across the country. Some 70 years after his father, Stanley E. Hubbard, launched Hubbard Broadcasting, son Stanley became the father of American DBS.

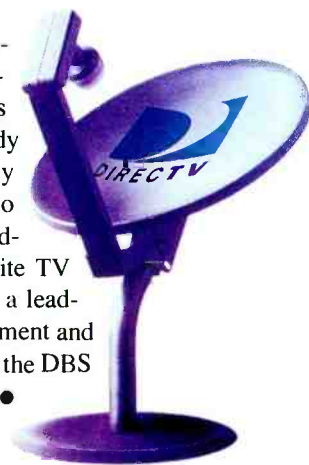
One million Hubbard Direct Satellite Systems were sold in its first year on the market, making it the fastest selling new consumer device in the history of retailing. Not quite a decade since that historic launch, total U.S. satellite TV households are estimated in the tens of millions and the satellite and wireless communications industry is fast approaching \$70 billion in size. Hubbard's United States Satellite Broadcasting Services (USSB)

would go on to deliver direct broadcast satellite TV to more than 2 million customers before being acquired in January 1999 by Hughes Electronics Corp.

Stanley S. Hubbard is part of a rich family legacy in broadcasting. His father, a radio pioneer at KSTP(AM) Minneapolis, launched the first NBC-TV affiliate, KSTP-TV Minneapolis-St. Paul which also was the first station in the country to broadcast color full time. Following in his father's footsteps, Stanley S. would launch WTOG-TV Tampa, Fla., the first successful UHF station in an all VHF market. He is credited for inventing satellite news gathering; helping to design the first news gathering van using a Ku dish; and creating Conus, the first local station SNG cooperative. And putting substance to his dreams, he invested over \$100 million in the Hughes Communications satellite that launched DBS in the U.S. His two sons Robert and Stanley E. joined him in building Hubbard Broadcasting Inc. into a company with 10 TV and two radio outlets known for their strong community ties and highly competitive news operations.

In honor of their significant achievements in radio, television and direct broadcast satellite technology, the Hubbard family was awarded the Broadcasters' Foundation's Golden Mike award for 1997.

"The Hubbard family members are broadcasting pioneers," says DirecTV president Eddy W. Hartenstein. "They are visionaries who deserve credit for building a successful satellite TV service and for taking a leading role in the development and phenomenal growth of the DBS industry."





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**FAMILY/CHILDREN**



**ANIMAL PLANET** Brings viewers face-to-face with unforgettable creatures from around the globe. Features visits to people and their pets, plus lively shows on the world of nature tailored especially for children.



**CARTOON NETWORK** The world's first and only 24-hour network offering 8,500 animated programs from the Hanna-Barbera libraries, including "Rocky & Bullwinkle," "The Flintstones" and many more.



**DISCOVERY CHANNEL** Expand your horizons with powerful and insightful news and information documentaries from the worlds of science, nature, medicine and outdoor adventure.

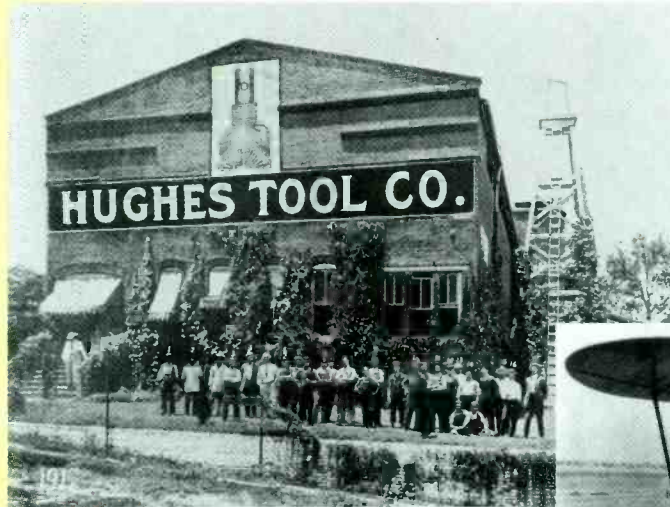


**DISNEY CHANNEL** (*East & West*) The only network for kids and families. Disney Channel offers programming for everyone including movies, series and specials every night at 7 p.m. ET/6 p.m. CT.



**FOX FAMILY CHANNEL** This re-energized version of The Family Channel delivers more family-oriented, non-violent programming. Kids' daytime includes new educational shows and classic cartoons, while family prime time offers original movies, specials and series.

# Global From the Start The Hughes Electronics Corp.



*Howard Hughes took his father's company, Hughes Tool Co., to new heights with aeronautics, communications equipment and satellites.*



**F**or some companies, "going global" is a relatively recent concept. But when a firm is borne on the dream of a brash, young aviator to circle the globe in flight, going global is nothing new.

Howard Hughes took over the management and ownership of Hughes Tool Co. — an oil field drilling bit manufacturer — following the death of his father in 1924. It was his great interest in aviation that compelled him to form the Hughes Aircraft Division in 1932. An accomplished flyboy, Hughes broke the world speed record over a three-kilometer course in 1935; broke back-to-back records for flying the United States coast to coast in 1936 and 1937; and his 1938 attempt to circumnavigate the globe led to new developments in aeronautic design and construction. Preparing for his round-the-world flight, Hughes assembled several Hughes employees to form a radio department to develop the necessary communications equipment for the flight. Aviator, movie producer, industrialist Howard Hughes set the pace for a company that would continue his legacy of diversification, innovation and accomplishment.

During World War II, the Hughes Aircraft Division developed an antisubmarine buoy-

marker radio and an air-sea rescuer walkie talkie, although it was more well known for producing armament and experimental aircraft, among them the giant, wooden flying boat troop carrier known as the Spruce Goose. Following the war, Hughes instituted a program to develop electronics for military applications (including radar) that enabled pilots to detect targets in bad weather and at night; and in 1947, following a contract for exploratory development for a guided missile, the first radar product was introduced. The result was the world's first radar-guided air-to-air missile known today as the Falcon.

In 1947, the Atomic Energy Commission awarded Hughes a contract to design and build electronic measuring instruments for experiments with high explosives,



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**THE LEARNING CHANNEL**

(TLC) Entertaining and informative family programming including six commercial-free hours of weekday programming for pre-schoolers.



**NICK AT NITE'S TV LAND**

Home to the best dramas, variety shows, westerns and sitcoms from the 1950s through the 1990s—with hits like "Hill Street Blues," "Sonny and Cher" and "Gunsmoke"—plus original specials.



**NICKELODEON/NICK**

**AT NITE** (*East & West*) One of the highest-rated kids' programmers, Nickelodeon is a world leader in original programming for children with shows like "Rugrats." Nick at Nite—now with a new West Coast feed—presents America's best-loved, family-friendly, classic TV sitcoms like "I Love Lucy."



**SCI-FI CHANNEL**

The best of science fiction, science fact, fantasy and horror. Features classic and current popular series, original movies, animation and documentaries.



**TOON DISNEY**

The magic of Disney animation comes to television. Toon Disney is the home for Disney characters and the heritage of Disney animation all day, every day.



*The Spruce Goose—just one piece of the Hughes legacy.*

which propelled the company for the first time into large-scale production of electronics. By the 1950s, Hughes engineers and scientists were developing radar-based weapons guided not only by radar but by lasers, wire, optical fibers, video and infrared imaging systems. But Hughes technology was concerned not only with protecting lives through defense, but also with saving them through medicine.

In 1953 the Howard Hughes Medical Institute was created as a charitable, not-for-profit organization to promote medical research. To support this philanthropic endeavor, Hughes Aircraft Co. was formed from the assets of the Aircraft Division of Hughes Tool Co., and all stock in the new company was donated to the institute. From 1953 until its purchase by General Motors Corp. in 1985, the Hughes Aircraft Co. was under the sole ownership of the medical institute.

**A Whole New World**

With the development of the Hughes Syncom and Early Bird satellites in the 1960s came the birth of a whole new industry that would revolutionize worldwide communications. And countless other technical Hughes breakthroughs—from the Surveyor lunar lander to lasers to the liquid crystal display screens in computers—have become a part of the national vernacular.

In the 1990s Hughes continues to set mile-



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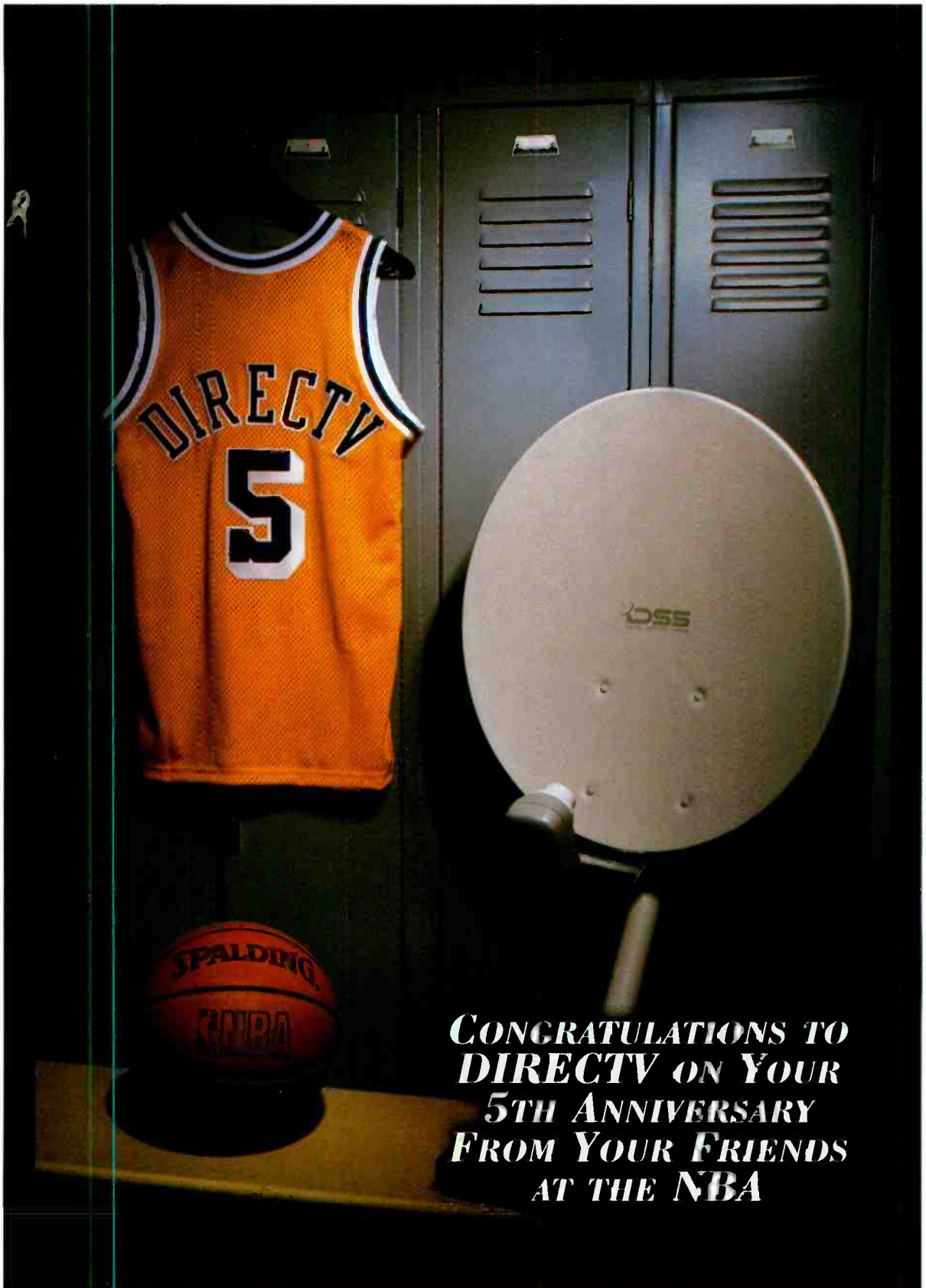
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stones with its acquisition of the General Dynamics missile business in 1992; its purchase of Magnavox Electronics Systems Co. in 1995; the introduction of DirecPC service in 1994 which provides high-speed delivery of digital data to PCs via satellite; the development of the inductive charging system for electric vehicles; and the launch of Direct TV direct-to-home satellite television in 1994.

Poised on the brink of the new millennium, the Hughes Electronics Corp. is a world leader in the design, manufacture and marketing of electronic systems for defense and diverse commercial ventures.

From a drill bit manufacturing business to an aviation giant to a multifaceted company of global proportions, Hughes now comprises Hughes Space and Communications Co., Hughes Network Systems Inc., DirecTV Inc. and PanAmSat Corp. Hughes Electronics Corp. connects the world through manufacturing and development of satellite and wireless digital communications, multimedia content, global bandwidth on demand, direct-to-home entertainment and a host of other new innovative synergies that will continue to change the landscape of the global environment.





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FROM YOUR FRIENDS  
AT THE NBA**



**TRINITY BROADCASTING NETWORK (TBN)** Serving many denominations, one of America's most-watchdog religious networks provides a variety of original programs, including Nashville gospel concerts, health and fitness, talk, children's features and services from some of America's largest churches.



DRAMAS DOCUMENTARIES FILMS

**TRIO** The new vision in quality television, showcasing distinctive and award-winning dramas, documentaries and films. Also features wonderful original programming for children and teens.

**MOVIES**



American Movie Classics

**AMERICAN MOVIE CLASSICS (AMC)**

The leader in classic Hollywood entertainment, providing commercial-free, uncut classic movies and original programming.



**ENCORE ACTION** Avoiding gratuitous violence, this exciting service highlights fine action movies and series.



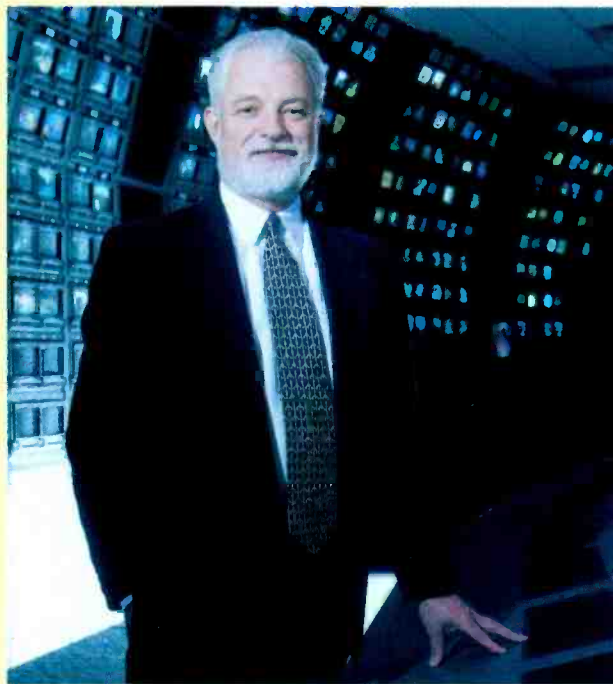
**ENCORE EAST** High-quality hit movies from the '60s, '70s, '80s and '90s, presented uncut and commercial-free.



**ENCORE LOVESTORIES** Romantic programming that showcases movies with love themes.

# Exceeding Expectations

*An Interview with Eddy W. Hartenstein, President, DirecTV Inc.*



**When you're the leader of the pack in an ever-evolving industry, how do you stay out front? In a complex field of converging technologies and emerging customer desires, the answer, according to Eddy Hartenstein, is simple—exceed expectations.**

Since its launch merely five year ago, DirecTV has become the fastest growing digital delivery entertainment and information service in the world. What was your vision for the company at its inception?

**HARTENSTEIN** Our vision hasn't really changed—we wanted to become the premier entertainment and information distribution platform for consumers across America. We didn't have a complete or clear vision as to what the world would become. But looking back from where we are now I think we're all clearly pleased with what we've been able to do, none more important than consumers across America who have voted that this is what we want.

What factors in the marketplace have made the kind of growth DirecTV has experienced possible?

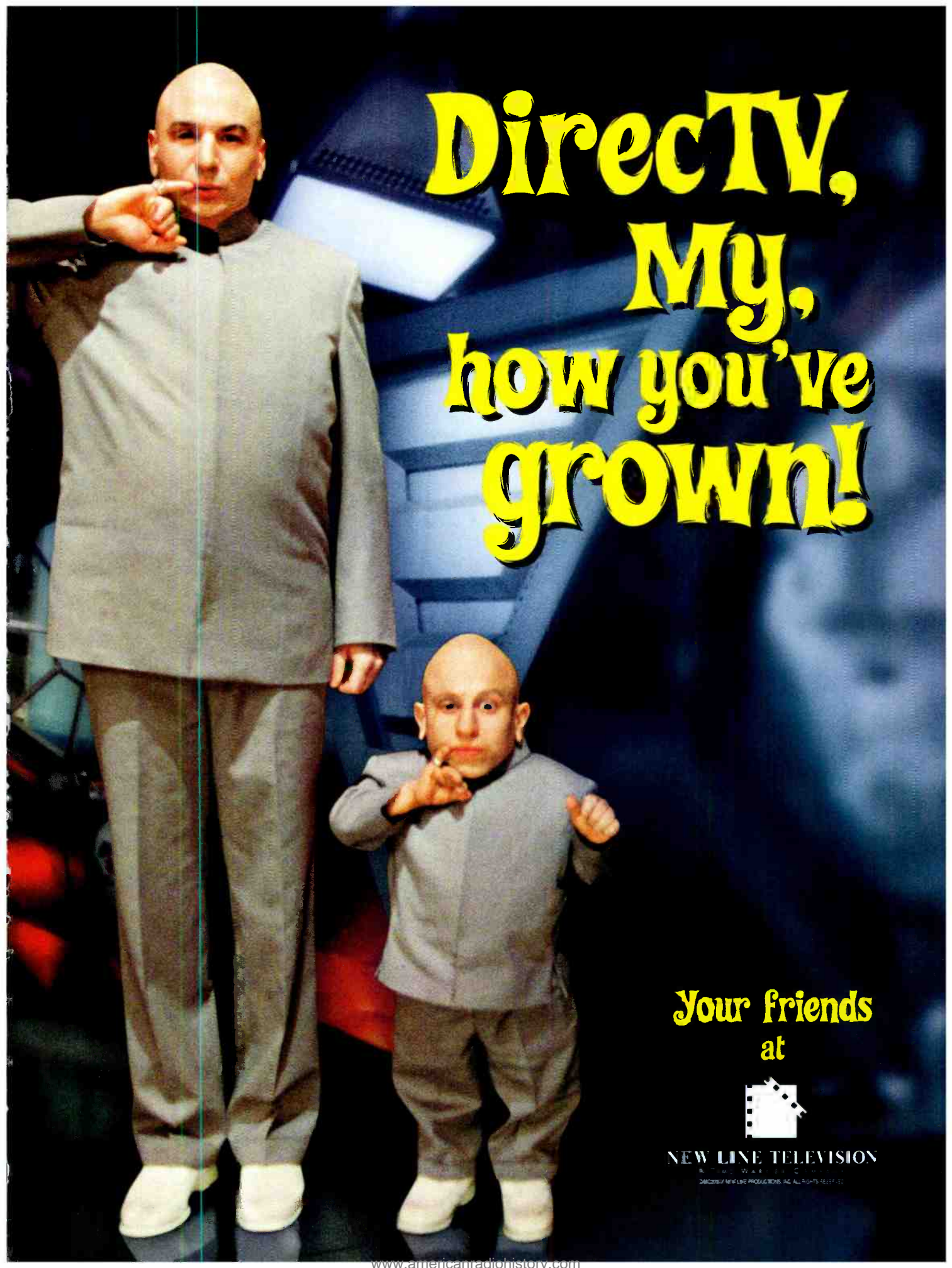
**HARTENSTEIN** We've delivered on our promise to

consumers for clearer signals, better sound and differentiated programming you can't get anywhere else. And we've done it all with a smile, in a customer service sense, and with a very high perceived value. We keep exceeding their expectations in what we keep bringing.

