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Millennavision

PREVIEWING THE BRAVE NEW WORLD OF
THE 21ST CENTURY, WHEN TECHNOLOGY
MAKES EVERYTHING POSSIBLE AND
THE AUDIENCE IS KING

TOP OF THE WEEK / 4
BROADCASTING / 23
CABLE / 34
TECHNOLOGY / 64
INTERNET / 68

...And Just ...As Going Up!

Rk	Show	Net	Day&Time	HH Rtg
1.	Friends	NBC	Thur 8:00P	14.1
2.	Frasier	NBC	Thur 9:00P	14.0

#3. EVERYBODY LOVES RAYMOND CBS Mon 9:00 11.6

4.	Jesse	NBC	Thur 8:30P	11.5
5.	Stark Raving Mad	NBC	Thur 9:30P	11.3
6.	Becker	CBS	Mon 9:30P	10.5
7.	Dharma & Greg	ABC	Tue 9:00P	10.0
8.	Drew Carey	ABC	Wed 9:00P	9.6
9.	King Of Queens	CBS	Mon 8:00P	8.8
9.	Will & Grace	NBC	Tue 9:00P	8.8

Source: NTL Galaxy Explorer, PTD 9/20-12/12/99. Top 10 sitcoms.

EVERYBODY LOVES
RAYMOND

...And he's got
the ratings to prove it!

RAYMOND Keep



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This man's
got a
great sense
of direction...



TOP OF THE WEEK / 4

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Cover design:
David Borucki

Millennavision

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Radio stocks roar in '99

Stocks were up 105% last year, compared to 60% for TV and 53% for cable

By John M. Higgins

Want the next closest thing to an Internet stock in media? Try radio, because it was Internet companies that made station owners the best-performing major media group in 1999.

Radio station stocks were the top-performing group tracked by BROADCASTING & CABLE, up 105% for the year. That was not only dramatically better than the 19% gain in the S&P 500 and the 21% increase in the Dow Jones Industrials, but even outpaced the rocket-fueled 81% rise in the Nasdaq Composite Index. Bloomberg's U.S. Internet Index, by comparison, zoomed 258%.

Radio's jump was spurred in large part by the heavy ad spending by Internet companies begging for attention from consumers. Companies going public were dumping most of the proceeds—sometimes all of them—into advertising, and radio turned out to be the biggest beneficiary. The strong pace of mergers among radio companies that has dominated the industry also helped.

Mergers helped lift broadcast TV station and cable system stocks, but not as strongly. BROADCASTING & CABLE's TV station index rose 60%, while cable systems increased 53%. Both indices were roughly triple the S&P and the Dow, though they lagged behind the Nasdaq.

The year's biggest gainer turned out to be nearly forgotten until the past month, TCI Satellite Group Inc., earned the bulk of its 987% gain in the last few weeks of the year. The company, a spin-off of MSO Tele-Communications Inc., has basically been a shell after the fire sale of its primary asset, a stake in failed DBS service Primestar, to rival DirecTV. All year, investors had eyed the company's \$700 million in accumulated losses, pondering whether former TCI chairman John Malone, currently chairman of another TCI spin-off, Liberty Media Corp., would exploit the shell to shelter taxes.

That finally became apparent on Dec. 17 when Liberty disclosed that it would buy control of TCI Satellite and use it as the base for investments in

Media stocks spectrum	
The top gainers and losers in 1999	
WINNERS	
TCI Satellite	987%
Valuevision	716%
Echostar	643%
Sony	272%
Pegasus	259%
Cumulus Media	217%
Univision	181%
Emmis	174%
Cox Radio	136%
Motorola	134%
LAGGARDS	
Sinclair	-39%
Unapix	-23%
Scripps	-11%
Belo	-5%
Washington Post	-5%
Disney	-3%
Fox Entertainment	-3%
Gray Communications	-2%
Media General	0%
AT&T	1%

ventures to distribute data via satellite. The stock began the year at \$1.60 per share, drifting up to \$4 or so until November, when investors smelled something imminent. The stock has now run up to \$15.50 per share.

TCI Satellite was followed by Valuevision International Inc., which cruised up 716% on the strength of a major investment by NBC, which in turn wants to make the long-sluggish shopping network the core of an e-retailing platform.

DBS service Echostar soared 643% on the basis of strong subscriber gains and a victory in its fight for the right to deliver local TV stations to its subscribers, overcoming a major disadvantage to cable systems. Closely tied to that was Pegasus Communications, which owns dozens of franchises to sell DirecTV in rural areas.

The TV and radio sector was so strong, there weren't many losers. The worst for the year was Sinclair Broadcast Group Inc., which dropped 39% because of continuing operating problems at its TV stations. Unapix Entertainment Inc., basically a penny stock, has had continuing problems with its TV production operation and its shift to become more a producer and less a provider of production services. Other losers were E.W. Scripps & Co., off 11%, and Belo, down 5%.

Among the major stocks, AT&T Corp. closed the year up just 1%, recovering late in the year from investor anxiety about its costly cable plans. CBS rose 84% following its agreement to sell out to Viacom Inc. Comcast Corp. rose 76%.