What have been some of the biggest challenges you've faced in growing this company?

**HARTENSTEIN** To stay focused and abreast of all the technologies and all the desires people have. They want a content-rich data environment, but they don't want to have to go to another room to pull it off of a





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**ENCORE MYSTERY**

"Whodunit" programming featuring suspense, intrigue and skulduggery with movies like "Murder on the Orient Express" and series like "Suspense Theatre."



**ENCORE TRUE STORIES**

Caters to viewers' interest in reality-based programming with fact-based stories and movies.



**ENCORE WAM!** Specialized for younger viewers (ages 8-16), this channel provides wholesome family movies and educational programming.



**ENCORE WEST** High-quality hit movies from the 1960s, '70s, '80s and '90s, presented uncut and commercial-free.



**ENCORE WESTERNS** Includes films and series about the Western Frontier era, such as "The Magnificent Seven" and "The Lone Ranger."



**INDEPENDENT FILM CHANNEL (IFC)**

Features American independent films not always available in theaters. Program advisors include top filmmakers like Martin Scorsese, Robert Altman and Jodie Foster.



**ROMANCE CLASSICS**

A 24-hour spotlight on romance featuring classic and contemporary

PC. They want that information available through the television set. We're televisioncentric with a few pushes of the remote control.

**How have you combated the sometimes negative image associated with home video services?**

**HARTENSTEIN** We did a lot of market research for the three or four years before we launched the service, and we listened to people in what they wanted in both the content side and feature side. They wanted the ability to exercise control over the television in ways they couldn't before. We have the clocks and the limits to control program ratings and that allow you as a parent to exercise control in what you want being viewed.

**One of the early disadvantages raised about DBS services is the lack of access to local channels. But that's about to change soon, isn't it?**

**HARTENSTEIN** With a little bit of luck in the next few weeks there should be a bill signed into law that allows satellite providers such as DirecTV to broadcast local channels. There needs to be provision in that law that will make it practical and feasible. And we will be able to, at least in its initial phase, provide a dozen channels to about half of the U.S. That was the last of the convenience items, the last remaining issue for consumers. The set of products we'll have available by the end of summer will deliver local channels in some 50 million homes and also bring in distant signals, if they're really far away, and [offer] integrated digital off-air set-top boxes at price points significantly different from where we were five years ago.

**You have strategic partners from every sector of business, from manufacturing partners such as Thompson Consumer Electronics to programming partners like Encore. You've got retail partners like Circuit City, even partners like Convergus who help manage your customer service. How has this partnership philosophy contributed to the success of DirecTV?**

**HARTENSTEIN** I think it's the cornerstone of what we've done. We realized that this was more than just the next evolution of TV, it's nothing short of a revolution. There were so many aspects to this business, be they consumer, manufacturing, marketing....we couldn't do all of those. We were fortunate to find partners that shared our

**Eddy W. Hartenstein**



**TITLES:** *President, DirecTV Inc., a unit of Hughes Electronics Corp. Corporate Senior Vice President, Hughes Electronics Board member Consumer Electronics Manufacturing Association*

**EDUCATION:** *California State University, Pomona, 1971 and 72-B.S. Aerospace Engineering and Mathematics*

*Cal Tech, 1974-M.S. in Applied Physics while a Hughes Aircraft Company Masters Fellow*

**CAREER:** ■ *Hughes Aircraft Co., NASA's Jet Propulsion Lab, 1972-81—Systems engineering of spacecraft and satellites, program management.*

■ *Hughes Communications, 1981-84—Vice president of Galaxy program directing the marketing and development of the Galaxy satellite fleet serving the broadcast television and cable programming industries.*

■ *Equatorial Communications, 1984-87—President of communications services company, now a division of GTE providing nationwide telephony and data distribution services for Fortune 100 companies.*

■ *Hughes Communications, 1987-90—Created and headed the Ku-band services business unit, responsible for acquisition of Satellite Transponder Leasing Corp. and the SBS fleet of Ku-band satellites from B.M.*

■ *DirectTV, 1990-present—Development and operation of DirecTV direct broadcast satellite service and launch of DirecTV services in Latin America and Japan.*

**OUTLOOK:** *"We're at the brink of a very exciting time evolutionarily in the broadcast paradigm, and there are a whole host of things that I think can be brought to people to enhance not just the visual senses of broadcasting, but to enhance the richness of the information content as well."*





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**TURNER CLASSIC MOVIES (TCM)** 24-hour service with some of the best classic movies culled from vintage RKO, MGM and pre-1950 Warner Bros. film collections, presented uncut and commercial-free.

vision, and they've been mutually beneficial and rewarding relationships, not the least of which is our retail partners who are actually selling entertainment and information. "Who'd a thunk" five years ago [that] you could walk into a retailer like Radio Shack and walk out with a little 18-inch dish under your arm and a whole host of services you could set up in a hour or two? It's been a very interesting trend to follow.

**You've had a banner six months starting with the acquisition of USSB followed by the Tempo transaction in March, the April acquisition of Primestar, the expected approval of local channel offerings and now a deal with AOL. What's the impetus behind this phenomenal growth?**

**HARTENSTEIN** The message has gotten out. The broader your base, the more people know about it. Word of mouth really started to kick in, we are at almost 5 million subscribers, plus 2 million or so from Primestar. We are a presence in one out of every 14 homes now, increasing the probability that you'll bump into other people who have it. As long as they're as content as the 98 percent of the customers who have us, we're almost able to sell on referrals alone. It becomes

more widespread in terms of familiarity.

**What are the top priorities for the rest of 1999?**

**HARTENSTEIN** It's a year of implementation and execution in acquiring new subscribers and merging all the great personnel and systems into one cohesive company. The indicators are positive. We've got a terrific group of employees, and we're up for the challenge.

**What are DirectTV's goals in the international arena?**

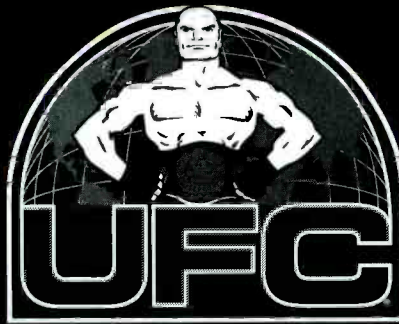
**HARTENSTEIN** At the Hughes level, we are partners in Latin America with Spanish and Portuguese language services to over 5 million subscribers since 1996, and we have over 1.4 million in Japan in barely a year. We see promise in both of those markets and hope to do well.

**Looking ahead into Y2K and beyond, where does DirecTV go from here?**

**HARTENSTEIN** Our goal is to keep acquiring subscribers, more quality subscribers and give them an unbeatable product. They're the ones that stick. We want to continue to exceed their expectations. ●

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Thanks to everyone at DirecTV for your continuing support.



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*You've proven*

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MUSIC



**COUNTRY MUSIC TELEVISION (CMT)** CMT plays the top 100 contemporary hit country music videos 24 hours a day. Also features interviews with the industry's hottest stars.



**MUCHMUSIC** Features 24 hours of leading-edge pictures and

# Fast-Tracked for Success

**G**rowth charts are measured in inches, timelines plotted in years. But to track the activity of DirecTV in this year alone, you'd need a minute-to-minute Times Square ticker. With a month to go before the end of the second quarter, here's a sampling of key developments in 1999 so far:

**January 22**—Parent company Hughes Electronics Corp. announces acquisition of USSB and Primestar plus Tempo's two high-powered satellites and 11 frequencies at 119 degrees west longitude.

**February 1**—Airs first original programming with exclusive premieres of two features from the Action Adventure Network.

**February 4**—Announces joint marketing and sales agreement with Brinks Home Security.

**February 15**—Offers exclusive promotion for bars and restaurants with Comedy Central.

**February 16**—Columbia Tristar Distribution becomes exclusive national advertising representative.

**February 24**—Announces new package of New York and Los Angeles broadcast signals for eligible subscribers.

**March 4**—Launches a national retail and marketing promotion to new subscribers that includes free installation and three months programming.

**March 15**—Signs marketing and distribution agreement with Wireless Broadcasting Systems of America.

**April 1**—Receives FCC approval for transfer of USSB-owned frequencies.

**April 1**—BBC America joins DirecTV lineup.

**April 6**—Announces record first-quarter growth of 120,000 new subscribers, a 34 percent increase.

**April 26**—Announces marketing agreement and equity investment in TiVo Inc.

**April 27**—Announces manufacturing agreement with Philips Electronics to offer Personal TV.

**April 28**—Reaches agreement with Tele-Communications Inc. to acquire a customer call center.

**April 28**—Hughes completes acquisition of Primestar.

**May 5**—Announces plans to offer local broadcast network channels.

**May 10**—Adds Mitsubishi to family of system manufacturers.

**May 11**—America Online announces key interactivity partnership.

Discovery Networks  
Congratulates  
Eddy Hartenstein  
and the entire  
DirecTV organization  
on their  
5th Anniversary



DISCOVERY NETWORKS



Discovery Channel, The Learning Channel, Animal Planet, Travel Channel, Discovery Health Channel, BBC America, Discovery Wings Channel, Discovery Civilization Channel, Discovery Science Channel, Discovery Home & Leisure Channel, Discovery Kids Channel, Discovery People, Discovery En Español

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sound, including rock, pop and rap music videos, entertainment news and views, fashion, film, art and viewer interaction.



**MUSIC CHOICE** (Digital Audio) 31 channels of commercial-free, digital sound in formats to suit every music lover, from Big Band to Classic Rock, from Jazz to World Beat. An innovative "song identification" feature displays the song title, artist name, album title, record label, catalog number and a toll-free number that DirecTV subscribers can call to order CDs and other merchandise.



**MTV** The first 24-hour video music network continues to reflect the spirit of rock and roll. Features popular shows like "MTV Unplugged," "The Real

# Facts on File

**D**irecTV is the nation's leading digital television entertainment service offering more than 200 available channels of digitally delivered entertainment and informational programming to owners of the DirecTV System, which features an 18-inch satellite dish.

**Headquarters:** DirecTV Inc.  
2230 East Imperial Highway  
El Segundo, Calif. 90245  
Phone: 1-800-DIRECTV  
(Customer Service)(310) 535-5000  
(Corporate Offices)(310) 535-6113

**Web site:** www.directv.com

**Ownership:** Hughes Electronics Corp.

**Executives:** Eddy W. Hartenstein, president, corporate senior vice president of Hughes Electronics  
Larry Chapman, executive vice president

**Founded:** 1990; Launched service in June 1994

**Traded:** As a unit of Hughes Electronics Corp., DirecTV is traded on the NYSE under GMH common stock.

**Digital Transmission:** Three high-power Ku-band satellites featuring 16 120-watt transponders that operate from 101 degrees west longitude. DirecTV also delivers high-definition programming from leased capacity aboard an expansion satellite platform (Galaxy III-R) in the 95 degrees west longitude slot.

**DirecTV System:** DirecTV programming is received by the DirecTV System, which includes an 18-inch satellite dish, digital receiver and remote control. An interactive On-Screen Guide allows customers to scan programming and purchase pay-per-view movies and events with the remote (a continuous land-based phone line connection is required). Later this year DirecTV will offer an integrated DirecTV/ATSC set-top receiver (consisting of a built-in DirecTV System receiver and local digital broadcast receiver) and HDTV sets.

**Programming Packages:** DirecTV packages range from \$5.99 to \$47.99 a month. All packages offer access to the Direct Ticket pay-per-view channels. The most popular DirecTV programming package, Total Choice, consists of more than 85 digital and audio channels and costs \$29.99 a month.

**DirecTV System**

**Brands:** Major consumer electronics brand names that market the system include RCA and ProScan from Thomson Consumer Electronics, Sony, Hitachi Ultravision, Toshiba, Hughes Network Systems and Mitsubishi.



**Everyone should be this successful at 5 years old.**

With more than 5 million customers and the fastest selling consumer electronics products in U.S. history, DIRECTV is positively smokin'. We'd like to thank DIRECTV for being such great partners, and offer our congratulations on your incredible first five years.

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in Celebrating  
Five Years of Excellence*



*Hats Off to  
Eddy Hartenstein,  
DirectTV President,  
for a Job Well Done !*



*Giving You A Choice!*

World" and the exciting "MTV Video Music Awards."



**M2** All music, all the time. M2 delivers adventurous, cutting-edge music programming 24 hours a day. Showcases highlights from the local music scenes.



**THE NASHVILLE NETWORK (TNN)** America's top source of country music entertainment offers original concert specials, entertainment news, music videos and exclusive sports coverage.



**VH1** The 24-hour "Music First" channel. Includes pop culture news and information, plus special programming like "Pop-Up Video," "VH1 Storytellers" and "The VH1 Fashion Awards."

**SPECIAL INTEREST**



**PLAYBOY TV** Pay-per-view service offers sophisticated entertainment for adults, including Playboy-produced series and specials ranging from the informative to the sensual.



**SPICE** Offers provocative adult programming featuring exclusive titles. Available in 90-minute pay-per-view programs.

*Michelle Y. Green, a Maryland-based freelance writer, researched and wrote this advertising supplement.*

# Partnering for Success

**D**irecTV learned the importance of not going it alone. It has made strategic partnerships with a host of companies to improve and expand all areas of its business. Some of them follow:

**Programming**

**Partners:** DirecTV maintains a programming relationship with more than 200 digital channels and multiplexes, including Encore Media Group, the largest provider of cable and satellite-delivered premium movie networks in the U.S.

**Retail partners:** DirecTV has established a network of more than 350 commercial dealers who sell programming, install the DirecTV System and/or provide customer service. They include national retailers such as Best Buy, Circuit City, The Good Guys, Sears Brand Central, Sam's Club, Costco, Phone Mart and Wal-Mart.

**Commercial accounts:** DirecTV provides commercial programming to Delta Crown Room Clubs as well as more than 300 Host Marriott Service locations in 63 U.S. airports; major sports stadiums such as the Oakland Arena, Jack Kent Cooke Stadium, Atlanta Braves' Turner Field, and the Pro-Player Stadium, home of the Miami Dolphins and Florida Marlins. National restaurant accounts include more than 3,700 national outlets, including Applebee's, Chili's, Red Lobster, Ruby Tuesday's and T.G.I. Fridays.

**Manufacturing partners:** Include Hughes Network Systems, Thomson Multimedia (ProScan, RCA), Sony, Hitachi Home Electronics, Mitsubishi Digital Electronics America and Toshiba America Consumer Products; Wink Communications will launch interactive enhanced broadcasting DirecTV Systems under the RCA brand and Philips Electronics will manufacture DirecTV System receivers with TiVo's time-shifting technology.

**MSOs:** To further develop and support its net-



*DirecTV's "Mummy" spot urges viewers to free themselves from the grip of cable.*

work of more than 200 multiple-family dwelling unit (MDU) system operators, DirecTV has formed the Master System Operator (MSO) program. Leading MSOs include Golden Sky Systems, Skyview, Pace Electronics and Diamond Pacific.

**Wireless cable partners:** Heartland Wireless, Wireless One, Inc. CS Wireless Systems, Inc., American Telecasting Inc.

**Transport partners:** WSNet, 4COM and SMS, the largest distributors of satellite TV to MDU private cable clients.

**Marketing partners:** Exclusive national advertising partnership with Columbia TriStar Advertiser Sales; TiVo Inc. will market TiVo Personal Television Service and Philips Personal TV receivers.

**International Partners:** Galaxy Latin America LLC; DirecTV Japan partnership with Hughes and nine Japanese firms.

**Internet Access:** DirecPC and DirecDuo from Hughes Network Systems

**Connected Interactivity:** America Online

**Telco partners:** Bell Atlantic, Southwest Bell, GTE and Cincinnati Bell

**Programming partner:** Action Avenger Network

**Customer Service:** Convergus ●







**Your vision is now seen by over  
7 million people every day.**

**Congratulations on five record-setting years  
from your partners at Campbell-Ewald/West**



Includes approximately 2.3 million subscribers to the recently acquired PRIMESTAR medium-power DBS service

DIRECTV, Inc. and "What Are You Looking At?" are trademarks of DIRECTV, Inc., a unit of Hughes Electronics Corp.

From the desk of John J. Sie:

Dear Eddy,

What a great success story! From the absolute pioneer in the Digital Revolution comes another great milestone:

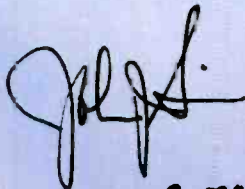
## Your 5th Anniversary!

We're proud to have been there with you from the very beginning and watch you grow, as we grew with you.

Thank you for your continued faith in STARZ!  
and the ENCORE THEMATIC MULTIPLEX.

We'll be right there with you for all of your coming milestones!

From all of us at Encore Media Group to all of you at DIRECTV -- Congratulations!



CHAIRMAN & CEO

Encore Media Group LLC



# Macromedia gets more animated

By Richard Tedesco

**W**hirlGirl and those twisted kids from *South Park* have a second home online.

They'll be in the lineup when Macromedia starts distributing animated features from TV programmers on Shockwave.com next month. The San Francisco-based company that created the popular Shockwave software that

*Shockwave.com launches in July.*



enables most Web animations is creating an incubation site for new toons and second sites for Comedy Central's *South Park* and Showtime's *WhirlGirl*.

"There will be new characters and new brands from providers of traditional content that will be introduced online and spread to other media from there," says Dierdre Polson, Macromedia director of marketing for Shockwave.com. "It's a lot cheaper to try a series online."