What to watch in 2000? According to PaineWebber Inc. media analyst Chris Dixon, the is how investors treat the Internet businesses locked up inside major media companies. Pure Internet companies are almost rewarded for having bigger losses, while more conventional companies are penalized for the drag Internet investments can put on their income statements. "The challenge for media investors in 2000 is to look through accounting and ask: 'How do you value the new media components?'"

More fun, however, is the prospect of the reverse, that a pure Web player like America Online or Yahoo! turns around and buys a media company. "There's a lot of speculation that one of these Internet companies is going to acquire one of these traditional media companies," Dixon says. "At some point, these companies are going to realize they need to vertically integrate their own content."


The best performing stock group of any category last year, according to Telescan, was rail equipment, up 800%, while the worst was drug stores, off 69%. ■

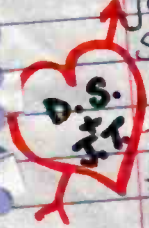
There's always drama on a FIRST DATE!

NATPE
BOOTH #1161



Vicky,

I just saw David right before class. He looks so **HOT** in those jeans! I almost died when he said Hi to me again!! 



Anyway, David still doesn't know that Bobby asked me out on a date for Friday. My parents hate Bobby because they think he's a burnout. But I told them that I'm going to go out with him & they were cool with it! Do you think he will try to kiss me again?!! I'll probably let him, but I'll be thinking of David. Did I mention his jeans? Check box A if you think I should tell David about Bobby, check B if I shouldn't.

Call me,

Janet

A

B



first date

A lively half-hour dating game show strip that gets parents and their teens talking about relationships.

FINANCIAL WRAP-UP

Week of December 27-29

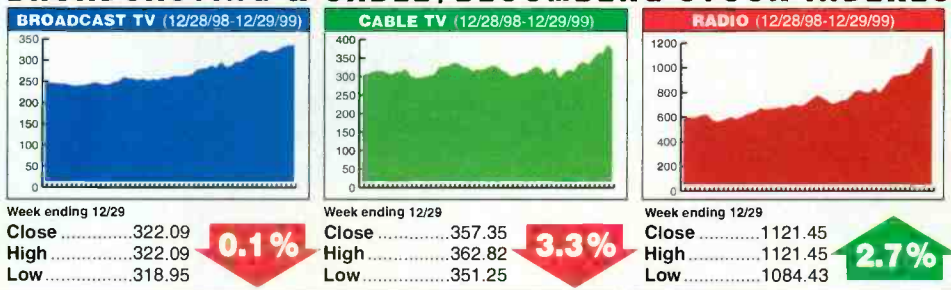
WINNERS

	12/29	% change
Sirius	.....\$41.31	.....33.80
Sony	.....\$279.50	.....32.27
Cumulus	.....\$53.00	.....23.26
Salem	.....\$22.00	.....18.12
Big City Radio	.....\$4.75	.....16.92

LOSERS

	12/29	% change
Antec	.....\$30.00	.....(35.66)
Shop at Home	.....\$9.50	.....(16.02)
Speedus.com	.....\$4.81	.....(6.10)
AT&T	.....\$51.19	.....(5.54)
Fox Ent.	.....\$24.75	.....(3.88)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



Syndication in the Eye of Justice

Investigates clout that would be wielded by Viacom/CBS distribution unit

By Joe Schlosser

While CBS and Viacom shareholders were approving their company's \$36 billion merger last week, Justice Department officials continued to examine what, if any effect, combining the two media giants' syndication divisions could have on competition.

Sources say the Justice Department has reviewed volumes of documents and interviewed scores of Viacom and CBS executives over the last three months as part of its pro forma investigation into the merger. In recent weeks, the spotlight has fallen on the combined entities' television syndication holdings.

If the merger is approved as is, CBS/Viacom would be the largest syndication distributor in the industry—selling somewhere between 40% and 50% of all national first-run syndicated programming in the U.S., according to station reps.

The combined company would be home to Paramount Domestic Television, Eyemark Entertainment and King World Productions. Within the last year, Paramount's television unit has added Worldvision Enterprises, as well as Rysher Entertainment, to its distribution fold. It had earlier acquired Spelling Entertainment, historically TV's most prolific producer.

Some of the top shows under the new Viacom-CBS banner: *Oprah* (TV's top talker), *Wheel of Fortune* and *Jeopardy!* (the top shows in syndication), *Entertainment Tonight* (top magazine show), *Judge Judy* (top court show) *Martha Stewart*



'ET' and 'Wheel' will both be among the Viacom-CBS properties.

Living and numerous off-network runs of shows including *Frasier* and *Everybody Loves Raymond*. And the combined entity would also own vast TV libraries, including the Paramount Pictures library, CBS' archives and a good piece of ABC's library, which was obtained by Worldvision Enterprises in the 1970's.

While some see the investigation, which extends into all aspects of the two companies' businesses, as just standard operating procedure, others say it could still open some eyes in Washington.

"I don't think the people in Washington are sophisticated enough to digest all of this," said one competing Hollywood programmer. "They are focusing on the distribution platforms, but they

are not focusing on the amount of programming that is controlled by this one entity. When you think about it, it's tons and tons of programming. They can actually make or break a station with the product they have."

Justice Department representatives have been meeting with CBS and Viacom personnel since October and continue to do so, sources say. Representatives from CBS' owned-and-operated stations division, cable sales, network sales, outdoor sales, barter sales and a handful of other departments have gone to Washington to explain what they do, as have their Viacom counterparts.

"I think the Justice Department has gotten much more active in recent years, obviously through Microsoft's travails and lately with Intel, and I think they are going to take a serious look at this one," said Hal Vogel, CEO of Vogel Capital Management. "Had this been five years ago, it probably would have breezed right through. I think [The Justice Dept.] has a political agenda and they want to show that they have some teeth."

CBS certainly does not see any divestitures in its future. "It's a non-story," said one CBS executive. "We explained the different aspects of our business to them [Justice] and went home. This is what the government does with any big consolidation in any industry." ■

SYNDIE TOONS

I THINK PARATORE AND THE GANG REALLY GOT IT RIGHT THIS TIME.

ZAP!

COULD BE THE FUNNIEST FIRST-RUN HALF-HOUR I'VE EVER SEEN!

THAT'S SAYING A LOT... CONSIDERING HOW LONG YOU'VE BEEN DOING THIS.

YOU'RE NO SPRING CHICKEN IN THIS BUSINESS EITHER, YOU KNOW.

GOT A POINT THERE, DANNO... SO WHAT DIVISION GETS THIS "NO-BRAINER"?

RICK IS NEW AND HAS HIS HANDS FULL GETTING UP TO SPEED. LET VINCE AND TELEPICTURES GO WITH IT. THEY DID A GREAT JOB ON "CHANGE OF HEART."

SO... VINCE IT IS! FEELS LIKE LATE NIGHT 3 1/2 - 3 1/2 WITH DOUBLE RUNS!

DITTO! SHOULD DO KILLER DEMOS!

JULIE'S TEAM SHOULD BE ABLE TO SELL THE BARTER LIKE A HOT KNIFE THROUGH WARM BUTTER.

ALMOST AS BIG A "NO-BRAINER" FOR HER AS IT IS FOR VINCE.

I BET SCOTT WILL KICK HIMSELF WHEN HE SEES WHAT HE'S MISSING.

ONLY IF THE IPO CRASHES.

GOT A POINT THERE, DANNO. LET'S GET VINCE IN HERE AND FIGURE OUT WHO CALLS MARK, FRANK, LAUREY, TOM, BILL...

ON IT!

BUT, PLEASE DON'T CALL ME "DANNO" ANYMORE... IT'S JUST PLAIN DAN.

NOT TO WORRY. GOTTA TAKE THIS CALL... PROBABLY ANOTHER UNSOLICITED EXPRESSION OF INTEREST IN THE 3RD CYCLE OF "MAMA'S FAMILY"

OY!!
I WISH SCOTT WAS STILL HERE!

Fox, TW strike retrans deal

MSO opts to carry 22 O&Os and agrees to roll out two digital cable channels

By Steve McClellan

Without much fanfare Fox has been busy over the past several months negotiating new retransmission agreements with most of the major cable MSOs and satellite operators. The latest deal, announced last week, was with Time Warner Cable. But Fox also has closed deals with AT&T, MediaOne, Charter, Comcast, DirecTV and Echostar, and negotiations are ongoing with Cox Communications. In most cases, Fox traded retransmission rights for its 22 owned TV stations in exchange for expanded carriage of one or more of its growing collection of cable networks.

Fox parent News Corp. and Time Warner Cable announced a new long-term retransmission consent deal covering the analog and digital signals of the 22 Fox O&Os last week. As part of the deal, Time Warner Cable agreed to roll out the FXM and Fox Sports World cable networks on digital tiers as the

cable MSO upgrades and installs digital boxes throughout its systems. FXM is a movie channel consisting of Fox library product. Fox Sports World covers events like soccer, rugby and other sports from countries around the globe. Currently, both networks have subscriber counts of less than 10 million.

The parties declined to specify the exact length of the deals, but sources say the retransmission deal is for five years, while the cable network carriage deals go up to 10 years. Time Warner currently pays what are described as very small fees for the services now and has agreed to "nominal" price increases going forward. Time Warner and Fox did separate deals earlier for Time Warner's carriage of Fox News and FX.

"This is a real bet on the future" acceptance of tiered digital program offerings by consumers, says Lindsay Gardner, Fox Channels executive vice president, affiliate sales and distribution. Both parties have a stake in seeing such services expand, Gardner adds.

Not everyone is thrilled with Fox's demand for carriage of the digital cable networks. Fox's retransmission talks with Cox Communications have bogged down over the issue, which could jeopardize carriage of Fox signals on Cox cable systems in Cleveland, Fairfax County, Va., and suburbs of Houston and Dallas. At press time, a Dec. 31 deadline was looming over those talks (see story below).