Comedy Central, Fox Interactive, Showtime, Marvel.com and Sega of America are among Macromedia's content partners on the deal. Shockwave.com will also cross-link to Warner Bros. Online. @Home, Comcast Online and NBC's Xoom.com are among the distribution partners.

In addition to recruiting partners for the project, Macromedia recruited Stephen Fields, formerly senior vice president and general manager of Disney Software, as CEO of Shockwave.com. ■

## SITE OF THE WEEK

[www.cartoonnetwork.com](http://www.cartoonnetwork.com)



### Cartoon Network Online Turner Broadcasting System Inc. Atlanta

**Site features:** Animated video and audio clips streamed from classic cartoons, including *Rocky & Bullwinkle*, and Hanna-Barbera's *The Flintstones*, *The Jetsons*, *Huckleberry Hound* and *Tom and Jerry*; clips from Cartoon Network originals, including *Dexter's Laboratory*, *Johnny Bravo* and *Space Ghost Coast to Coast*; online games area, including Pac-Man-like Brak Bean's Chomper 2000

**Site launched:** July 1998

**Site director:** Sam Register, vice president, creative director, Cartoon Network Online

**Number of employees:** 20

**Site design:** Funny Garbage, New York

**Streaming technology:** Windows Media

**Traffic generated:** 28.7 million page views monthly

**Advertising:** banner ads from McDonald's, Reebok, Gap Kids

**Revenue:** N/A

**Highlights:** Original online cartoon series *B. Happy* and *Pink Donkey and the Fly*, with new weekly segments archived; Cartoon Net plans to launch original online animated series on a regular basis.

—Richard Tedesco

# Go's \$25M campaign

By Richard Tedesco

**D**isney/ABC kicked off a \$25 million advertising campaign to push its online Go Network across the ABC Network and several cable outlets in prime time last week.

The aim is to turn viewers into Go users in a three-month campaign with the spots, which emphasize the Web as a convenient search alternative to traditional information seeking. The tagline, "Before You Go Here, Go Here," is preceded with scenes including an obnoxious car salesman, a lazy store clerk, and an office of empty desks accompanied by an automated phone message.

All but 15% of the time allotted for the seven Go spots created by Silicon Valley-based CKS and produced by Industrial Light & Magic will be in prime time, with some spot buys during May on ABC stations in New York, San Francisco, Chicago and Los Angeles. The spots will also air on ESPN, A&E, The History

Channel and E! Entertainment Channel.

The Go Network is an Internet portal that also aggregates online content from Disney, ABC and ESPN Web sites.

Last week ABC gave the spots a go with *Cleopatra*, the series finale of *Home Improvement* and season finales of *Spin City* and *NYPD Blue*. It will also spike *Monday Night Football* with the spots before the campaign climaxes in mid-September. ■



*One Go Spot shows an empty office while a phone message plays.*



The backbone of KGO-TV San Francisco's digital architecture is Tektronix Profile video servers, which connect with SGI servers and Storage-Tek digital tape archives through Fibre Channel networking.

# Video Servers Unravel Tape

*Computer-based record/playback devices enjoying growing acceptance, uses in TV facilities*

By Karen Anderson

**V**ideo servers are a powerful example of how computers are changing the landscape of broadcast technology. This equipment, which records, stores and plays back video using computer disks, has in just a few years developed from an unproven, expensive technology to being a standard item on every broadcaster's shopping list. And servers are quickly replacing tape as the medium of choice for everyday broadcast applications such as commercial playout, time delay and news production.

The inherent advantage to video servers is that their storage is nonlinear and digital, allowing users to quickly

access material and use it over and over without generational loss of quality. The computer disk drives used to store video also eliminate the mechanical components used in tape machines, parts that frequently need to be replaced due to intensive use. So servers can bring efficiency, improved picture quality and lower operational costs to a television station.

But how have servers come so far so fast? In the simplest terms, like other computers, they have followed Moore's Law—a reference to Intel co-founder Gordon Moore—which says that microchip technology develops so quickly, that the amount of data a chip can store doubles every 18 months. With video servers, this exponential increase in computer-processing power

and data storage has been matched by improvements in compression algorithms, which allow more video to be stored on less disk space. These combined forces have resulted in servers that can store hours of high-quality video at a price stations can afford.

Many broadcasters have already replaced mechanical cart machines with entry-level servers for spot-playback. Some stations have even begun to automate programming playback with robust systems that hold hundreds of hours of compressed video. And station groups are now starting to network remote video servers so that stations can access shared material throughout the group.

The Ackerley Group, for example, is restructuring its business model by



*Silicon Graphics Inc.'s Origin 2000 Deskside server is a one- to eight-processor system that can be connected as a module or added in a rack-mounted configuration.*

and later, DV compression created more storage capacity and allowed broadcasters to begin using servers for long-term storage and program playback.

David Folsom, technology vice president of Raycom Media, is one of many broadcasters looking to convert tape-based spot and programming playback to servers. "We have servers in many of our stations now, but we still have quite a few of the traditional spot players," Folsom says. "We have the ongoing question of story playback for news. Of course as servers become more

efficient, they become far more viable."

linking its operations with SeaChange servers that are controlled by Sundance automation software. Sinclair and Tribune station groups are also working to streamline their operations by using file transfers with their remote servers. Examples like these, experts say, are proof of the potential of video servers when compared to traditional tape-based systems.

"Before they buy tape, everybody now has to ask the question, 'Do I really want this tape recorder or should I get a server-based system?'" says Al Kovalick, Hewlett-Packard's director of technical strategy. "At the last NAB I think there was more than ample proof that everybody who's serious about video in the business has a server."

That wasn't the case back in 1992, when a handful of companies began offering prototype, short-duration uncompressed disk recorders for post-production. After achieving limited success with these uncompressed recorders, companies began offering the next generation of servers—digital disk recorders with Motion JPEG compression [M-JPEG]. Tektronix was the first, followed shortly by Leitch's ASC.

Initially, broadcasters used the JPEG-compressed disk recorders to cache spots directly from their cart machines for playback. Later, Hewlett-Packard became the first to develop and ship an MPEG-2 compressed system. (KOLD-TV, in Tuscon, Ariz., first went on-air with an HP MPEG-2 server in late 1995.) MPEG-2 compression,

Servers are also becoming more viable by becoming cheaper, even as their hours of integrated storage increase. The price of video servers now ranges from about \$35,000 for a small, single-channel system to upwards of \$150,000 for a robust, multichannel system. More powerful servers that can handle multiple station operations with huge amounts of internal storage, however, still cost well over \$250,000—but an entry-level playback server cost more than \$200,000 in 1995. Data storage companies like Ampex, StorageTek and Excalibur are also offering more competitively priced external storage and archiving products, which are the most expensive components for stations investing in full-blown server architecture.

Just a few years ago the video server market was relatively small. However, it recently exploded with manufacturers looking to cash in on broadcasters moving into digital television. In its April 1999 report, Frost & Sullivan valued

*Vyvx, a satellite and fiber communications provider, uses an HP MediaStream server controlled by Pro-Bel automation at its Burbank, Calif., program and spot distribution facility.*

the "hardware" video server market—including compressed and uncompressed video servers for broadcast and cable as well as intranet/distance learning—at \$422.6 billion for 1998. The report cited the FCC's digital broadcast mandate as the reason for increased demand for video servers.

## Riding the market

As the server market grows, with more companies trying to get in on the action, Tektronix Profile continues to hold its position at the top, followed closely by Hewlett-Packard's Media Stream and Leitch's ASC line of servers. Broadcast giants Sony and Philips hold a smaller share of the market, but industry experts point to them as strong players because both offer complete broadcast systems. Quantel also takes a "systems" approach with its different applications-based production and on-air servers. SeaChange, which has been a recognized name in the cable market, also has installations in several broadcast television stations. Both Fox and CBS networks are seriously looking at SeaChange's products.

Among the newer companies to the video server market are Pinnacle and Accom, both of which have traditionally focused on editing and post-production equipment. Compression firm Vela Research has built an MPEG-2 server called RapidAccess, based on its broadcast encoders and decoders.

"There are an awful lot of companies



**Sierra Design Labs' uncompressed disk recorders offer capacity for HD editing.**

in this business and, of course, many of them didn't even exist a few years ago," Folsom adds. "[Some] companies have come out of nowhere and are doing a pretty good business. But you wouldn't have heard of them two or three years ago, like Pluto."

In 1995 Pluto was formed to create disk-based replacements for tape machines. But according to the company's chairman and CEO, Mark Gray, the market is really just beginning. "Although the market for spot servers is still quite good," he says. "The market is growing rapidly because of the implementation of servers into other parts of the facility."

Another example of the kind of growth Folsom refers to is that of Hewlett-Packard, a computer giant that's carved out a successful niche in the broadcast marketplace.

But Mike Wolschon, director of marketing for Philips' video server division, warns that computer-based companies may not find much success in the broadcast server realm, or at least not the success they are used to because the broadcast market is relatively small compared to the computer market.

"The expectations of those big corporations in the computer world are that they have double-digit growth every year and their margins are increasing dramatically," says Wolschon. "The broadcast spectrum in the entire world is such a small business when you compare it to the computer business. Some people tag the

entire broadcast capital spent every year around the world to be somewhere between \$6 [billion] and \$7 billion. [Hewlett-Packard reported \$47.1 billion in revenue last year.] You've got to look at that and say this is a real small marketplace."

Hewlett-Packard's Kovalick admits that the company's video-communications division, which markets the MediStream server, is a very small part of HP's total business. In fact, HP is spinning off its noncomputer and nonconsumer divisions into an independent \$8 billion company, and the video communications division will come under the new company's communications solutions group.

"We're a little division compared to HP and now we'll have a lot more significance in a new company," says Kovalick. The company will be named next month and begin marketing the new brand until it is spun off next year.

Kovalick adds that he is excited about developing the video server line within the new company, as servers are going to be an integral part of repurposing material in the "500,000 channel universe" that will emerge as the line between the Internet and traditional broadcast blurs.

**Applications and media convergence drive servers**

EMC, a 20-year-old enterprise storage company whose revenue topped \$4 billion this year, also feels the broadcast server market is an important one to tap as media segments converge. It has

begun marketing its Celerra Media Server, a large-scale system with huge amounts of integrated storage, to the broadcast and cable markets. The high-end multichannel media server is based on its Symmetrix storage system. Celerra's capacity is robust enough that it can be used as a central server storage system to handle multiple tasks and allow multiple users to access information on the server.

"Broadcasters are facing the challenges of, strategically, 'What are we going to do with our bandwidth?' " says Doron Kempel, general manager of EMC's media group. " 'Are we going to multicast or are we going to high definition?' 'How many inputs and outputs will I need?' 'How do I converge the business part of the facilities for billing with post-production with the news environment and with the play-to-air environment?' 'How do I stream over the Internet and what do I do about the Internet?' There is tremendous uncertainty now. As different media converge, it is very important for us to take a leadership role," says Kempel. "We think that we have the capability. And we think that it is a great market to offer our expertise in."

HP's Kovalick believes that new broadcast server manufacturers that focus on applications and solutions will succeed over those that manufacture "steel boxes." "They can't squeeze the Sonys, the Panasonics, the Philips and the Tektronixes of the world out of this market just yet," he says. "The broadcasters all want to feel comfortable that they are making an investment in a company that has a future."

That sentiment is supported by the Frost & Sullivan report, which con-

*Continues on page 56*



**Sony's MAV-70 video server is an MPEG-2 based unit that can handle HDTV.**



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The best way to judge the performance of your digital videotape is if your client is smiling when the production is finished. Make them happy by using Fuji Professional Digital Videocassettes. Our products are known for superior quality, reliability and consistency from tape to tape. And Fuji supplies a tape for every popular digital format. With all the challenges you're facing from new hardware, new formats, DTV, HDTV and an increasingly competitive business environment, the last thing you need is an unhappy customer.

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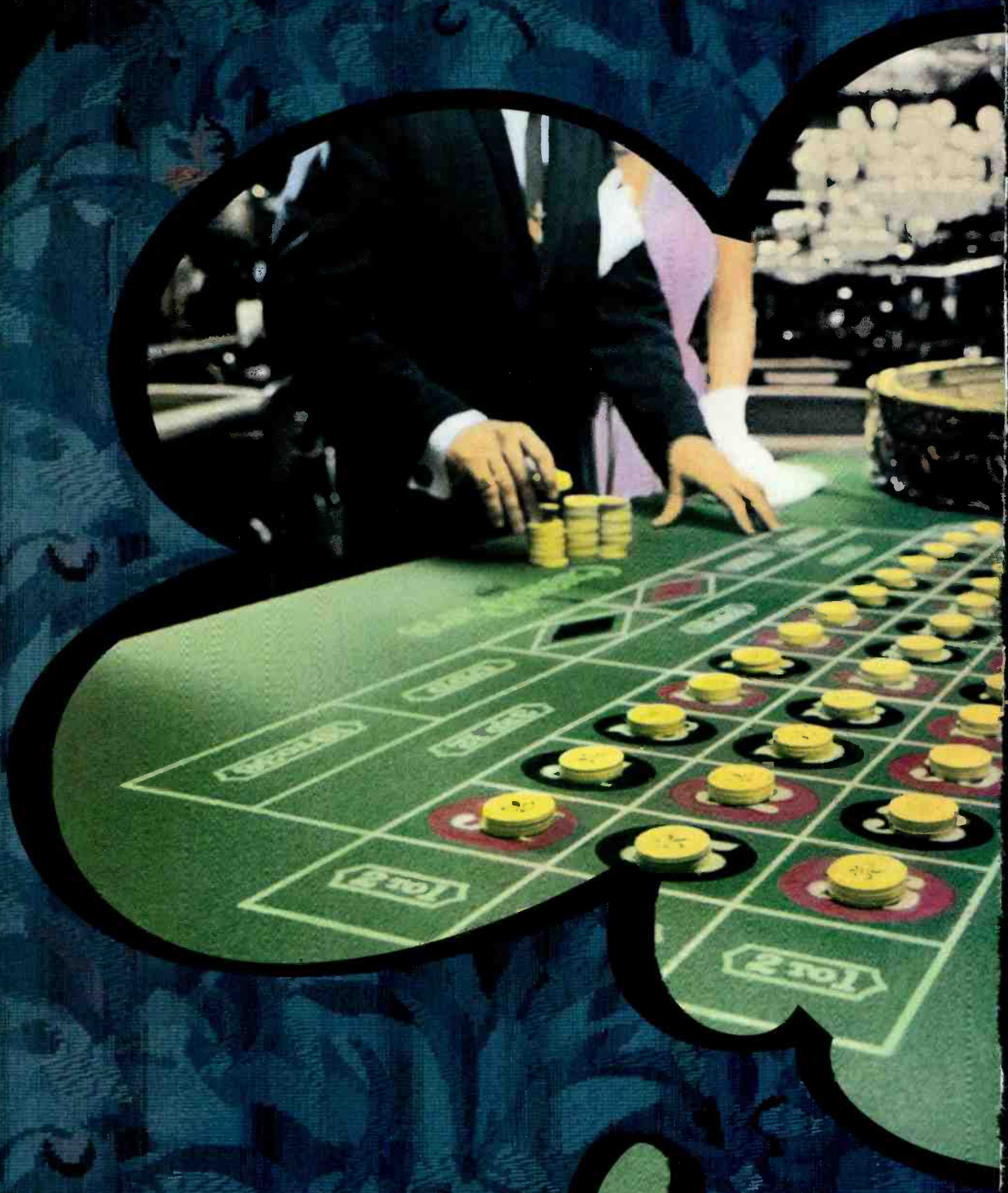
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# Serving up video servers

BROADCASTING & CABLE has compiled the biggest players in the server market as well as some upstarts that show potential—17 companies in all. This chart is by no means intended to be definitive, but instead a starting point for prospective broadcast buyers.



1490 O'Brien Drive  
Menlo Park, CA 94025  
(650) 328-3818  
www.accom.com

Accom's Abekas 6000 MultiFlex DTV is a multichannel playout unit with VTR-type editing capabilities. A hardware control panel lets users do machine-to-machine editing; the finished product can be aired from the server. The MultiFlex DTV features user-selectable DVCPR0 (25Mb/s) and DVCPR050 (50Mb/s) storage and can be configured with two, four, six, or eight digital video channels, each with input and output capabilities and associated four-track digital audio. Each unit can handle up to 35 hours of programming at 25 Mb/s in a single chassis, but storage can be increased to more than 105 hours by adding additional disk drives.



12 Drummond St., Unit 3  
Toronto, Ontario, Canada  
M8V 1Y8  
(416) 255-5636  
www.drastictech.com

Drastic Technologies markets a product line called VVCR, a digital video disk recorder for the broadcast and video marketplace. The VVCR combines Drastic's technical experience in VTR control with high-bandwidth digital-video and storage subsystems. RS-232/422 serial connections allow the VVCR to be plugged into any standard-edit controller for video and news production and the VVCR can also be used for programming playback, commercial insertion, instant replay and slow motion.



35 Parkwood Drive  
Hopkinton, MA 01748  
(508) 435-1000  
www.EMC.com

EMC's Celerra Media Server is based on the computer industry's Symmetrix storage system. Celerra uses a network storage director, which consists of dual-control stations and up to 14 data movers, to distribute video assets stored on Symmetrix. The control station handles system resource management and communications, setting up and monitoring all video stream I/O activity. Each data mover features embedded system software for real-time delivery of video and directly connects to one or more Symmetrix systems as well as to one or more video and/or data-delivery networks.



5301 Stevens Creek Blvd.  
Santa Clara, CA 95051-7295  
(408) 246-4300  
www.hp.com/go/broadcast

The HP MediaStream family of products includes a broadcast server, disk recorder and Connect networking software for a variety of on-air applications including spot insertion (stand-alone and/or caching), multichannel broadcasting, network delay and program playback. HP's latest additions are the seven-channel 700 and 16-channel 1600 MPEG-2 servers, which can support HDTV. The 700 offers 18 or 36 hours of integrated RAID storage and the 1600 offers 36 hours of RAID storage with expansion available in 36-hour increments.



920 Corporate Lane  
Chesapeake, VA  
23320-3641  
(800) 231-9673  
www.leitch.com

This year at NAB, Leitch Technology introduced several new server systems. The VR400 MPEG-2 server provides bi-directional video channels for record and playback, eliminating the need to configure dedicated encoders and decoders. It can be ordered now and is expected to begin shipping this July. Leitch also introduced the VR300 two-, four- and six-channel video servers and the VRN300 six-channel newsroom server. Both models include RAID redundancy and play-to-air control software.