The Fox deals are among a handful of agreements announced over the past 12 months. About a year ago, CBS struck a six-year deal with Time Warner that covers CBS owned-and-operated stations and also creates a template that CBS affiliates are allowed to use in separate negotiations with Time Warner. In fact, in the CBS deal, Time Warner pledged to give CBS affiliates terms no less favorable than those that were given to the network, with one exception. A favored nation's clause that assures CBS will receive more favorable terms reached in future agreements with others does not apply to CBS affiliates.

The Fox-Time Warner deal does not provide a template for affiliates, however. In fact, retransmission was a sore point between Fox and its affiliates earlier in the year, when the network tried to reverse strategy and retain retransmission rights of its local affiliates for the new round of negotiations. But last June the network backed off and told affiliates to go negotiate their own deals, including retransmission rights for the network signal. But the network also said it wants to review all deals and possibly take a cut of any consideration the stations are able to exact.

According to Murray Green, chairman of the Fox affiliate advisory board, most affiliates are in an "interim period of short-term extensions. We really haven't been addressing it as a group," he says. "If there is some gain that the stations will be getting, I think the network wants to participate," he adds.

The CBS deal covered HDTV and multiplexed channels, but not any pay services that CBS may (or may not) develop. Pay services would be dealt with separately. The Fox-Time Warner retransmission agreement covers the primary analog and digital signals of the Fox stations, Gardner says. ■

Fox, Cox in retrans fight

Nearly 420,000 households could see their local Fox affiliate go dark on midnight Friday if Cox and Fox don't overcome an impasse on retransmission rights. At issue is Fox's demand that Cox cable systems carry two additional Fox-owned channels—FXM and Fox Sports World—in order to continue carrying several Fox O&Os.

If the contention isn't resolved by New Year's Eve, Cox will be obligated to remove WTTG Washington from its Fairfax County and Fredericksburg, Va., systems (roughly 260,000 subscribers); WJW-TV in Cleveland (72,000); KDFW-TV in Dallas (37,000); KRIV in Houston (30,000); and KTBC-TV in Austin, Texas (20,000), according to Tom Tyrer, Fox Television Stations spokesman.

Cox representatives were unavailable at press time, but a statement on the MSO's Web site said: "We serve over 260,000 customers in Fairfax County and Fredericksburg, Va., and provide 17 different broadcast channels between them. If we were to give into the demands of WTTG, it would set a precedent that could allow the broadcasters to have a greater voice in determining our programming lineup than the customers we serve."

Tyrer counters that Fox is just looking for digital carriage for the two networks. Cox's year-end digital count is around 270,000, or about 4.1% of its subscriber base. Cable operators including AT&T, Comcast, MediaOne and Time Warner Cable have agreed to Fox's terms, Tyrer said (see story above). "We're operating under the assumption that they're going to disenfranchise these customers," he said of the Cox position.

Ironically or otherwise, Cox's digital service is not yet available in the Washington market, where news of the situation hit the newspapers just days before the potential blackout could deprive fans of Washington Redskins playoff games as well as holiday college bowl games carried by Fox.

—Deborah D. McAdams



DISTINCTIVE
AUTHORITATIVE
Commanding...

NOT THE FIRST,



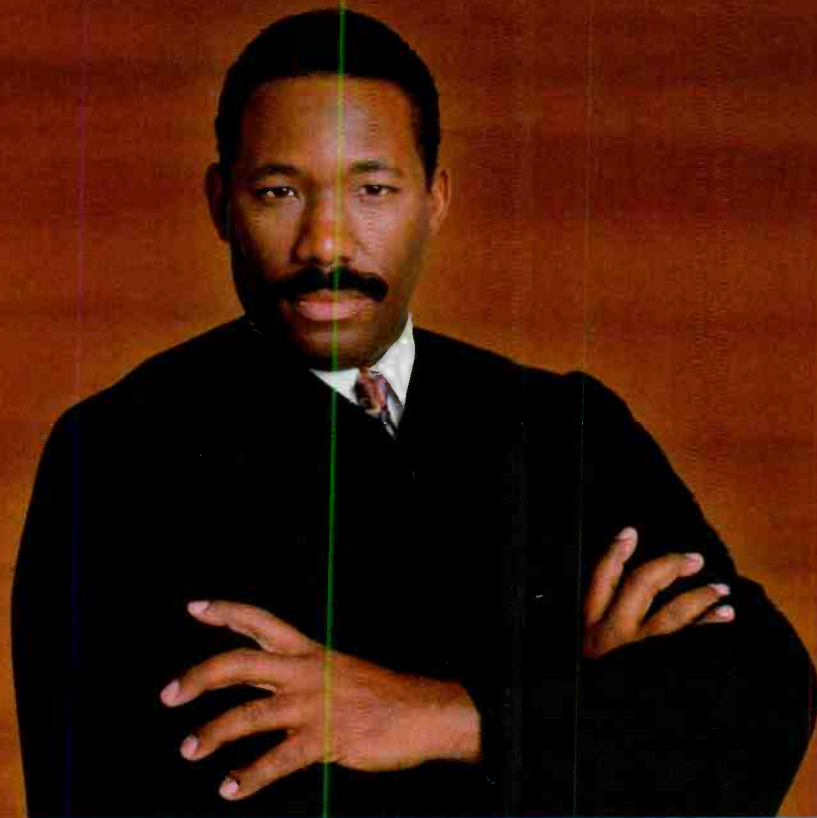
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AVAILABLE 2000!