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[www.sgi.com/go/hdtv](http://www.sgi.com/go/hdtv)

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**SiliconGraphics**

**Panasonic**

Broadcast &amp; Television Systems Company

3330 Cahuenga Blvd. West  
Los Angeles, CA 90068  
(323) 436-3500  
www.panasonic.com/  
broadcast

Panasonic has introduced the AV-SS500 DVCPRO Video Production Server targeted for sports news production, time-delay and automated program applications. The eight-channel server operates as a multichannel disk recorder/player, records and plays back eight video streams simultaneously, and offers up to 10 hours of internal storage. Panasonic has also introduced DVCPRO News and Program Cache Server, the AJ-DR7000, which is designed as a caching server for on-air playout in larger systems or as the media server for smaller news systems. It has four physical I/O ports, an internal bandwidth equal to seven DVCPRO streams.

**PHILIPS**

2300 South Decker Lake Blvd.  
Salt Lake City, UT 84119  
(800) 962-4287  
www.broadcast.philips.com

Philips is continuing to develop its Media Pool video server, and this year at NAB introduced a new HD version. The HD Media Pool consists of newly manufactured components including the VR-8000HD (a video input/output module), an AS-8000 storage array with either 9 or 18 GB disk drives, and new control software. Since the Media Pool is based on uncompressed architecture, owners can upgrade their existing systems for 1080i and 720p applications. Both standard definition and high-definition program feeds can run simultaneously from the same Media Pool video server.

**PINNACLE  
SYSTEMS**

280 N. Bernardo Ave.  
Mountain View, CA 94043  
(650) 526-1600  
www.pinnaclesys.com

Pinnacle Systems recently introduced its first video server, the Thunder MCS 4000 multichannel, multiuser production server. It offers four video channels with embedded audio, each capable of playback and recording. It can support native DV and MPEG-2 video compression and also plays back ancillary data. Each of Thunder's video channels has a built-in transition engine that creates cuts, wipes, and dissolves between back-to-back clips, and a built-in keyer that allows the user to record an element over an external background. At 20 Mb/s, Thunder provides about four hours of storage and can be configured to operate at a data rate of up to 50 Mb/s.



2511 55th St.  
Boulder, CO 80301  
(303) 402-9000  
www.plutotech.com

Pluto's SPACE disk-based servers are designed for SDTV and HDTV applications. HyperSPACE HD is Pluto's dedicated 1080i HD play-to-air system, providing 28 minutes to more than three hours of HD recording and four hours of SDTV recording. AirSPACE handles multichannel broadcast operations with an upgrade path to HD in AirSPACE HD, which provides up to 8 hours of HD storage. Pluto has just introduced a 720p-compatible version of AirSPACE and HyperSPACE. Working with Panasonic's HDP-510 hi-def encoder/decoder, these products can switch between 720p and 1080i HD and 526 and 625 standard definition images.

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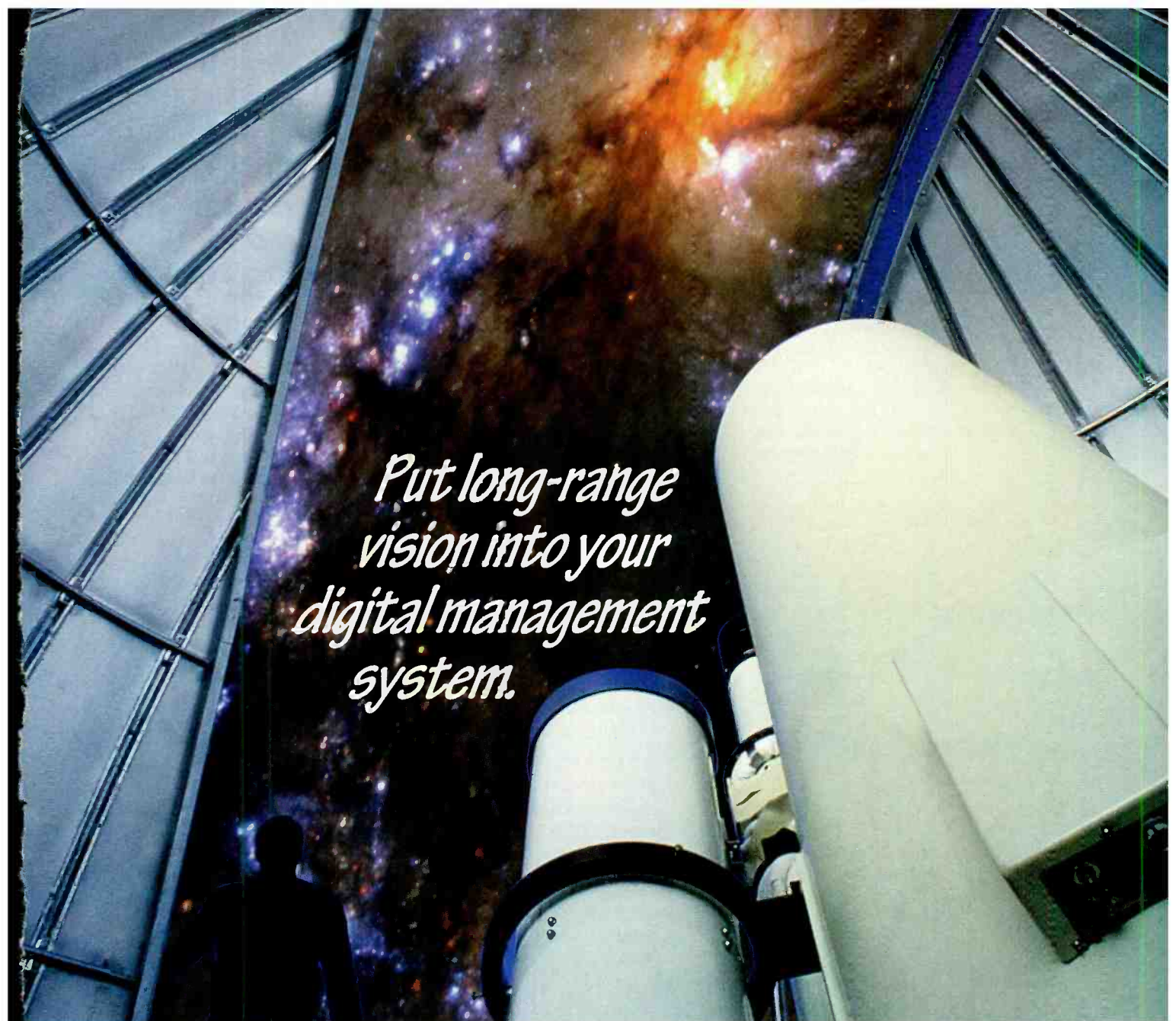
124 Acton St.  
Maynard, MA 01754  
(978) 897-0100  
www.schange.com

SeaChange made its way into the cable market in 1994 with multichannel broadband server products for cable ad insertion. The company now also offers a range of broadcast solutions with its MediaCluster family of products. Developed for networks and large-scale broadcast operations, the fault-tolerant MediaCluster 1200 video server offers 12 disk drives per node in cluster configurations of three, four, or five nodes. The lower-cost 800 series has a scaled-down I/O configuration and offers eight disk drives per node.

**SIERRA  
DESIGN LABS**

999 Tahoe Boulevard  
Incline Village, NV 89451  
(800) 400-8002  
www.sdlabs.com

Sierra Design Labs offers a line of uncompressed digital disk recorders used mainly for broadcast and video production. Its HD1.5Plus unit records and plays back up to four streams of uncompressed 8- or 10-bit 4:2:2 video. The system offers 10, 30, 60 or 120 minutes of uncompressed HD recording.



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1600 Amphitheatre Pkwy.  
Mountain View, CA 94043  
(650) 960-1980  
www.sgi.com

SGI offers the Origin 2000 and 200 MPEG-2 production servers that support Fibre Channel and SCSI networking. SGI has developed a high-definition input/output board that allows the Origin 2000 server to generate and accept real-time, uncompressed HDTV in the 1080i, 1080p, and 720p formats. The XT-HD board is designed to reduce the cost of HDTV post-production and will be available by the end of 1999.



3300 Zanker Rd.  
San Jose, CA 95134  
(800) 686-7669  
www.sony.com

Sony offers a range of video servers including the MAV-70, a selectable bit rate DTV-ready MPEG-2 server that supports both SDTV and HDTV. One MAV-70 is configurable with up to 10 baseband inputs and outputs and supports Fibre Channel and Ethernet connections. Multichannel production servers include the MAV-555 MPEG-2 server with VTR-style control panel and compatibility with Sony's BE linear editing systems. Sony's NewsBase, a multiuser news production system centered around an MPEG-2 video server, allows for desktop editing and browsing, management and recording of incoming feeds, and playout-to-air.



14180 SW Karl Braun Dr.  
P.O. Box 500  
Beaverton, OR 97007-0001  
(800) 547-8949  
www.tek.com/VND

Tektronix has expanded its Profile line, including the Profile HD full-bandwidth MPEG-2 server, which supports 1080i and 720p formats. The Profile PDR 300 MPEG-2 server offers four to six channels with 18GB disk drive system for 18 (JPEG) or 35 (MPEG) hours of integrated storage. The PDR 400 DVCPRO, which uses DVCPRO compression, offers two to eight channels with up to 18 hours of integrated storage. Both are expandable up to 96 hours with additional disks. Tektronix has also introduced the Profile Video Gateway, a network router that enables remote transfer of video and audio clips.



28 Thorndal Circle  
Darren, CT 06820  
(800) 218-0051  
www.quantel.com

Quantel has launched several application-based broadcast systems centered around its Clipbox server. The new disk-based SpotRunner commercial insertion system is designed as an automated cart-machine replacement and provides 25 hours of DVCPRO compressed storage. Moving Picturebox for news and sports acts like a still store but also plays out over-the-shoulder video clips. It includes dual video outputs, resizing of images, and clip-to-clip dissolves. In addition, Quantel has launched Cachebox, a server designed for broadcasters and post-production facilities seeking less horsepower than the Clipbox.



404 West Ironwood Drive  
Salt Lake City, UT 84115  
(801) 464-1600  
www.vela.com

Vela has integrated its Argus real-time MPEG-2 encoder and its four-channel decoder with a centralized storage system to form the RapidAccess Version 2 MPEG-2 video server. The new Vela server allows users to record and monitor one video channel while simultaneously playing back four other channels. RapidAccess includes an on-screen media browsing system and media management software that allows the user to build and edit play lists.



23 Crosby Drive  
Bedford, MA 01730  
(781) 275-4088  
www.vibrint.com

All of Vibrint's news and video production applications, such as NewsEdit, run on the Vibrint MPEG-2 4:2:2 video server. The Windows NT-based server features Vibrint's multitasking Video Image Processor (VIP), which allows users to record and play out simultaneously. The MPEG-2 server is designed mainly for the newsroom, but can be used as a stand-alone unit for a number of playout-to-air applications.

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**Tektronix**

Continued from page 46

cludes, "Video servers are uniquely poised to deliver digital video media in broadcast, cable, intranet and Internet environments." The report goes further, stating, "Winning companies will be those that can provide a complete solution in a short period of time."

In the face of increasing competition, some wonder whether Tektronix can continue its video server reign. "[Profile] really led the way," Pluto's Gray says. "It's now, in my opinion, an obsolete product, although it's still on the market."

Gray says that servers, like Pluto's

SPACE platform, are designed to integrate with all major automation products and a number of editing systems. "Our goal is to drop into almost any application for broadcast and work with any application. Whereas companies like Tektronix generally have to focus on their own application, their own little editing package," he says. "We work with everybody."

On the contrary, says Ray Baldock, director of product strategy for Tektronix. "Not only have we developed relationships with 60 developers who are all writing software for Profile, we don't have a lot of our own applica-

tions. We supply applications with Profile that enable application developers to do their job more easily."

For example, Tektronix has developed an API (Application Program Interface), a protocol that allows developers to create software that is "very tightly integrated to the server" for recording or playback. The new ContentShare platform, an extension of the Profile API, addresses the problem of asset management by allowing software developers to create programs that give Profile users access to material anywhere on the network, including material stored in other manufacturer's servers. Fifteen applications developers support ContentShare including automation and digital asset-management firms Pro-Bel, Louth and Virage.

It is this ability to work with multiple vendors that will further drive servers into the broadcast plant, experts say. "Networked servers are the total future of the broadcast facility, and the key is getting interoperability for the data formats," HP's Kovalick predicts. "[DV and MPEG] will have to co-exist across acquisition, contribution, distribution and editing." DV compression has the advantage of high speed or "faster-than-real-time" tape transfer, while MPEG-2, with its slower transfer

Panasonic's NewsByte news editing system is based on SGI's Origin 200 server.



## Animating Brokaw

'NBC Nightly News' upgrades with Quantel Clipbox

By Karen Anderson

To provide a visual backdrop for Tom Brokaw's "In Depth" segments, *NBC Nightly News* uses a Quantel Clipbox video server to send pre-produced animations from its editing and graphics suite on the ninth floor of "30 Rock" to a video wall in its third floor studio.

The Quantel video server has been in operation since November 1998 and is also used for playout-to-air for several other *Nightly News* segments, including the show's introduction. The Clipbox is controlled from a remote site, Room 3G, using a control panel from Flash Television Control Systems. "By controlling [the video server] with a Flash panel, it emulates a standard tape machine," says NBC *Nightly News* director Brett Holey.

Before the Quantel installation, according to Holey, NBC graphic artists would put their digitally created anima-

tions on tape and run the tapes from the ninth-floor suite via "sneaker net" to another tape machine for playout to the video wall and to air. "We eliminated a lot of elevator runs," he says.

In addition to the added convenience, Holey reports an improvement in the quality of the on-air look. "It's a noticeable difference," he says.

However, the 601 signal coming out of the server is converted to NTSC before it hits the switcher, which degrades the picture slightly.

"The best case is when we can keep it fully digitally uncompressed before it hits the switcher," Holey notes. "But the video coming out of it looks fabulous, providing us with more resolution and more information than we can put on-air."

According to Holey, the fact that Clipbox puts out such a high-resolution signal will help *Nightly News* eventually upgrade to high-definition production.

In addition to a high-resolution out-



Clipbox is used for playout-to-air for 'Nightly News' segments.

put, the Clipbox provides up to 160 hours of DVCPRO compressed video and 14 simultaneous channels.

NBC's Clipbox works with a suite of Quantel equipment including the Henry effects and compositing system, and the Editbox nonlinear editing system. In addition, *NBC Nightly News* uses an Accom Axial editor with several Tektronix Profile video servers and other disk recorders.





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**Tektronix offers an HD version of its Profile video server that handles 720p and 1080i.**

rate, has a higher compression rate allowing for more efficient storage.

Raycom's Folsom points out that most manufacturers, like Tektronix, Sony and Pluto, have begun offering their servers in "different flavors"—MPEG-2 and DV—"rather than falling into one area or the other and essentially closing out their possibilities or running in dual paths."

### Serving up news solutions

Broadcasters now are looking for new,

creative ways to use video servers and to maximize their potential for production.

As interoperability among different formats increases, manufacturers see another big trend: selling servers to streamline operations in feed rooms and newsrooms, places where material comes into a plant in various formats. Manufacturers say broadcasters are getting serious about using automated server systems for news. "This year at NAB—from all other

trade shows we've been to—there have been more people who came to our booth looking at what's available for digital newsroom systems. We believe that these people are starting to budget for these systems in the upcoming fiscal year," says Leitch Business Program Manager Charlie Bernstein.

In the news environment, some say, servers will handle specialized tasks including acquisition, edit and on-air material. "You wouldn't want to build a

doomsday server, there's just too many different needs and requirements that make a doomsday server impractical and expensive," says HP's Al Kovalick.

"Today you see tape as a means to dub things, to make copies; that's going to disappear altogether," he says. "Maybe you've got an acquisition server that's recording six feeds a day of news and syndicated material—that will stay on the server and be moved through a network to edit," he says. "That will be moved to on-air, all under automation control."

Pushing the trend of servers for news, Panasonic offers its integrated DVCPRO news automation system, DNA, based on SGI's Origin 200. KYW-TV in Philadelphia is using DNA with six NewsBYTE nonlinear editors and redundant Origin200 GIGA Channel servers working on a Prisa Fibre Channel network. A Ciprico FibreSTORE online disk array provides 24 hours of online storage. KYW-TV Director of Broadcast Operations and Engineering Jim Chase says he chose DNA for its ability to simultaneously handle 4X dubbing inputs or outputs and 6X Fibre Channel transfers from edit, while playing out on up to three simultaneous playback channels.

Vibrant also offers specialized auto-

## And here's ... HD!

*WTHR-TV's Pluto servers go live with 'Tonight Show'*

By Karen Anderson

**W**THR-TV in Indianapolis, a Dispatch-owned NBC affiliate, has been using Pluto's HyperSPACE HD for about a month—with mostly favorable results. But the first time the video server was used on-air was during the April 26 HDTV broadcast of the *Tonight Show With Jay Leno*. It was no small feat.

"We had a couple of glitches early on with it—this is all fairly new," says WTHR-TV's Director of Engineering Al Grossniklaus. "We got it in at the last minute and didn't really have much time to test it."

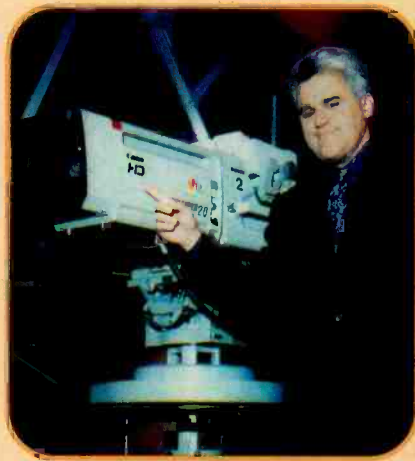
In addition to being challenged for time, WTHR-TV also had to use the Pluto server more extensively than planned. HyperSPACE is intended to serve primarily as a time-delay system with Pluto's SPACE Shift and as a backup for an HD tape machine. But because of

problems with WTHR-TV's tape machine, Pluto made its on-air debut the night of the *Tonight Show* hi-def broadcast.

The Dispatch station group had purchased the server through Sony to work with new Sony encoder and decoder cards, but the cards weren't ready to ship in time for the broadcast. So Grossniklaus configured Panasonic codecs, which usually work with WTHR-TV's D-5 playback machine, to work with the Pluto server.

"As it turns out, we had some audio problems with the Pluto. So we ended up playing the video back from the Pluto and the audio from an HDCAM machine," Grossniklaus explains. "We synched the two together, and it was OK on the air. But it was patched together on-air to make it work." Station engineers later realized they had the audio synchronizing signal set incorrectly.

Grossniklaus says situations like this are not uncommon for stations new to HD, including his own, which has been broad-



**Leno made his HDTV debut on April 26.**

casting HDTV since September 1998.

"Basically everything we've done in HD has been complicated," he says. "The equipment is still not really readily available, and a lot of times we get equipment in pretty close to the last minute. And there is a learning curve for us, of course," he adds. "I think that first night was part of our learning curve."

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**Vela Broadcast**

mated news systems, NewsEdit and FeedClip, that are designed to manage incoming feeds and on-the-fly news editing and playback and are based on Vibrint's MPEG-2 server. WMUR-TV Manchester, N.H. and New York City cable news station NY1 are taking advantage of Vibrint's automated server-based systems to give their small staffs the ability to handle multiple daily newscasts.

Vibrint has also begun working with HP to allow network transfer of MPEG-2 video files from FeedClip and NewsEdit to the MediaStream server. "For years broadcasters have been forced to live with closed, proprietary systems that are impossible to upgrade and limited in terms of interoperability," says Vibrint Vice President of Marketing Roland Boucher. Boucher believes the Vibrint/HP relationship is one more step toward open systems in the broadcast facility.

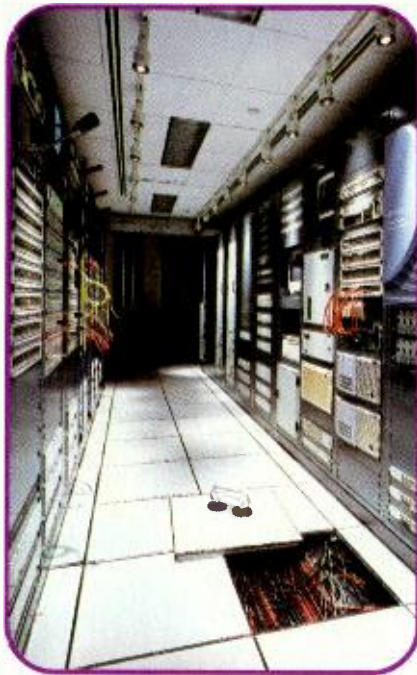
Plus, Kovalick says, "There's no generational loss when you transfer files; there's no quality check to be done because it's always perfect. So it just saves time. It's a process improvement in every way." (See sidebar, "Networking servers.")

Sinclair has just agreed to order HP servers for 18 of its stations, and the group plans to make file transfer part of its everyday operations. "They are very big on group dynamics," Kovalick says. "They are finding ways to do things once rather than 18 times and I think that is one of the great advantages of networked video."

Sinclair will install HP's MediaStream 700 MPEG-2 servers at its stations beginning in the third quarter of this year. The stations will use the seven-channel servers for spot insertion and will enhance them later to manage satellite feeds and programming playback.

### Let's go to the video (server)

Sports broadcasting is another area where server manufacturers see big opportunity, mainly because of instant replay and slo-mo capabilities of servers. "[A server] gives random access to any clip and with the proper applications and with a scalable server, you can have five different camera angles and choose any one of those cam-



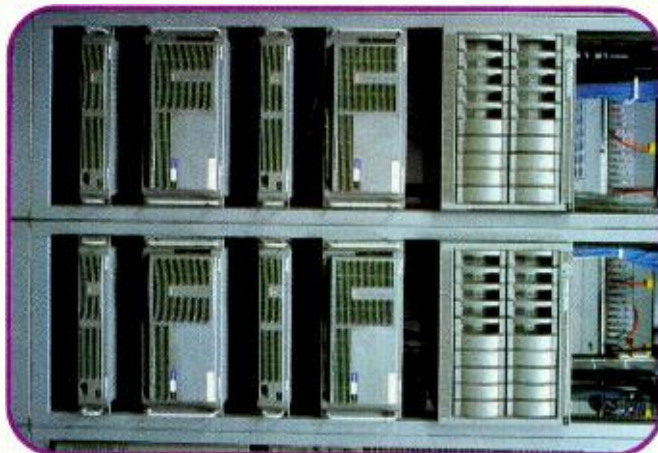
*Univision's WXTV(TV) Teaneck, N.J., uses an HP MediaStream digital video server linked to a Sony LMS 500 cart machine to handle programming payout.*

era angles and play it out immediately," Leitch's Bernstein says. "If you have the non-linear editor capabilities that we have built into our server, during the course of a sporting event we can build a highlight reel and show it up on the scoreboard or [play it] directly to air."

Panasonic is targeting its new DVCPRO-based production server, the AV-SS500, for the sports production market.

"You have the ability to control eight channels independently," says Pana-

*A rack of Profile servers in Tektronix's Application Developers Lab.*



sonic Vice President of Product Development Tore Nordahl. "If you are doing a multi-camera shoot at a baseball game, you can have three or four cameras shooting the game and continue recording on four channels. You have four channels available for slo-mo as the action is happening."

The AV-SS500's ability to hook up with editing stations for file transfer over 100-base Ethernet allows users to edit packages for playback during the broadcast, Nordahl adds.

As servers take on new roles in news and sports, manufacturers are beginning to add more integrated production functionality. Pinnacle and Accom, for example, offer video servers with integrated effects software and editing capability. Accom's new Abekas 6000 MultiFlex DTV multichannel server offers VTR-type editing via a hardware control panel, and the finished product is ready to air on the server. Pinnacle's new Thunder with clip-and-trim and integrated browser offers up to 4 video channels with a built-in transition engine that performs cuts, wipes, and dissolves between back-to-back clips. A built-in keyer allows the Thunder user to record an element over an external background.

### Demand for hi-def servers

HDTV is also upping the ante for server manufacturers. Pluto has built a strong HD business with the HyperSPACE HD disk recorder, winning customers such as hi-def pioneer WRAL-HD, Raleigh, N.C., and CBS' early digital O&Os. The company has just introduced the AirSPACE HD multichannel server, which offers up to eight hours of HD storage and works with Sony's HDCAM or Panasonic's HD D-5 codec.

"We think that there's another generation or two in standard definition tapeless products. Of course, the big market for us in addition to standard definition is high definition which is going through the same cycle," says Pluto's Gray. "We're selling a lot of high definition servers for high definition spot play, because that's the only thing they need right now because a local station is going to upconvert their local daytime programming and it's going to do network pass-through at night. But it does need the ability to play back real high-definition spots locally

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under automation control."

Tektronix offers its multichannel Profile in an HD version to support 1080i and 720p formats using MPEG-2 compression.

HDTV, with its high-bandwidth requirements, makes for expensive servers. In response, Leitch developed an HDTV server package in which its VR300 server feeds 4:2:2 video clips into its Juno upconverter for 1080i or 720p broadcast. The server handles about 2:1 compression on the server and feeds video into the upconverter for HD playout. Leitch's Bernstein says,

"Terrestrial broadcasters are still doing standard def as well as high def and by doing it this way you can provide both signals out of the same equipment." He adds that uncompressed systems offer less storage than compressed servers do and the storage is more expensive.

HP also offers a cost-effective HD package that gives broadcasters leverage with existing technology. It uses HP's MediaStream 700 and 1600 servers with two external components: DiviCom's MediaView MV400 HDTV encoder and JVC's new DM-D4000 HDTV decoder.

Philips is ready for HDTV with its

Media Pool server, based on uncompressed storage. According to Philip's Wolschon, stations can buy the server today with Panasonic's DV compression and reconfigure it later for full-bandwidth HD as a "future-proof" solution. Philips also offers a mezzanine-compressed model for HDTV production. Another uncompressed system is Sierra Design Labs' HD1.5 uncompressed digital disk recorder, which can record and play back up to four streams of uncompressed 8- or 10-bit 4:2:2 video, and offers 10, 30, 60 or 120 minutes of uncompressed HD recording. ■

# VOD servers wait for demand

*With technology now ready and tests completed, suppliers look to busy 2000*

By Glen Dickson

**A** potentially huge growth area for video server technology is video on demand (VOD), the instant delivery of pay-per-view movies and other pay-for-play content to cable subscribers. While VOD has been sporadically tested by the cable industry over the past five years, cable operators now appear to be serious about rolling out the service. That's because MSOs have finished upgrading their plants to launch digital service and are now gradually deploying digital set-tops, giving them the channel capacity and the user interface to support VOD programming.

The falling cost of disk storage and the increasing ability of servers to output multiple streams are also helping to make VOD a viable business scenario. "Server cost is not a factor anymore," says Ray McDevitt, executive vice president of product development and marketing for DIVA. "There's been a dramatic reduction in server costs in the last year."

DIVA markets a turnkey VOD system, including QAM modulation components, and has small VOD installations with Suburban Cable and Adelphia in Pennsylvania; Cablevision in New Jersey; Charter in Georgia; and Chambers in Washington state and California. McDevitt says server costs represent \$150 of the \$350 cost per VOD stream; the rest covers modulation gear and interface equipment.

Other VOD suppliers include established cable players like SeaChange and SkyConnect, the top two compa-

nies in cable ad insertion, and newcomer Concurrent Computer Corporation, which is taking server technology developed for hotels and schools and marketing it for cable VOD. All three expect volume deployments of VOD to commence in 2000.

*Concurrent's MediaHawk video server has been selected by VOD programmer Intertainer.*



"The cable operators have chosen to deploy VOD later than digital telephony and IP data services," says Dan Sheeran, SkyConnect's executive vice president of product management. "Now that they've got those two moving, they're all focusing on VOD. That's great for us."

SkyConnect is being acquired by nCUBE, the leading supplier of VOD servers internationally, and the combined company will be testing VOD servers with a number of MSOs in 1999, says Sheeran.

SeaChange's VOD system will be tested by Time Warner Cable later this year and commercially deployed at six different MSOs in 1999, says Yvette Gordon, SeaChange's director of interactive technologies. Cable operators have finished their "big splashy [VOD] trials" and analyzed VOD business models, she says, and are now ready for volume deployment next year.

"Everybody's happy with the way the encryption works, and the different parts can scale to everyone's satisfaction," says Gordon. "Things are going right on schedule."

Concurrent's VOD system, developed with Scientific-Atlanta, will be tested by Time Warner this year and its MediaHawk video server has also been selected for use by on-demand programmer Intertainer.

"Cable companies are ready to take the next step," says Del Kunert, Concurrent's vice president of VOD systems. "They want to take advantage of these high-bandwidth, two-way cable plants they've put a lot of money into." ■

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# Tribune's group dynamic

Station group chooses Sony's NewsBase for universal automation

By Karen Anderson

**A**s part of a project that will automate Tribune Broadcasting Group's news and programming operations, the station group is investing more than \$5 million in Sony's NewsBase automated newsroom server system.

The move to NewsBase follows a decision two years ago to use Betacam SX as its news acquisition format. NewsBase will enable the station group to streamline production from acquisition to editing and playout-to-air. In addition, Tribune plans to link its NewsBase systems using a wide area network (WAN), so they can share material and "keep manpower efficient," says Tribune Vice President of Engineering and Technology Ira Goldstone.

NewsBase isn't scheduled to begin shipping until this summer, so two Tribune stations, wxmi(TV) in Grand Rapids Mich., and KDAF(TV) in Dallas, have been using its predecessor, NewsCache.

"The NewsCache software is moving the assets from the editors to the hybrid recorders to the server, and the server is playing it back," says Goldstone. "We've been on since Jan. 18 and they've been doing fine."

The Sony agreement allows Tribune



*Wxmi in Grand Rapids, Mich., is one of two Tribune stations that have been using NewsCache, a predecessor of NewsBase.*

to migrate its remaining stations to NewsBase at a rate of four or five stations per year over the next three years. KSWB-TV San Diego will be the next station to go online with NewsBase this summer.

NewsBase's storage capacity ranges from 12 to 96 hours, expandable in increments of 12 hours.

"The system is fully scalable based on being a small station or a large station and the amount of storage," Goldstone says. "So we can select if we want a station with this number of I/Os and this amount of storage and another

station with a different number of I/Os and a different amount of storage or one station with ClipEdit, and another station without ClipEdit."

ClipEdit allows journalists to view low-resolution proxies as they write scripts, and lets producers view and edit clips for teases, voiceovers and reporters' packages. It also allows news directors to screen stories before they air. Stories cut on the low-resolution desktop system are available almost instantaneously in high resolution for playout-to-air.

Although many server manufacturers tout the benefits of editing material directly on the server, Tribune has decided to edit all news packages on a hybrid Betacam SX recorder and move the completed material to the server for playout. Tribune will use Sony's DNE-1000 and DNE-700 nonlinear editors in conjunction with NewsBase for "linearlike" editing, directly from tape with no transfer time.

"We wanted a more distributed approach. This way, if there are any server problems the editing keeps on going," Goldstone says. "The fact that there is a copy of the material at the individual editing station means that if the server totally crashes we can still play it out of the editing room. During peak load times, when you are really putting a heavy burden on the server,



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Tribune will use Associated Press' ENPS news production system in conjunction with NewsBase for news text and wire management. NewsBase and ENPS both support the Media Object Server (MOS) protocol, enabling tight integration of material stored on the video servers with ENPS' automation features.

"As we network all of our stations

together, a key story can be searched across our global enterprise—as with ENPS—and basically pulled from one station to another," Goldstone says.

In addition, Tribune will use its WAN capacity to build a network based upon Louth's GMT (Global Media Transfer) platform and the Tektronix Profile server for programming and spot playback.

"Our long-term plan is to have certain stations that are key gateways to

take in the programming. And GMT will request from those key gateways, programming that will be moved to the network," says Goldstone. "If you have a program that is bought by the whole group, like *Friends*, right now in most station groups each station takes down *Friends* and they have to record the show. They have to screen the show and they have to enter the data that relates to in-times and out-times for each segment." ■

# Tying it all together, digitally

Manufacturers offer TV stations advanced sharing solutions for separate facilities

By Karen Anderson

Today, video servers are not limited to being used as stand-alone production or play-to-air units. Station groups such as Sinclair and Tribune are beginning to form groupwide server-based systems for sharing and exchanging material. And server manufacturers are making it possible for more station groups to create these systems by offering more advanced wide-area networking (WAN) solutions.

"If you have five stations, the first thing you are going to ask is, 'How do I do this one time as opposed to five times?'" says Al Kovalick, director of technical strategy for Hewlett-Packard's video communications division.

Until now, most servers have been equipped with built-in Fibre Channel and SDTI [serial digital transmission interface] capabilities that allow them to be connected locally to other equipment. But they haven't had WAN connectivity. That's beginning to change as server manufacturers such as Hewlett-Packard and Tektronix offer advanced capabilities for networking and accessing material on wide-area-network protocols, including IP and high-speed ATM.

"Broadcast equipment vendors are all starting to build systems that are interconnected. And we are seeing demand start to pick up," says Leitch's Business Program Manager Charlie Bernstein.

"Choosing a server," adds Ray Baldock, director of product strategy for Tektronix, "is not about, 'Do you have DVCPRO?' and 'How many channels does it have?' That was the issue three years ago. Applications are driving the decision to use servers today," says Baldock. He says as customers choose

applications, they are now asking, 'How does a user get access to the material that's being created?'"

Tektronix has unveiled Profile VideoGateway, a video router that supports ATM or IP networks for the remote transfer of video and audio clips among geographically separated Profiles. The clips retain their original digital format, so there is no generational loss. Profile VideoGateway features a drag-and-drop interface that lets users move clips between servers with a graphical display that shows the time remaining to transfer the clip. It is sold as an option to Profile and is priced starting at \$14,995.

HP has introduced MediaStream Connect and Connect+, servers that support WAN networking of MPEG-2 file content for loss-free transfer. Connect handles transfer rates of up to 8Mb/s and is designed for applications that require near-real-time transfer rates, while Connect+ handles transfer rates of up to 80Mb/s for larger, more time-critical applications. "It's not a rocket ship, but the beginning of content sharing," says Kovalick.

He predicts that as networking increases, file transfer will become an integral part of the way broadcasters share and access material. "In the compressed domain you don't want to have to decode [an MPEG-2 file] back to video to be able to re-encode it back into MPEG, so there will be a lot more file exchange and a lot more streams of MPEG over SDTI."



Hewlett-Packard's 1600 MediaStream server has 16 channels; the 700 server, seven channels.

Compared to the traditional method of streaming video, Kovalick says, file transfers are much more efficient and reliable and thus more suitable to the breakneck speed inherent to a news environment. "File transfer has a mechanism built into it to guarantee reliability. That means if a package is dropped, it is requested again."

Hewlett-Packard's Connect solutions range from \$2,000 to \$10,000, depending on capabilities.

Leitch is still developing its WAN solution, but expects to have a product available by September's International Broadcasting Convention (IBC).

"We've all been talking about [WAN connectivity] for quite some time. Technology has had to catch up and it has," says Bernstein. "Customers have been talking about how do we take these things stored as data in computer-based systems and be able to use it and move it around," he continues. "Customers are getting more sophisticated." ■

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## HELP WANTED NEWS

**Bureau Reporter: WSOC-TV** is looking for a multi-talented storyteller to run one of our bureaus. This person is responsible for making contacts and generating story ideas from this area of our market. This person should be able to shoot & edit as well as deliver on-camera. If you can do the job, please contact: Robin Whitmeyer, Senior Executive Producer News and Special Projects, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

**Meteorologist.** Central Texas ABC Affiliate is looking for a Meteorologist to anchor morning and noon newscast. Minimum of one year on-air experience. Applications accepted until June 10, 1999. Send tape and resume to: KCEN-TV Personnel Dept. 24, P.O. Box 6103, Temple, TX 76503. Equal Opportunity Employer.

**Anchor/Reporter.** KCNC-TV, the CBS O&O in Denver is looking for an Anchor/Reporter to join our award-winning staff of talented journalists. This is a great station in a great news market. We're looking for an anchor who is a solid journalist, strong writer, great live reporter, good copy editor and an outstanding communicator. We need someone strong at breaking news and good at enterprising stories. This person should also be a great leader who can help us execute the mission of the station. If this is you - and you're ready for your best move yet, please send a tape and resume to Angie Kucharski, News Director, KCNC-TV, 1044 Lincoln St., Denver, CO 80203. EOE/M/F.

**Assignment Editor:** Experience required. WSOC-TV is looking for an aggressive and experienced assignment editor. We are Charlotte's news leader! We need a leader in the newsroom. You must be organized, be able to manage daily crews and spot news, and plan future assignments. Newsroom computer systems experience a plus. Minimum experience 2 years. Send resume to: Robin Whitmeyer, Senior Executive Producer News & Special Projects, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

**Executive Producer - Dayside / Executive Producer - Nightside.** KCNC-TV, the CBS O&O in Denver, is looking for both a dayside and nightside executive producer. This is one of the greatest news markets and the greatest newsrooms in the world. We have the team and the tools, now all we need is you. We have an award-winning staff of talented journalists. We're looking for energetic and dynamic leaders who can make great television every day. Successful candidates are strong writers with compelling production skills and a passion for innovation. They are also good strategists who are creative, focused and experienced in tough day-to-day decision-making. If this sounds like you - and you are looking for the best job in your career - send a tape and resume to Angie Kucharski, News Director, KCNC-TV, 1044 Lincoln St., Denver, CO 80203. EOE/M/F.