Three nets to share news

Affiliates concerned about loss of exclusivity and about increased 'homogeneity'

By Steve McClellan

ABC, CBS and Fox are forming an unprecedented and highly controversial multiyear news-sharing arrangement. It's designed to give the networks and local stations backup on major breaking stories and also reduce unnecessary duplicative coverage of routine press conferences and other "staged events." Now all the networks have to do—ABC and CBS in particular—is convince their affiliates to participate.

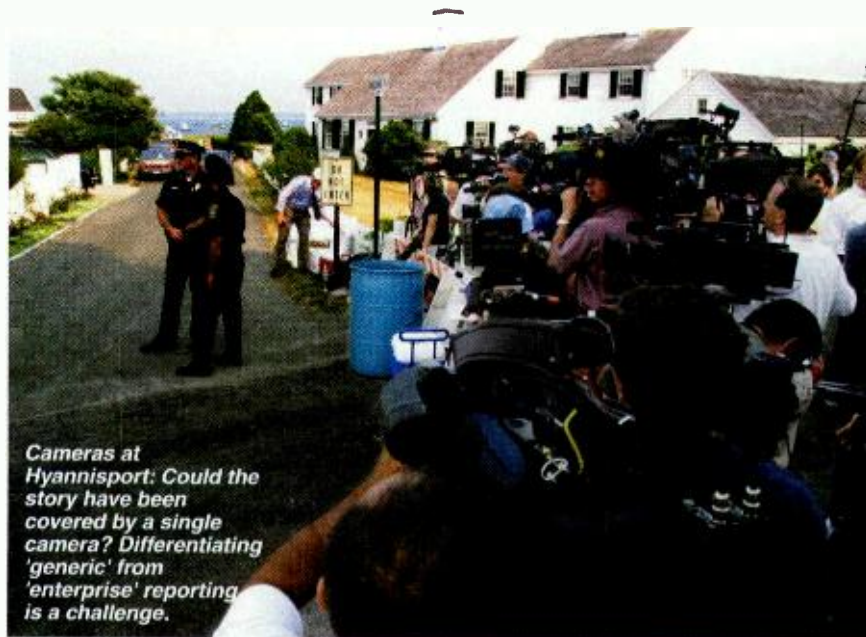
Neither NBC nor CNN was invited to participate although the partners made vague statements about allowing others in at some future point. Industry sources said such statements had to be made to avert a possible antitrust suit from NBC or CNN.

The arrangement, disclosed Dec. 20, took most affiliates by surprise.

The mechanism through which the news-sharing will occur is a cooperative called the Network News Service (NNS) to be coordinated by the three network affiliate news-feed services: ABC's NewsOne, CBS' NewsPath and Fox's News Edge. Much of the content fed by those services originates from local affiliates. And many of those stations were annoyed that the networks went ahead and did a news-sharing deal involving their copyrighted content without bringing them in on the negotiations.

"Most of the TV groups and affiliates found out about [the agreement] the same time you did," said Marty Haag, senior vice president, news, Belo Broadcasting, speaking to a reporter. "No one in the Belo TV group was informed beforehand that this agreement was being contemplated and that is one of the reasons I expressed some concern about it," Haag continued. "The news departments of the stations are the key ingredient in all of this, so we were kind of taken aback," at not being involved in the talks.

But it also remains to be seen how many affiliates participate in the new venture. "It's an optional service," said Paul Karpowicz, executive vice president, LIN Television and chairman of the CBS affiliates advisory board. Affiliates can choose to participate or not: "You have to sign up to be a part of it and



Cameras at Hyannisport: Could the story have been covered by a single camera? Differentiating 'generic' from 'enterprise' reporting is a challenge.

Photo: Reuters / Brian Snyder / Archive Photos

there's no extra fee. "But if you do sign up, you waive your exclusivity rights except for in-market. That's the trade-off. You run the risk [as a CBS affiliate] that your video is going to end up on ABC or Fox affiliates, but not in your market."

Karpowicz added that he'll push for cost savings from the newsgathering coop to be passed on to affiliates in the form of reductions in fees for CBS NewsPath. A new blanket agreement for the service will be negotiated at the end of 2000. "I would think that since their costs are coming down that our costs for NewsPath should come down as well," he said.

ABC plans to tell affiliates more about the proposed cooperative—which the partners hope to launch early in the first quarter—at a meeting in New Orleans during the NATPE convention (Jan. 24-29). No word at press time when CBS would brief its affiliates.

Haag and other group affiliate executives said they were bothered by the fact that they would lose exclusivity of the material they produce except for the local market of the originating station. "The fact that they can take our on-air material and send it to the world is somewhat disconcerting," he said.

For station groups that's a particularly touchy issue. Most of them already have in-group sharing arrangements mandat-

ed by corporate managers. As envisioned by the networks, the new NNS alliance would supersede those arrangements.

Station news executives contacted last week also worried that the new network alliance would further homogenize TV news, which already is criticized for looking the same throughout the industry.

"For the long term I'm not sure it's the best thing for those three networks to be doing," said one news director whose network is involved. "It homogenizes everything a little bit more. What's the point of having three networks if you're all covering the same thing the same way?"

Another affiliate TV news executive agreed: "I think they're writing there own obituary."

The move was seen by many as an attempt to counter CNN's great success in lining up two or three stations in markets around the country to share video, which is then distributed through CNN News Source. "They're trying to fight CNN is what they're trying to do," said one station news executive. "But it raises all kinds of coverage issues, like, do you want to see your competitor's call letters on your network?"

Belo's Haag agreed that TV news homogeneity was a big concern. "Any-

body who does audience research can tell you that viewers are already saying TV newscasts all look alike. Well, guess what? We're all going to look alike much more with this [Network News Service] plan."

Most industry executives commenting last week saw Fox as the big winner in the NNS deal. "This is a tremendous deal for Fox," said Ray Carter, news director at WSB-TV, the Cox-owned ABC affiliate in Atlanta. "They are going to come out as the greatest winner. They've got to be dancing in the streets over this," he remarked.

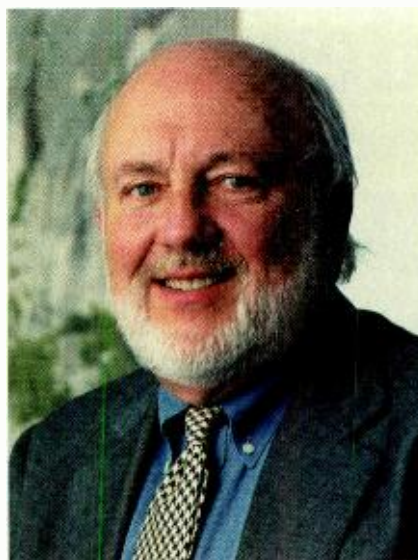
Some ABC and CBS affiliates weren't thrilled at Fox's participation. "Fox seems to benefit enormously and, I think, unfairly," complained one such affiliate. "All of a sudden you turn them into a legitimate news operation and they get the benefit of these powerhouse news organizations." Another news executive asked, "If you're in a market where a Fox station has a news operation trying to establish itself, why would you want to participate in something that would help them get stronger?"

Several sources said the answer is that Fox is putting up most of the cash needed to get the cooperative up and running, while ABC and CBS contribute their facilities, and infrastructure. The startup costs, according to sources, total about \$15 million.

As it's currently structured, said Karpowicz, "I don't see any problems with it. There are two good reasons for it. First, there is the cost savings for each news operation. There are certain news events where you simply don't need three crews. There should be substantial savings there. Second, it protects stations and networks on major breaking news stories to the extent that, if CBS, ABC or Fox is out of position, through this cooperative, they would be covered."

In Atlanta, the Fox station has a strong news operation already, Carter noted. But while he does have concerns about the cooperative—particularly as it pertains to in-group exclusivity, Carter claimed that stations and networks alike have to manage costs better. "We certainly understand the need to search out new efficiencies," he said. But this is uncharted territory. We're in a very competitive situation, but as long as they can guarantee we won't get burned in our own market, I'm O.K. Am I a little bit nervous about it? Yes. Does that mean I won't give it a chance? No."

Mark Effron, vice president, news, Post-Newsweek Stations, said the news-



'Anybody who does audience research can tell you that viewers are already saying TV newscasts all look alike.'

—Marty Haag

sharing venture "makes sense when you're looking at duplication. I think the warning is if it cuts down on the amount of original video and points of difference between the news organizations, then it becomes problematic." As long as the partners use the cost savings to ramp up the enterprise journalism that makes them competitive and unique, Effron noted, the co-op may serve a useful purpose.

But many station executives last week said they were uneasy about the new venture—including those who support it in theory. And Effron was no exception. "I guess I'm always a little leery of cutting down on the head-to-head competition, because that helps differentiate."

And like Haag, Effron is concerned about the ability of Post-Newsweek stations to exchange video and not necessarily share it with the rest of the world. A lot of that kind of horse trading already goes on, he said. "We'll say to ABC that we don't want to see something that WPLG got exclusively in Miami showing up on the ABC affiliate in Houston where we have the NBC station." Effron said he would expect to have similar room for negotiation if Post-Newsweek participates in the NNS plan. But he said of such bargaining, "sometimes it works and sometimes it doesn't."

NNS, which will be staffed by people from the three participating affiliate news feed services, will distribute news footage collected from the three networks and their affiliates. The cooperative, which will be housed at the CBS Broadcast Center, will also coordinate pooled coverage of certain stories where the partners deem it appropriate.

NNS is largely a feed coordination and distribution entity and won't do any original reporting of its own. It is a non-profit cooperative designed to help the individual news-feed operations use their resources for enterprise reporting and to develop the content designed to make them distinctive, explained John Frazee, vice president, news services, CBS News. "We all spend money gathering the same picture of the same fire and it occurred to us to develop a framework to do it together," Frazee said.