**Morning Anchor:** WROC-TV is seeking a morning anchor. If you're an upbeat personality, with a natural conversational style, we want you now. You must write well, and work as a team with our weather anchor. Full-time anchor experience is a must. Join a growing, committed news organization, one which will give you all the tools needed to succeed. Send tape and resume to Bob Kirk, News Director, WROC-TV, 201 Humboldt Street, Rochester, NY 14610. EOE.

## HELP WANTED NEWS

**News Director:** FOX 47 in Rochester MN is building a start-up news operation. Looking for non-traditional, smart thinking News Manager with a vision to set FOX 47 above the competition... ability to coach, motivate and "Foxify" a must. No phone calls please. Send resumes to: John J. Ganahl, General Manager, FOX 47 KXLT-TV, 6301 Bandel Road NW Suite 47, Rochester, MN 55901.

**Anchor.** KTVE REGION 10, the NBC affiliate in Monroe/ El Dorado, has an immediate opening for an anchor position Monday through Friday. This is an outstanding opportunity to play a key role in continuing a station with growing news ratings. Duties include co-anchoring 5pm, 6pm, and 10pm. You will also produce the 6pm newscast. The ideal candidate has anchor experience. Minorities are encouraged to apply. KTVE is an EOE employer. Send resume and Non-Returnable VHS tape to VP/General Manager, KTVE REGION 10, 2909 Kipatrick Blvd., Monroe, LA 71201.

**Anchor/Reporter:** WSOC-TV is looking for a weekend morning anchor who wants to grow with the number one station in Charlotte. We're looking for an energetic player who enjoys the street as much as the anchor desk. Previous full time anchoring experience. No beginners. Send tape and resume to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

**6P/11P Co-Anchor.** Top 100 market affiliate in the Southeast needs a leader as our next 6/11pm co-anchor. You'll need to prove your anchoring, reporting, and live ability on tape. The right candidate will compliment our strong male co-anchor. At least three years of experience required. Send your tape and resume to Bruce Barkley, News Director, WOLO-TV 25, 5807 Shakespeare Road, Columbia, SC, 29223.

**Meteorologist.** Immediate opening for high-energy meteorologist who can deliver a clear, concise and interesting forecast. Knowledge of WSI Weatherproducer, Barons radar and AWS systems is helpful. Three years on-camera television experience is required. Send tape and resume to Jennifer Rigby, News Director, WPXI, 11 TV Hill, Pittsburgh, PA 15214. No phone calls. WPXI is an equal opportunity employer.

**Meteorologist & Weather Producers.** Join Atlanta based team to produce innovative weather programming for delivery into Europe. Use the latest systems to produce the next generation of weather programming. Previous forecasting or graphics experience required and knowledge of European geography, climate and culture a plus. Rush Qualifications to Box 01555. EOE.

**Assignment Manager:** WROC-TV is looking for assignment manager, someone with great ideas and organizational skills. Responsibilities include coordinating daily news coverage, developing contacts and sources and organizing two editorial meetings each day. Good people skills and the ability to function well under pressure is a must. Send resume and cover letter to Bob Kirk, News Director, WROC-TV, 201 Humboldt St., Rochester, NY 14610. EOE.

## HELP WANTED PRODUCTION

## A Tradition of Integrity. A Record of Excellence.

USAA is a worldwide insurance and diversified financial services association. For more than 75 years, USAA has earned a reputation for superior products and services, exceptional customer service and quality employee work life and benefits including flexible work hours, 401(k), tuition reimbursement, business casual dress and comprehensive life and health benefits. Headquartered in San Antonio with offices throughout the United States and Europe, this Fortune 500 corporation services over three million members. In the most current editions of *Fortune* and *Working Mother* magazines, USAA was chosen as one of the "100 Best Companies to Work For."

## Video Editor

[Reference #90-0500-053/JB • 03603]

Currently seeking a Video Editor with high-end expertise and a minimum of five years experience in television post-production editing on various platforms. Candidate must have advanced working knowledge of post-production techniques, plus an excellent mastery of on-line linear and non-linear editing. Experience on Stratosphere, Softimage DS, and CMX Aegis systems preferred. Duties and responsibilities include working with producers to determine and execute creative solutions for the editing and post-production of commercials, corporate videos, promos, PSA's and presentations. Exceptional communication skills and a powerful visual sense with background in art or design are preferred.

We seek an editor who works well independently or in a collaborative team environment while maintaining a positive attitude under pressure. Must be willing to work overtime as needed. Editing experts, who are interested in this position and our first class work environment, should send their resume to:

**USAA Employment Office**  
9800 Fredericksburg Road  
San Antonio, TX 78288  
FAX: (210) 498-1489 and (210) 498-8974  
E-mail: [jobs@usaa.com](mailto:jobs@usaa.com) and  
[employment@usaa.com](mailto:employment@usaa.com)  
Demo tape will be required upon request.

Position located in San Antonio.  
Relocation assistance will be provided.



Please indicate reference number and position of interest. Resumes only.  
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OR YUKI ATSUMI AT (212)337-6960.

## HELP WANTED PUBLIC RELATIONS

## ASSOCIATE DIRECTOR PUBLICITY & PUBLIC RELATIONS

Canal Fox and Fox Kids Latin America is seeking an Associate Director to be responsible for creating and implementing strategic public relations campaigns in support of two pan-regional entertainment channels in Latin America. Will work with in-house staff and local press agencies to develop relationships with key trade and consumer press throughout Latin America, Brazil and the U.S.; create and disseminate all press releases, promotional materials, weekly and monthly programming cable affiliate mailers; and work closely with all department heads to devise PR strategies for all areas of the company. Additionally responsible for all agency and in-house PR staff oversight, yearly budgets and financial reporting, special events and press conferences.

The successful candidate will have a college degree, be fluent in Spanish and English, and have 3-5 years' experience in the public relations field, preferably in international television or an entertainment-oriented agency. Excellent oral and written presentation skills are a must. Knowledge of the Latin television market and a strong background in the promotion of film and television properties is also desirable.

We offer a competitive salary and a great benefits package. For consideration, please fax resume with salary requirements and references to: **Human Resources Manager, Fax (310) 447-7391**. Only resumes with references and salary requirements will be considered. Equal Opportunity Employer.



## HELP WANTED RESEARCH

**Research Director** - New Allbritton ABC affiliate in Jacksonville, Florida is looking for an experienced Research Director. This position requires understanding of the broadcast sales process and must be able to maximize the tools of Scarborough, Meters, TVSCAN, and Monitor Plus. Must also have strong computer skills to develop and execute creative sales presentations. Send resume and cover letter to: Human Resources Director, ABC25 WJXX, 7025 A.C. Skinner Pkwy., Jacksonville, FL 32256. Fax (904) 332-2527. EOE.

## HELP WANTED PROMOTION

**Promotion Producer.** We are searching for a talented writer and editor to produce daily news topicals. Must be able to work cohesively with the news management team and news producers. You will have an opportunity to stretch creatively by producing some image promotion and sweeps promotion. At least two years experience in a top 50 market is desired. Please send resume to WMC, 1960 Union Avenue, Memphis, TN 38104.

**Asst. Director of Creative Services** WPVI-TV, an ABC owned station is looking for a top-notch assistant director of creative services. Responsibilities include overseeing on-air promotion, writing and producing, and organizing special events. Must be fast, creative, detail-oriented, and a true team player. A great opportunity at Philadelphia's #1 station. Three years experience writing news promotion a must; experience using an Avid and/or digital on-line edit suite a plus. Send letter, resume and non-returnable VHS or broadcast beta tape (*no calls/faxes*) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE.

FOX LATIN AMERICAN CHANNEL

## HELP WANTED CREATIVE SERVICES



### CREATIVE SERVICES WRITER/PRODUCER

**NEW MEXICO'S #1 TV STATION** is searching for an experienced **Writer/Producer** to join its award-winning Creative Services Department. If you excel at news promotion and would love to live in the Great Southwest, this could be your opportunity to become part of the country's fastest growing broadcast group. This position will create daily topicals for the market's dominant news operation and will work on other projects as needed. You must know how to target your audience and produce attention-getting spots under tight deadlines. Outstanding writing/production skills, enthusiasm and the ability to work well in the hectic pace of a newsroom is essential. Non-linear editing experience a plus. Send tape, resume and salary requirements to:

Yvette Perez  
KOAT Creative Services Director  
3807 Carlisle Blvd. N.E.  
Albuquerque, NM 87107




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## HELP WANTED RESEARCH

**Research Analyst: McKinsey & Company** is a leading global management consulting firm, and is currently recruiting for a Research Analyst for the Media & Entertainment Practice in the New York Office. As a Research Analyst, you will work with colleagues and consultants to research developments and trends at the industry, company and product-specific level as they relate to certain client studies. *Your responsibilities will include:* Supporting consulting assignments with research on specific industry developments (technical, organizational, financial) and presenting findings in a synthesized manner; Developing in-depth analytic profiles of companies, competition and markets; Contributing to the Firm's knowledge of this sector and effectively sharing this expertise with our consulting staff worldwide. *The ideal candidate enjoys a fast-paced team environment and will demonstrate:* Superior problem solving, analytical and communication skills; A highly investigative nature; 3-5 years media industry experience with deep knowledge in at least one aspect of media; The ability to manage multiple projects simultaneously; Proficiency with PC software and an aptitude to rapidly learn new applications; An outstanding academic record (Masters required, MBA a plus); 2-3 years experience in a research setting; A strong service orientation. We are an equal opportunity employer offering a highly competitive salary and outstanding benefits. For consideration, forward your resume in confidence to Box 01557.

HELP WANTED  
FINANCIAL & ACCOUNTING

**FOX Television Stations, Inc. WGHP/FOX 8**, Greensboro, North Carolina. WGHP/FOX 8 has an immediate opening for a Vice President of Finance. Full benefits package available. Essential functions of the position include management of all station accounting personnel and operations, preparation and analysis of station financial results. A/P, A/R, credit, payroll, financial analysis, and tax packages; preparation of annual financial plan; execution of company policies and procedures; supervising station information systems personnel; management of station's facility; participating as a member of the WGHP management team. Bachelor's Degree in Accounting/Finance, Business or related field or equivalent. Five to seven years finance accounting experience in Broadcasting. Thorough background and knowledge of U.S. GAAP, all facets of general ledger accounting, cash flow management, profit and loss forecasts, fixed asset maintenance, and budgeting. Proven ability to create, analyze, and interpret a variety of finance reports. Excellent computer skills in Excel and mainframe input. Strong leadership skills with the ability to project a professional image over the phone and in person with co-workers, corporate personnel and the public while working under pressure in a fast-paced, team oriented environment. Proven record of dependability, ability to consistently meet deadlines, and ability to work a variety of schedules to meet company needs. CPA and/or MFA a plus. Prefer applicants that are familiar with JD Edwards software and Enterprise traffic systems. Applicants with prior experience on a department head level are also preferred. EOE. Send resume to Human Resources Department/WGHP/FOX 8 Television, 2005 Francis Street, High Point, NC 27263 or fax to 336-821-1265.

To place your classified ad in Broadcasting & Cable,  
call Brent Newmoyer (212) 337-6962  
or Yuki Atsumi (212) 337-6960

## CABLE

## HELP WANTED PRODUCTION

**VIDEO PRODUCTION  
DIRECTOR/EDITOR**

Time Warner Cable in Bakersfield, CA is seeking an enthusiastic and self-motivated producer director who can "do-it-all"- write a creative script, light a remote location, shoot, and edit (linear and nonlinear). Must be experienced in commercial production, multicamera directing, graphic design and layout, 3D animation and be a seasoned "videographer-editor". Must be experienced in all areas of video production and post-production. Requires excellent communication and customer service skills and the ability to troubleshoot is a must. A B.A. degree in television/film is preferred and system engineering/technical experience is helpful. Bilingual skills are a plus.

TWC has a Statesphere G3 nonlinear editor with after FX photoshop and logomotion. Digital Betacam on-line suite, 30x35 ft. studio, 5-camera full remote production van. Lightwave 3D graphics workstation.

If interested, please send resume, salary history and your production reel to: Human Resources Dept., Time Warner Cable, 3600 N. Sillect Ave., Bakersfield, CA 93308. FAX: 661-859-1703.

## HELP WANTED TECHNICAL



TURNER STUDIOS

**DIRECTOR OF TECHNICAL OPERATIONS**

Reports to VP of Engineering for Turner Studios. Responsible for technical readiness of Turner Studios. Must have proven engineering management skills and ability to consolidate varied Turner Studios Engineering departments and activities. Ability to manage an overview of Turner Studios Engineering global needs, and present strategic and unified solutions. Must have the ability to create engineering project budgets and timelines, and track related accounting details. Experience in the television systems design/installation, and television systems engineering/maintenance a must.

Minimum of five years experience at network level television engineering or post/production engineering, with a minimum of a two-year associate degree in electronic technology or equivalent. Must be a resourceful self-starter with ability to make decisions. Must have ability to find creative solutions to television problems. Must possess good organizational skills and be capable of reviewing and supervising management-level engineers.

Please send all contact information to:

Kevin B. Shorter  
Vice President of Engineering  
Turner Studios  
1050 Techwood Drive NW  
Atlanta, GA 30318

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**ALLIED FIELDS****HELP WANTED TECHNICAL**

**Multimedia Engineer:** Award-winning marketing-oriented university-wide department seeks an individual who will be responsible for the design, maintenance and technical support for the department's media production and computer facilities and the headends of the RUNet 2000 Video Cable Network. Will ensure that the production facilities and the CATV system meet appropriate FCC technical standards. Supervises maintenance technicians. Oversees technical setup. Maintenance and repair studio facilities, remote production facilities and computer systems; provides operations support during production. Requires a bachelor's degree in electrical, electronic, or computer engineering or equivalent experience. Extensive experience in most of the following: installation, testing and maintenance of a large video production facility; optical and microwave transmission and satellite uplink and downlink systems; troubleshooting Macintosh and PC computer hardware, software and network problems; digital video and audio production, editing and distribution system testing, maintenance and operations requirements of a CATV headend; and digital audio and video compression and streaming video with TCP/IP. Requires an FCC general class license with microwave endorsement and a valid driver's license. This position offers an extensive benefits package which includes tuition remission for employees and their children. Please state salary requirements and forward resume to: PO Box 496, New Brunswick, NJ 08903-0496. Rutgers is an Affirmative Action/Equal Opportunity Employer. Employment eligibility verification required. To learn more about Rutgers University and employment opportunities, visit our website at: <http://uhr.rutgers.edu>. Rutgers, The State University of New Jersey.

**HELP WANTED SALES**

**Account Executive:** New York based strategic communications & marketing firm seeks an experienced account executive with a minimum of two years experience. Applicants must be motivated, persistent, organized and must be able to develop new business. Great company with many benefits. Salary plus bonus. Fax resumes to Scott @ 212-223-8833.

**EMPLOYMENT SERVICES**

**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.

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**FOR SALE STATIONS**

**Central Florida:** Attractive fulltime AM in rapidly growing area, close to major tourist attractions. Includes real estate. Mayo Communications, 813-971-2061.

**For Sale, 6000 watt fm** with 50,000 watt upgrade on Florida gulf coast. \$425,000 cash. Contact The Connelly Co. (813)-991-9494.

**FOR SALE STATIONS****Mid-Atlantic AM/FM combo**

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- Servicing attractive and growing area
- Ideal for owner/operator

**Fax expression of interest to:**  
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PATRICK  COMMUNICATIONS

**For Sale:** C,2FM West Texas rated market \$895,000. Contact John Saunders at (713)-789-4222.

**For Sale: Low Power TV station** on Florida's Gulf Coast, Ft. Myers, FL. \$200,000 includes all new equipment. *Must Sell* (954) 340-3110 [radiov@cris.com](mailto:radiov@cris.com)

**INTERNET****SERVICES****Parrot Media Network ([www.parrotmedia.com](http://www.parrotmedia.com))**

offers online databases of over 70,000 media executives with extensive up-to-date info on thousands of media outlets. U.S. and International TV Stations, Networks, Groups, Reps, Cable Systems, MSOs, Cable Networks, Satellite Operators, Radio, Press/Publicity, Newspapers, Advertising Agencies, Movie Chains and Movie Theatres. \$49.95/month. **Call for FREE one day password.** All information also available in directory and computer disk formats. 1-800-PARROT

**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 Brent Newmoyer at (212) 337-6962 or Yukari Atsumi at (212) 337-6960.

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.

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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.

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 Coldwater, Michigan 49036  
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## MAJOR MEETINGS

- June 10-15**—21st *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Switzerland. Contact: (800) 348-7238.
- June 13-16**—Cable '99, 48th annual *National Cable Television Association* convention and exhibition. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669.
- Sept. 27**—*Interface XIII*. Ronald Reagan International Trade Center, Washington. Contact: Steve Labunski (212) 337-7158.
- Nov. 8**—9th annual *Broadcasting and Cable Hall of Fame* reception and program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski (212) 337-7158.
- Dec. 14-17**—The Western Show conference and exhibition presented by the *California Cable Television Association*. Los Angeles Convention Center. Contact: (510) 428-2225.
- Jan. 24-29, 2000**—36th annual *National Association of Television Programming Executives* conference and exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

## THIS WEEK

**May 31-June 4**—*Harris/PBS DTV Express* DTV seminar series. Sacramento, Calif. Contact: (888) SEE-DTVE.

**June 4**—*AWRT* Women in Television News panel with Dr. Judith Marlane. KTLA, Los Angeles. Contact: Addie Bua (323) 964-8203.

## JUNE

**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 World's Fair Resort and Casino at Trump Plaza, Atlantic City. Contact: Phil Roberts, (888) 652-2366.

**June 10-11**—*Inter-union Satellite Operations* Group Meeting. European Broadcasting Union, Geneva, Switzerland. Contact: Anh Ngo, (416) 598-9877, ext. 14.

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

**June 10-16**—*National Association of Broadcasters* 1999 Management Development Seminar for Television Executives. Northwestern University, Evanston, Ill. Contact: John Porter, (202) 429-5347.

**June 11**—Fourth Annual *Broadcaster's Cup Golf* Tournament, hosted by the *Nevada Broadcasters Association*. Desert Inn, Las Vegas. Contact: Ryan Sterling, (702) 794-4994.