NBC and CNN were not invited to participate because, with 24-hour news networks, those entities tend to want more costly, continuous feeds of material rather than the shorter bursts of material used by those in the cooperative, said Frazee.

An NBC News spokeswoman said the network was "curious" to know why it wasn't included in the talks. Sources said NBC is currently talking to its affiliates to see if there is any interest in participating in the cooperative.

NNS will have about 40 staffers, with someone shortly to be hired to run it. The partners want it up and running in the first quarter. The partners insist that the individual news-feed operations will continue to compete aggressively with one another and a fair amount of material they develop will be exclusive. It's the more routine stories and press conferences as well as big breaking news events where the sharing will occur.

"What we're doing is like what radio has done for years," said Jack Abernethy, senior vice president, Fox News. "In radio, one or two people do the traffic reports for a market, and weather, and even one or two sources for generic news. The raw material is done on a commodity basis.

"This is for the routine generic stuff," Abernethy added. The challenge will be to separate the routine from the enterprise reporting, where both are part of a big breaking story. "It can be done," he asserted. "We will separate the enterprise reports, where you get something exclusively, from plain and simple pictures and uplinks and trucks. The NNS job is to identify those opportunities." ■

ABC's Goldenson dead at 94

Network patriarch convinced Hollywood to produce for television

By Steve McClellan

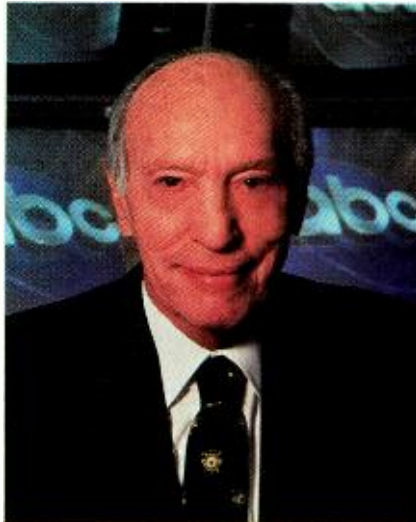
ABC founder Leonard H. Goldenson, 94, died at his home in Sarasota, Fla., on Dec. 27. Goldenson, who two weeks ago was named by BROADCASTING & CABLE as one of the century's top 100 figures in electronic communications (B&C, Dec. 20, 1999), was one of the first-generation patriarchs of network television, being to ABC what William Paley was to CBS and General David Sarnoff was to NBC. Those three are credited with transforming broadcast television from a novelty to the ubiquitous and powerful medium it became.

Many industry observers believe Goldenson was the most innovative of the three titans of television, out of necessity. When he acquired The American Broadcasting Co. in the early 1950s it had the weakest lineup of network programs and the smallest lineup of owned and operated and affiliated stations. Perhaps his biggest achievement was getting Hollywood to stop reacting to television as a potential threat and getting the major studios to embrace TV production as a lucrative brand extension.

Commenting on Goldenson last week, ABC Inc. Chairman Bob Iger said: "Leonard Goldenson was a giant among broadcasters, and his influence on the business today is wide ranging. He was a risk taker. He had vision, and his programming skills were as strong as his business skills."

Goldenson was president of United Paramount Theaters in 1953 when he orchestrated the \$25 million merger of UPT with the American Broadcasting Co. ABC had been the product of the forced divestiture of NBC's Blue Network in the 1940s. (UPT had itself been a spin-off from Paramount in the face of antitrust concerns.) By the 1950s, ABC was struggling to establish itself as the third major TV and radio network in the industry.

A turning point was Goldenson's decision to bring Hollywood into television. "The motion picture industry was looking down its nose at television



Goldenson 'was a giant among broadcasters and his influence on the business today is wide ranging,' says ABC Inc. Chairman Bob Iger.

at the time," Goldenson told B&C in 1978, "and NBC and CBS had all the top radio stars. So, the only way we could carve a niche was to bring Hollywood into the picture."

Goldenson's first deal was with Disney. At the time—1954—Walt Disney was struggling to find financing to build a long-dreamt-of children's amusement park in Southern California. Goldenson agreed to put up \$500,000 in cash and to underwrite another \$17 million to fund the construction of Disneyland in Anaheim, Calif. In return, ABC received a 35% stake in the amusement park, and Disney agreed to an exclusive programming alliance with ABC that included a weekly show and access to the Disney film library.

Goldenson's deal with Disney opened the door to Warner Bros. And "once I cracked Jack Warner," recalled Goldenson, "I was finally able to crack Metro [MGM] and Fox. Now, [the Hollywood producers] have become a great source of programming for the broadcasting industry."

Once Goldenson solidified relationships with Hollywood, ABC tightened its hold on the third network position. The rival DuMont network tried to hang on as a fourth

network, but there wasn't enough advertising to sustain a four-network economy (at the time) and Dumont shut down in 1956.

Goldenson was also the first of the major TV moguls to go after a younger audience in order to differentiate his network. He also pursued new genres, such as Western, medical and detective shows. He oversaw ABC's innovative use of long-form programs such as the movie of the week and miniseries. Programming luminaries such as Michael Eisner and Barry Diller cut their teeth at Goldenson's ABC. During the 1976-77 season, with Fred Silverman as head of ABC programming, ABC grabbed the prime time ratings crown for the first time.