**June 11**—*Network Entertainment Presidents Luncheon*. The Waldorf-Astoria Hotel, New York. Contact: Marilyn Ellis, (212) 867-6650, ext. 306.

**June 11-13**—"Civic Journalism: On the Air in '99," workshop sponsored by *Radio and Television News Directors Foundation and the Pew Center for Civic Journalism*. Denver Convention Center, Denver. Contact: Avni Patel, (202) 467-5215.

**June 12**—Fourth Annual *National Association of Broadcasters/Nevada Broadcasters Association* Congressional Breakfast. Desert Inn, Las Vegas. Contact: Ryan Sterling, (702) 794-4994.

**June 12**—Fourth Annual *Nevada Broadcasters Association* Hall of Fame Dinner Dance. Desert Inn, Las Vegas. Contact: Ryan Sterling, (702) 794-4994.

**June 13-16**—48th annual *National Cable Television Association* Convention and Exposition. McCormick Place, Chicago. Contact: Bobbi Boyd, (202) 775-3669.

**June 16**—18th Annual *Accolades Breakfast Women in Cable and Telecommunications*. Sheraton Hilton and Towers Hotel, Chicago. Contact: Jim Flanigan, (312) 634-4230.

**June 16-18**—Sixth biannual *International Mobile Satellite* Conference and Exposition. Ottawa, Canada. Contact: Jack Rigley, (613) 990-2761.

**June 18-20**—TV Producers Workshop for Minorities and Women, *Radio-Television News Directors Foundation*. Syracuse, N. Y. Contact: Michelle

Thibodeau Loesch, (202) 467-5206.

**June 20-21**—*International Conference on Consumer Electronics*. Los Angeles Convention Center, Los Angeles. Contact: (815) 455-9590.

**June 20-22**—*Oregon Cable Telecommunications Association* Annual Convention. Portland Hilton Hotel, Portland, Ore. Contact: Mike Dewey, (503) 362-8838.

**June 22-24**—*International Conference on Consumer Electronics* Technical Conference. Los Angeles Convention Center, Los Angeles. Contact: (815) 455-9590.

**June 26**—*Broadcast Concepts and Ideas*. Nurnberger Halle, Nurnberg, Germany. Contact: Michael Beyer, 49 911 95 35 310.

**June 27-29**—38th annual Executive Conference *New York State Broadcasters Association*. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

**June 29**—*North American Broadcasters Association* News and Operations Committee Meeting. Teleglobe USA, Washington. Contact: Paul Ferreira, (416) 598-9877.

## JULY

**July 7-11**—*Unity 1999* Minority Journalist's Convention. Seattle Hilton, Seattle. Contact: Sandra Michioku, (415) 346-2051.

**July 10-16**—Management development seminar presented by the *National Association of Broadcasters*. Northwestern University, Evanston, Ill. Contact: Jack Porter, (202) 775-2559.

**July 12-14**—11th annual *Wireless Communications Association International* convention. Ernest N. Morial Convention Center, New Orleans. Contact: Jenna Dahlgren, (202) 452-7823.

**July 13-16**—*SMPTE '99* conference. Sydney Exhibition and Convention Centre, Sydney, Australia. Contact: Expertise Events, +612 9977 0888.

**July 18-21**—*CTAM* Marketing Summit. San Francisco Marriott Hotel, San Francisco. Contact: (703) 549-4200.

**July 19-21**—SBCA '99, national satellite convention and exposition presented by the *Satellite Broadcasting and Communications Association*. Las Vegas Convention Center, Las Vegas. Contact: Jennifer Snyder, (703) 549-6990.

**July 20**—*Women in Cable and Telecommunications* Senior Women's Reception. Fairmont Hotel, San Francisco. Contact: Jim Flanigan, (312) 634-4230.

**July 24**—*Television News Center* Anchor Training. Reuters TV, Washington. Contact: Herb Brubaker, (301) 340-6106.

## AUGUST

**Aug. 4-7**—*Association for Education in Journalism and Mass Communication/Association of Schools of Journalism and Mass Communication* 82nd annual convention. Morial Convention Center, New Orleans. Contact: (803) 777-2005.

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

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# CHANGING HANDS

The week's tabulation of station sales

## TVS

**KNVN(TV) Chico/Redding, Calif.;**  
**WGXA(TV) Macon, Ga.;** **KTVE(TV) EI**  
**Dorado, Ark./Monroe, La.;** **KSPR(TV)**  
**Springfield, Mo.;** **WFXI(TV) Morehead**  
**City/Greenville and WYDO(TV)**  
**Greenville, N.C.;** **WKBN-TV**  
**Youngstown, Ohio;** **KMID(TV) Mid-**  
**land/Odessa, Texas, and construction**  
**permit for WFXZ-TV**  
**Jacksonville/Greenville, N.C.**

**Price:** \$185 million ("In Brief," May 24)

**Buyer:** Grapevine Communications, Atlanta, Ga. (Wendell Reilly, chairman); owns seven TVs; is buying WAAY-TV Huntsville, Ala. (see item, below)

**Seller:** GOCOM Communications LLC, Charlotte, N.C. (Richard L. Gorman, president); no other broadcast interests. Gorman will be CEO of Grapevine

**Facilities:** KNVN: ch. 24, 5,000 kw, ant. 1,849 ft.; WGXA: ch. 24, 1,290 kw, ant. 800 ft.; KTVE: ch. 10, 316 kw, ant. 2,027 ft.; KSPR: ch. 33, 5,010 kw, ant. 1,995 ft.; WFXI: ch. 8, 316 kw, ant. 817 ft.; WYDO: ch. 14, 656.1 kw, ant. 686 ft.; WKBN-TV: ch. 27, 871 kw, ant. 1,430 ft.; KMID: ch. 2, 100 kw, ant. 1,050 ft.; WFXZ-TV: ch. 35, 2,000 kw, ant. 987 ft.

**Affiliation:** KNVN: NBC; WGXA: Fox; KTVE: NBC; KSPR: ABC; WFXI: Fox; WYDO: Fox; WKBN-TV: CBS; KMID: ABC

### WAAY-TV Huntsville, Ala.

**Price:** \$52 million ("In Brief," May 24)

**Buyer:** Grapevine Communications (see item, above)

**Seller:** Smith Broadcasting Inc., Huntsville (siblings M.D. Smith IV and Anita Smith Johnson, owners); no other broadcast interests

**Facilities:** Ch. 31, 1,255 kw, ant. 1,790 ft.

**Affiliation:** ABC

**Broker:** Richard A. Foreman Associates Inc.

### WMHQ(TV) Schenectady/Albany, N.Y.

**Price:** \$18.5 million (Sinclair Broadcast Group Inc. offered \$23 million for station last June)

**Buyer:** Tribune Broadcasting Co., Chicago (Dennis FitzSimons, president); owns 17 TVs, two AMs and two FMs

**Seller:** WMHT Educational Telecommunications, Schenectady (Donn Rogosin, president); owns wmht-fm Schenectady/Albany

**Facilities:** Ch. 45, 2,950 kw, ant. 1,014 ft.

## PROPOSED STATION TRADES

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

### THIS WEEK

TVs ■ \$272,200,000 ■ 4  
 Combos ■ \$13,900,000 ■ 2  
 FMs ■ \$15,500,000 ■ 2  
 AMs ■ \$0 ■  
 Total ■ \$301,600,000 ■ 8

### SO FAR IN 1999

TVs ■ \$1,695,919,005 ■ 39  
 Combos ■ \$767,635,030 ■ 65  
 FMs ■ \$694,055,663 ■ 111  
 AMs ■ \$98,304,112 ■ 77  
 Total ■ \$3,255,913,810 ■ 292

**Affiliation:** PBS, to be WB

### KTAB-TV Abilene/Sweetwater, Texas

**Price:** \$16.7 million

**Buyer:** Nexstar Broadcasting Group LLC, Clarks Summit, Pa. (Perry Sook, president/2.5% owner; ABRY Broadcast Partners II L.P., 78.1% owner [Royce Yudkoff, owner]); owns/is buying eight TVs. ABRY II and III own 20 more TVs

**Seller:** Shooting Star Broadcasting/KTAB LP, Sherman Oaks, Calif. (Diane Sutter, president/19% owner; Alta Communications VI L.P., 79.2% owner [Robert F. Benbow, Timothy L. Dibble, William P. Egan, Eileen McCarthy, Brian W. McNeill and David Retik, general partners]. Alta Communications has interest in Marlin Broadcasting Inc., which owns one AM and three FMs, and New Wave Broadcasting LP, which owns/is buying two AMs and 11 FMs

**Facilities:** Ch. 32, 2,040 kw, ant. 918 ft.

**Affiliation:** CBS

**Broker:** Kepper Tupper & Co.

## COMBOS

### WRIE(AM)-WXKC(FM) Erie and

### WXTA(FM) Edinboro/Erie, Pa.

**Price:** \$13.5 million

**Buyer:** Regent Communications Inc., Covington, Ky. (William Stakelin, president); owns/is buying 13 AMs and 23 FMs

**Seller:** Media One Group Erie Ltd., Erie (Jim Embrescia, CEO); no other broadcast interests

**Facilities:** WRIE: 1260 khz, 5 kw; WXKC: 99.9 mhz, 50 kw, ant. 492 ft.; WXTA: 97.9 mhz, 10 kw, ant. 505 ft.

**Formats:** WRIE: Music of Your Life; WXKC: AC; WXTA: country

**Broker:** Bergner & Co.

### KMRN(AM)-KNOZ(FM) Cameron, Mo.

**Price:** \$400,000

**Buyer:** KAAN Inc., Moberly, Mo. (David Shepherd, president); owns kaan-am-fm Bethany, Mo. Shepherd is president of Shepherd Group, which owns four AMs and five FMs

**Seller:** NFO Inc., Cameron (Dennis J. Rowley, president); no other broadcast interests

**Facilities:** AM: 1360 khz, 500 w day, 25 watts night; FM: 100.1 mhz, 50 kw, ant. 480 ft.

**Formats:** AM: news/talk; FM: country

**Broker:** R.E. Meador & Associates

## FMS

### WCAV(FM) Brockton/Boston, Mass.

**Price:** \$10 million

**Buyer:** Radio One Inc., Lahnam, Md. (Catherine L. Hughes, chairwoman/owner; Alfred Liggins, president); owns/is buying eight AMs and 13 FMs

**Seller:** KJI Broadcasting LLC, Newport, R.I. (Joseph Gallagher, president); owns WBET(AM) Brockton/Boston

**Facilities:** 97.7 mhz, 3 kw, ant. 300 ft.

**Format:** C&W

### Swap of KLVA(FM) Casa

### Grande/Phoenix for KDDJ(FM) Globe/Phoenix, Ariz.

**Value:** More than \$5.5 million (being paid by owner of KLVA)

**Swapper, KLVA:** Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); owns two AMs and 14 FMs

**Swapper, KDDJ:** Big City Radio Inc, Hawthorne, N.Y. (Michael Kakoyiannis, president); owns one AM and 13 FMs; is buying KBZR(FM) Arizona City/Phoenix, KEDJ(FM) Sun City/Phoenix and KMYL-FM Wickenburg/Phoenix, Ariz. ("Changing Hands," May 24)

**Facilities:** KLVA: 105.5 mhz, 1.9 kw, ant. 362 ft.; KDDJ: 100.3 mhz, 90 kw, ant. 2,047 ft.

**Formats:** KLVA: contemporary Christian; KDDJ: alternative

—Compiled by Alisa Holmes

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# Moving goods—real to reel

**A**fter Steve Zales completed his business management studies at Northwestern University, he was headed for the relatively staid realm of consumer goods—a long way from new media.

Now Zales, 40, is senior vice president and general manager of ESPN Internet Ventures, the highest-profile sports operation on the Web with the successful launch of one its arch-competitors also on his resume. But that was two years ago, a virtual eternity in the hyperspeed world of the Web business.

The improbable arc of Zales' career commenced with a sequence of product management positions handling various soap products over the course of three years for Lever Brothers. Then Eric Kessler, who now heads marketing at HBO, recruited Zales to work for him at HBO Video, and Zales knew he was at a crossroad. "I was really torn when he called me and offered me the job," Zales recalls. "I thought I'd work at package goods for most of my career and then start my own business."

He made the move to join his former colleague at HBO Home Video as marketing manager for sell-through programming in video, putting him on a track that would ultimately take him a long way from traditional product marketing.

There were striking similarities initially between selling video and selling soap—although the pacing of the business was accelerated. "It was not different in the tactics we were using, but it was very different in the speed with which we introduced products," Zales says.

While at HBO, he helped launch *Sports Illustrated's* retail home video business, and six months after arriving he took on the added responsibility of business development. The power of *SI's* position in the marketplace meant that just about anything it introduced would immediately get legs in the marketplace. That was certainly true of the *SI Swimsuit Video*, which was introduced while Zales was at HBO.

Continuing to promote that line was one of the things he enjoyed in his new role, even if the 5-foot-7-inch executive felt a bit vertically challenged when interacting directly with the swimsuit issue's subjects. "Having the experience of standing next to the models and talking to them at the swimsuit party was always interesting," he notes.



*"We didn't know the potential of the CD-ROM marketplace."*

## Steven Cahn Zales

Senior vice president and general manager, ESPN Internet Ventures, New York; b. Jan. 8, 1959; B.A., sociology/economics, Dartmouth College, Andover, N.H., 1981; M.S., management, Northwestern University Kellogg School of Management, Chicago, 1984; product manager, Lever Brothers, New York, 1984-July 1987; marketing manager, sell-thru programming, video, HBO, August 1987-1989; director, non-theatrical programming, home video, HBO, 1989-90; director of video projects, director of development, Sports Illustrated, 1990-96; vice president and general manager, CNN/SI Interactive, 1997-September 1998; current position since October 1998; m. Dec 4, 1998 to Cathy Barton; children, Scott, 8, Greg, 5

So was the unending parade of product concepts he fielded in business development.

Moving toward the online environment, Zales pushed for *SI* to get into CD-ROM licensing, with a few titles bearing fruit, including an Olympics title, a "Year In Sports" title and a trivia game. "The revenue coming in from that was decent, but we didn't know the potential of the CD-ROM marketplace," he recalls.

Just about that time in 1995, CompuServe and Prodigy were gaining momentum and America Online was just starting to make its presence felt. Zales saw an opportunity and engineered an alliance with CompuServe for *SI* to become its sports news provider. That deal proved lucrative enough for *SI* to generate its own momentum to create *Sports Illustrated Online* in early 1996.

But Zales had misgivings about *SI's* capacity to maintain that sort of presence on the Internet on its own. So he initiated conversations with "pretty much everybody in the business" to find a suitable partner. That dovetailed with Time Warner's talks in moving toward an alliance with Turner Broadcasting. And ultimately, Zales recounts, CNN's cachet as a recognized news brand in the business of cranking out content on a 24-hour basis made the CNN/*SI* union a strong fit.

So from his beginnings in home video seven years earlier, Zales rose to the post of vice president and general manager of CNN/*SI* Interactive in January 1997. The online service launched in July that year, with Zales in the enviable position of overseeing a start-up for a well-heeled parent company with plenty of resources to support it. "It's really like having the best of both worlds," he recalls.

But the best was yet to come, with a phone call from Jake Winebaum, head of Buena Vista Online, offering Zales the top job with the top dog in the online sports sweepstakes. He had to overcome his attachment to the Web entity he had helped to spawn at CNN/*SI*, but in the end it was basically a no-brainer.

Zales sees his primary job as growing content and audience as ESPN.com moves toward launching a broadband service in the next six to 12 months. He foresees ESPN.com eventually being part of a premium tier of broadband services.

It's light years away from selling soap.  
—Richard Tedesco

# FATES & FORTUNES

## BROADCAST TV



Converse

**David Converse**, director, engineering, KABC-TV Los Angeles, named VP and director of engineering, ABC Owned Television Stations.

**Mary Junck**, executive VP and president, Eastern

newspapers group,

Times Mirror Co., Baltimore, joins Lee Enterprises, Davenport, Iowa, as chief operating officer.

Appointments, NBC Television Stations Department, New York: **Peter Morley**, research analyst, Blair Television, New York, joins in same capacity; **Brian Bonder**, research analyst, HRP, New York, joins in same capacity.

**Rich O'Dell**, program director, WKYC-TV Cleveland, joins WLTX-TV Columbia, S.C., as president and general manager.

**Alison Horn**, director, marketing services, KOST-FM/KACE-FM Los Angeles, joins KTLA-TV there as sales marketing manager.

**John Dalrymple**, general sales manager, KLAS-TV Las Vegas, joins KTNV-TV there in same capacity.

**Pat Weaver**, account executive, KNXV-TV Phoenix, named local sales manager.

**Tim Reynolds**, director of research, marketing and new media, WPRI(TV)/WNAC(TV) Providence, joins WFSB-TV Hartford, Conn., as director of marketing.

## PROGRAMMING



Lindquist

Appointments, Playboy Entertainment Group, Beverly Hills, Calif.: **Doug Lindquist**, senior VP, satellite and special markets, named executive VP, satellite sales and international network opera-

tions; **Cindy Ledermann**, account manager, Canada and special markets, named senior account manager,

DBS/national accounts; **Jonathan LaForga**, sales analyst, domestic television division, Paramount Pictures, Los Angeles, joins as TVRO & direct sales administrator.

Appointments, Jim Henson Pictures, Los Angeles/New York: **Jill Smith**, VP, business and legal affairs, named senior VP. She is based in Los Angeles.

**Richard Oren**, product manager, Arco-toys Inc., New York, joins as product manager, licensing division. He is based in New York.



Young

Appointments, Hallmark Entertainment Networks, Denver: **Star Young**, VP, director of international sales and marketing, The Weather Channel, New York, joins as VP, worldwide advertising sales. She will continue to be based in New York. **Brenda Hicks Nesbitt**, managing partner, creative director, Wow! Entertainment, New York, joins as VP, brand creative services. She will relocate to Denver.

**Danielle Rockhold Teplica**, producer, Europe, international television group, Children's Television Workshop, New York, named senior VP.

Appointments, Panyan Productions, Philadelphia: **Jeanne McHale-Waite**, director of programming, named chief operating officer; **David Bowers**, president and chief financial officer, Telenium Communications Group, Philadelphia, joins as chief financial officer.

## JOURNALISM

**Dayna Devon**, anchor, WPTY-TV Memphis, joins *Extra*, Burbank, Calif., as weekend anchor.

**Jim Laurie**, head, Hong Kong bureau, ABC, joins Star TV there as VP, network news and current affairs.

**Paul Crum**, senior producer, CNN Newsource, Atlanta, named executive producer.

**Siobhan Darrow**, correspondent CNN, London, named to CNN's Los Angeles bureau in same capacity.

**Mark Lambert**, news director, KARK-TV Little Rock, Ark., joins WGNO(TV) New

Orleans as executive producer.

Appointments, KING(TV) Seattle: **Wendy Fontes**, assignment manager, KMAX-TV Sacramento, Calif., joins as assignment editor; **Deborah Feldman**, weekend anchor and reporter, KREM-TV Spokane, Wash., joins as reporter.

**Cliff Saunders**, associate producer, *The Fabulous Sports Babe Show*, ABC Radio Network, New York, joins One-on-One Sports, Chicago, as producer/reporter. He will continue to be based in New York.

**Alana Jacobson**, assignment editor/planner, KOMO-TV Seattle, joins Northwest Cable News in same capacity.

Appointments, KPNX-TV Phoenix: **Mark Casey**, VP, news, WBRC-TV Birmingham, Ala., joins as news director; **Royal Norman**, chief meteorologist, WXIA-TV Atlanta, joins as co-anchor, *12 News Today*.

## RADIO

**Bob Gourley**, VP/general manager, KKCS(AM)/FM, Colorado Springs, Colo., joins Pacific Star Communications there as regional VP and market manager.

**Jon Rafal**, manager, corporate underwriting, WYBE(TV) Philadelphia, joins WIP(AM) there as account manager.

## CABLE

**Ann Sarnoff**, executive VP, consumer products and development, Nickelodeon, New York, joins VH1 there as executive VP, business strategy and program enterprises.



Geller

Appointments, HBO, New York and Los Angeles: **Nancy Geller**, VP, original programming, named senior VP. She is based in New York. **Anne Thomopoulos**, VP, original programming, named senior VP. She is based in Los Angeles.

**Jay Mulvaney**, VP, program development, Nickelodeon, New York, joins Discovery Kids, Bethesda, Md., as VP, programming and production. He will continue to be based in New York.

Appointments, TV Guide Channel,

Tulsa, Okla.: **Bill Parish**, general sales manager, Cox Broadcasting, Charlotte, N.C., joins as manager, program promotion sales; **Dan Ciccone**, account executive, The Weather Channel, joins as Detroit sales manager. He will be based in Detroit. **Kim Woods**, account executive, Discovery Networks, Bethesda, Md., joins as manager, advertising sales, Western region. She will be based in Los Angeles.

**Bridget Baker**, VP, affiliate relations and national accounts, NBC Cable, Burbank, Calif., named senior VP, cable distribution.

Appointments, ESPN, Bristol, Conn.:

**Lee Ann Daly**, VP, advertising and advertising and program marketing, named senior VP, marketing; **Chuck Pagano**, senior VP, engineering and technology, named senior VP, technology, engineering and operations.

**Steven Raab**, VP, marketing, Starter Corp., Atlanta, joins TBS Superstation and Turner South there as VP, marketing.

**Jerry Ware**, VP, advertising sales, Time Warner Cable, Atlanta, joins Turner Network Sales there as VP, local advertising sales.

Appointments, ZDTV, San Francisco: **Peter Hammersly**, executive producer, ZDTV, named VP and executive producer; **Joe Gillespie**, executive VP, corporate sales, Ziff-Davis, named execu-

tive VP and chief operating officer.

**Alexandra Sbarra**, senior research analyst, MTV and Nickelodeon Latin America, Miami, joins Gems Television there as research manager.

**Michael Baptiste**, director, advertising sales, mid-Atlantic region, Comcast Cable, White Marsh, Md., named VP, advertising.

**David Jones**, director, marketing, Jones Intercable System, Albuquerque, N.M., joins Falcon Cable Television, Los Angeles, as director of marketing, digital video services.

## TECHNOLOGY

**Rose O'Donnell**, senior VP, technical strategies, and director, broadcast news engineering team, Avid Technology, Tewksbury, Mass., named chief technology officer.

**Stephen King**, VP and general manager, Video Telecom, San Francisco, joins Imedia Corp., which develops and markets products for cable, satellite and broadcast industries, San Francisco, as senior VP, sales and marketing.

**Charles Hammer**, director, productions, News America Digital Publishing, New York, named VP, technology.

**Rich Alstedt**, general manager, Muzak Inc., Dallas, joins DMX LLC, a subsidiary of TCI Music, Los Angeles, as VP, national sales.

## INTERNET

Appointments, Discovery Health Media, online services division, Bethesda, Md.: **Linda Yu**, VP, IntelliHealth, Baltimore, joins as VP, general manager; **Mark Foulon**, senior manager, Potomac Partners Management Consulting, Potomac, Md., joins as director, business development, discoveryhealth.com.

## DEATHS

**Bert Cowlan**, 72, international telecommunications policy analyst, died March 10 after a lengthy illness. Cowlan had more than 40 years of broadcasting and telecommunications experience in areas such as media planning and management of research, marketing and investment studies in education, communications and technology. He was the principal investigator for several United Nations Radio studies, and served as VP and general manager of WBAI-FM New York. Most recently, Cowlan had been affiliated with ESATEL Communications, a public service telecommunications corporation, and the International Institute of Communications. He is survived by two daughters and one grandson.

—Compiled by Mara Reinstein  
mreinstein@cahners.com

## OPEN MIKE

### Wrestling with hypocrisy

EDITOR: Well, it looks like WWF's Vince McMahon's fans truly got a "hard-core" night last Sunday. Some real violence and injury mixed in with all the regular fun. What made this utter unnecessary tragedy even worse was that after Owen Hart's graphic death (in front of thousands of kids), the wrestling show continued on as planned. There were even an estimated 650 fans who bought advance tickets for the next time WWF came to town. Maybe McMahon can base an entire special around this death with repeated slow-motion replays. Since it is "just entertainment" and someone would be willing to buy, why wouldn't he offer it?

When is this wrestling crap going to end? USA Network and TNT have long sold their souls to the devil. Now UPN is scheduling a wrestling night, *The Tonight Show* debases itself with wrestler bits, FX network is now scheduling "Tough Man" fights, TNN has "Roller Jams" and is allegedly planning on adding a wrestling show and Columbia Television is planning on a syndicated combat show. So much for original creative thought from program execs.

Odd to see violence-marketed-to-children as a national concern, and this junk still continuing. Too bad those in

charge have no principle more lofty than greed.—*GD Roberts, free-lance producer, Nashville, Tenn.*

### Don't blame media for violence

EDITOR: As a teacher and researcher of children's media and a keen observer of American society, it is rather depressing to see another round of trying to pin blame on fictional violence (in films, video games and music lyrics) for public violence.

In the past, such attention has been referred to as "a ritualistic dance," with participants circling in an incoherent pattern that gets us nowhere. Viewing the ritual from this distance, the real answer—and most likely culprit—seems blatantly clear. It has very little to do with violence on the screen; it has a lot to do with the free and unquestioned access to guns in American society. But I don't hold out much hope for new ways of thinking or innovative ideas from the "expert witnesses" called up by U.S. politicians to solve the "problem" of media violence. They too are asking the wrong questions.—*Dr. Geoff Lealand, head, Department of Screen & Media Studies, University of Waikato, Hamilton, New Zealand*

**Senate Majority Leader Trent Lott (R-Miss.) last week gave a boost to Senate Commerce Committee Chairman John McCain's (R-Ariz.) bid to help minorities get into the telecommunications industry.**

Sen. McCain, working with FCC Commissioner Michael Powell, is drafting legislation modeled on the now-defunct minority tax-certificate program that allowed broadcasters to defer capital gains if they sold stations to minority buyers. In addition to broadcasters, McCain's plan also would include tax breaks for Internet and other companies, and would offer incentives for minority training programs. Lott praised Powell for suggesting the plan to Sen. McCain and pledged to work with the Commerce Committee chairman to craft legislation that would help minorities

enter the business. "There are some things we can do to help with diversity," Lott said during a Commerce Committee hearing on updating the FCC's mission. Support from Lott would brighten prospects for McCain's plan, which is expected to be introduced within the month.

**The House of Representatives is expected in June to take up debate on the juvenile crime bill the Senate passed last week,** and a House Judiciary Committee spokesman says more media-related amendments are likely. The House plans to adopt the Senate bill as passed, including seven media-related measures, and then amend it. House Minority Leader Richard Gephardt (D-Mo.) said last week he thought there would be follow-up bills "that address other issues, such as media and the

Internet, education, child care, child raising, school counseling and mental health." But Gephardt also said: "I don't see this as an opportunity to roll in every issue that anyone has ever heard of. I want to get something done." And in what sounded like a plea for self-regulation instead of government intervention, Vice President Al Gore remarked, "The media and the entertainment industry have to show more self-restraint."

**ABC Entertainment President Jamie Tarses said last week that she was disappointed with the lack of casting diversity on the six new shows her network ordered for the fall.**

Tarses says ABC executives are currently working to add black, Latino and other minority cast members to several shows. "It is something that we are always conscious of and we are disappointed that, in spite of efforts during the casting process, we were not able to have more diversity in some of those shows," she said. Tarses would not specify which new shows will be adding minority cast members. Tarses also said *NYPD Blue* will premiere on the network's prime time lineup Nov. 2 to make room for the new drama *Once and Again*, which will debut in *NYPD Blue*'s 10 p.m. Tuesday time slot in the fall.

**Lawmakers vow to keep their hands off the Internet, but Rep. Ed Markey (D-Mass.), the ranking Democrat on the House Telecommunications Subcommittee, says American can't count on Congress living up to that pledge.** "I'm absolutely

convinced that Congress won't regulate the Internet," the lawmaker said tongue-in-cheek during a Columbia Journalism Review public-interest forum that focused on the digital age. "That's right, no laws—except laws regulating access to pornography, prohibiting obscenity, dealing with alcohol sales online, tobacco sales online, gambling online, tax evasion online, firearm sales online, rules equitably generating subsidies to provide links to schools and libraries, addressing encryption, laws enforcing your e-mail privacy, and rules regulating how companies track your mouse clicks." As the laundry list of exceptions proves, attempts to regulate the Web are "going to come from both parties increasingly," he said.

**Susan Fox, mass media and cable adviser to FCC Chairman William Kennard, last week was named deputy chief of the agency's mass media bureau.** In her new job, Fox will focus on the agency's most controversial and high-profile broadcast proceedings, including reviewing industry ownership rules, creating a low-power FM service, and the roll-out of digital TV and radio service. The switch will be effective June 1. Thomas Power, currently Kennard's common carrier adviser, will become the FCC chairman's mass media and cable adviser.

**Minority groups are urging the FCC to give owners of expiring broadcast construction permits more time to find a buyer for their licenses.** Entravision Holdings, which owns His-

**NABJ salutes Simpson**

Carole Simpson was recently honored by the National Association of Black Journalists for her 25 years of excellence in television broadcasting and commitment to the NABJ. Simpson, who currently anchors the weekend editions of *ABC World News Tonight*, is the largest and most consistent supporter of the NABJ scholarship program, which sponsors students interested in pursuing journalism careers. The event, held May 27 at the Madison Hotel in Washington, benefited the NABJ Scholarship and Internship Endowment Fund. Some of the 280 attendees included David Westin, president of ABC News;



ABC weekend anchor Carole Simpson is feted by ABC News President David Westin.

*Nightline* anchor Ted Koppel; and Washington correspondents Sam Donaldson and Cokie Roberts. Simpson's award was presented by Vanessa Williams, NABJ president and *Washington Post* reporter. —Mara Reinstein



panic TV and radio stations, first asked the FCC to approve the idea in April. Entravision said the plan is timely because new deadlines are expected to force many construction permit holders to relinquish their licenses. The Rainbow/PUSH Coalition, the Minority Media and Telecommunications Council and the League of United Latin American Citizens, however, asked for tougher qualification requirements than Entravision proposed. The organizations urged that minority buyers hold a 51% voting stake in the purchased properties in addition to the 20% equity interest suggested by Entravision. In addition, the groups urged the FCC to reject Entravision's proposal to allow any company to be a qualified buyer if it planned to provide minority or foreign-language programming during 80% of a station's operating time.

**New NBC Entertainment President Garth Ancier is restructuring the programming department,** dividing duties along development and programming tracks. Karey Burke, senior VP, prime time series, has been named executive VP, comedy programs, responsible for development and production of all the network's comedies. Ted Frank, VP, prime time series, has been named senior VP, current series, and is expected to report both to Burke and a head of drama programs yet to be announced. Helping

Burke on the comedy development side will be Shelley McCrory, formerly a VP, prime time series, who becomes senior VP, comedy development. On the drama side, JoAnn Alfano will join the entertainment division as senior VP, drama development. She had been VP, prime time series, at NBC Studios. Working with Alfano will be Christopher Conti, VP, drama development. He had been director, prime time series.

**Scratch Post-Newsweek Stations president Bill Ryan off the list of candidates in the running to replace Jonathan Klein as head of the CBS TV stations group.** Sources say Ryan has told candidates he turned down a job offer. Sources at CBS say it never got as far as a formal offer, although others said there was interest on the network's part. At deadline, Ryan couldn't be reached for comment. Another who has Karmazin's confidence is Bill Apfelbaum, founder of CBS-owned billboard company Transit Displays Inc. Late last year Karmazin gave Apfelbaum an unofficial but key role in overseeing the network's sales operations, and CBS executives say Apfelbaum could be a factor in filling the stations group's leadership.

**The 26th annual Day-time Emmys easily won the night's ratings race, notching a 10.4**

**rating/19 share and a 4.5/15 in adults 18-49,** according to Nielsen. That's a 1% increase in homes over last year's telecast on NBC and a 10% drop in adults 18-49. The awards did, however, win the night, beating NBC's *Providence* and ABC's *20/20*. Top award winners include *General Hospital* for best drama series, *Win Ben Stein's Money* for best game/audience participation show and *The Rosie O'Donnell Show* for best talk show.

**A company that makes diet pills is suing Boston TV station wcvb-TV over a consumer story that questioned the pills safety and revealed from court records that the firm's founder had served time for drug-dealing.** Metabolife charges the station, owner Hearst-Argyle, reporter Susan Wornick, and expert source Dr. George Black-

well with trade libel, slander and defamation. News director Candy Altman says the station stands behind its story, which was previously attacked by Metabolife in a full-page ad in *The Boston Globe*. Blackburn, the suit says, attacked Metabolife's product while on the payroll of a competitor. Blackburn's attorney says the doctor does not endorse products. The safety of ephedra-based diet supplements was also the subject of a report from KGTV-TV in San Diego last week, where Metabolife is based.

**DMX struck a deal last week to be distributed as part of the Lycos Radio Network.** The 100-channel digital music service, a unit of TCI Music, gains additional online distribution from Lycos' network, which will be promoted on the DMX Web site. TCI Music, soon to be renamed Liberty Digital, was recently acquired by MTV Networks.

## NAB, Salvation Army provide disaster aid



Commissioner Robert Watson, national commander of The Salvation Army, holds a disaster preparedness guide that the NAB recently sent to all of its radio and TV stations. He announced Thursday at the National Press Club a partnership with the NAB to help communities in times of disaster.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

## Golden age? It's now

We've been planning to write this editorial for awhile, prompted by periodic hits on TV content. Now that those hits have become a drumbeat in Washington, it seems the opportune time to point out what should be obvious to anyone with a remote control and without an agenda: TV (traditional broadcast, cable, satellite) has never been this eclectic, this inclusive, this good *and* this bad. The TV dinner of the '50s has been replaced by a smorgasbord. Documentaries, music, drama, comedy, information, all the news that's fit to air. Junk? Sure, that too, in abundance.

For curmudgeons who harrumph that the golden age was *Marty* and *The Miracle Worker*, not to worry. Then *is* now. Almost everything that was ever on TV is either back on some channel somewhere or eventually will be, jazzed up with a new, hip promotion to attract fresh eyeballs. There is room for everyone. High brow, low brow, middle brow. Too violent? Don't watch it. Too sexy? Click. Offensive? See the power button. Use it. Pax TV, PBS, Discovery, MTV, NBC, AMC. Take your pick or move on to the next menu of dozens (hundreds?) more. A 24-hour-a-day, seven-day-a-week schedule can be created without a punch, exposed posterior or swear word. Or some of us can watch *Moll Flanders*, a wonderfully bawdy roll in the electronic hay from our friends at Masterpiece Theater (expect to see this one during pledge week, if you know what we mean). What about the kids? Parent them. Watch TV with them when you can. Set limits when you can't. And if they occasionally see something you wish they hadn't. Guess what, they are better off than if you leave a legacy of censorship with their names on it.

We can watch all these shows, make all these choices. But maybe not for long if the Joe Liebermans of the world get their way. They shouldn't, but we're not sure enough of

that outcome to give the issue a rest and hope for the best. Unhappy that the ratings system did not succeed in its real mission, which was to chill rather than label content, the Senator from Connecticut last week suggested that it may be time for the FCC to scutinize programming at TV stations' license-renewal time. If so, then it is also time to wave bye-bye to the buffet and hello to GI rations.

## Rides of passage

Ride-alongs—reporters accompanying police on raids—has long been a journalistic rite of passage. They've helped young reporters develop their observational and interviewing skills, as well as the ability to work under great pressure, and, not incidentally, they've produced some great stories. But the practice was hurt, perhaps fatally, by a U.S. Supreme Court decision last week, which exposes police who bring journalists with them to court-ordered damages from suspects. This will surely discourage police cooperation in ride-alongs.

The court says the practice violates the privacy of suspects. Perhaps, although we question whether anyone named in a warrant and about to have his person or possessions roused by police has a reasonable expectation of privacy. But we were especially disturbed that the court failed to recognize any value in the reporting. Some broadcast journalists disfavor the ride-along because, they say, it accentuates crime as a fixture of television news and is often used by police to gain and manage publicity. But ride-alongs reveal the positives and negatives of police work, providing valuable information to viewers. And the presence of reporters likely keeps police from overzealousness, even as it demonstrates the real risks the cops face every day. Setup or not, the ride-along also provided police and journalists with a rare opportunity to put aside the traditional adversary relationship, build trust and educate the public.

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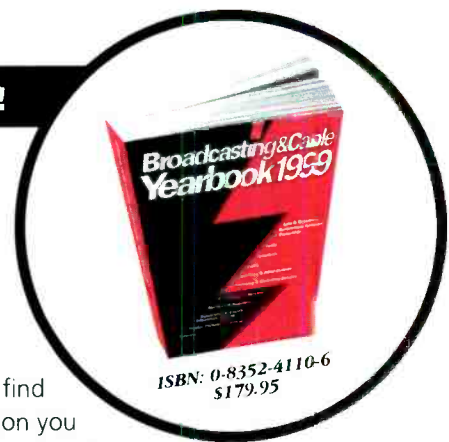
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