In 1985, 32 years after he acquired ABC for \$25 million, Goldenson sold the company to Capital Cities Communications for \$3.5 billion. Along the way, he rejected offers from ITT and Howard Hughes. In 1996, things came full circle when Disney bought the network for \$19 billion.

Despite his retirement in the late 1980s, Goldenson still had a passion for the business. ABC executives say he still screened network pilots until just a year or two ago.

Goldenson's second passion, after ABC, was the pursuit of a cure for cerebral palsy, inspired by his eldest daughter Genise, who was born with and died from the effects of the disease. With his wife of nearly 60 years, Isabelle, and another couple, Goldenson established United Cerebral Palsy, the world's third largest medical charity.

But the Goldenson's charitable work didn't stop there. In 1994 the couple gave away half their estate—\$60 million—to Harvard Medical School, the largest gift in the school's 200-year history.

In addition to his wife, he is survived by daughters Loreen Arbus, a Hollywood producer, and Maxine Goldenson and one grandson, Lucas. Goldenson will be buried in a private family ceremony, to be followed by a memorial service in New York later this month. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

They crave action

Attorneys from all parts of the copyright spectrum met over the holidays to figure out what to do about iCraveTV.com, a Canadian Web site that is streaming TV signals from the Toronto designated market area (DMA) over the Web without permission from the TV stations or copyright owners (it is aimed at Canadian Web users). Led by the National Association of Broadcasters, representatives gathered in Washington from LIN Broadcasting, Granite Broadcasting, Grant Television and Gannett Co.—all of which have stations in Buffalo, N. Y., which is included in Toronto's DMA—the Motion Picture Association of America; and Major League Baseball, the National Basketball Association, the National Football League and the National Hockey League.

Attorneys representing the various factions said they expect the meetings to continue and that a decision will be made quickly on how to proceed. Sources say one or more of the groups will sue iCraveTV.com. So far, it seems, iCraveTV.com is not violating Canadian law.

NEW YORK

Bedfellows

Fox and Cox (the cable MSO) may be at odds over cable carriage issues in Washington (see box, page 8), but Fox and Cox (this time wearing its station owner hat), have renewed a new long-term affiliation agreement for KTVU(TV) San Francisco that includes carriage of a Fox cable channel. The talks dragged on even as Fox took a hard look at acquiring KRON-TV, the NBC affiliate in the market. That station ultimately went to Young, while Cox, hedging its bets, acquired KCIU-TV, creating a duopoly in the market. Sources say that Cox has agreed to roll out Fox News, the cable news network, on its systems nationwide, which it hadn't done, at least in a major way, in the past.

Fox fallout

Back in June, Fox affiliates reluctantly agreed to a deal to pay the Fox network some \$200 million over three years for 105 prime time commercial units, 15 more than they had been receiving up to that time. But now after a double-digit drop in Fox's ratings in the fourth quarter, affiliates are really regretting making the deal.

And now sources say several affiliate groups, including Sinclair Broadcast Group, have gone back to the network to renegotiate the deals, citing the unforeseen ratings falloff. But Fox executives say they have not heard from Sinclair, or any other group, seeking to redo those deals. Fox Affiliate Board Chairman Murray Green, who runs Raycom's WFLX-TV West Palm Beach, Fla., said he too has heard that "a couple of groups" went back to Fox, "but I can't confirm it." But Green did say that the inventory buyback, coupled with the Fox ratings drop, has been "quite damaging" to many Fox affiliates. He declined to comment on any specific groups that he has heard are trying to renegotiate and declined to say whether his own group-Raycom-had plans to do so. Sinclair President Barry Drake could not be reached for comment.

WASHINGTON

It's about time

The FCC this week is expected to decide whether to give broadcasters and the movie industry more time to comment on plans that would require audio description of on-screen video to assist blind audience members. Comments on the agency's plan are due Jan. 24, but National Association of Broadcasters and Motion Picture Association of America officials say they need until Feb. 23 to complete surveys of members on the impact of the plan and to arrive at conclusions. An FCC staffer said there should be no problem granting the request, but too few Mass Media staffers were available during the holiday weeks.

'Millennium Live' is dead

By Joe Schlosser

The new millennium is going to look a lot different on Pax TV from what network executives expected. Pax TV's planned 25-hour millennium coverage was scrapped at the last minute after network executives learned of production problems on the *Millennium Live...A New World's Eve* broadcast.



Pax TV and more than 150 broadcasters around the globe had signed on for the ambitious New Year's Eve program that was being produced by the

Millennium Television Network (MTN) and the producers of *Live Aid*. Pax TV was scheduled to be the exclusive U.S. broadcaster of the event which was to feature performances by Sting, Aerosmith, Phil Collins and celebration coverage from more than 150 countries.

"We're extremely disappointed," a Pax TV representative said. "We join broadcasters from all over the world in expressing our disappointment. We thought it was a great entertainment concept, particularly from the people who brought the world *Live Aid*."

In place of the live special, Pax TV executives lined up a handful of classic films and short vignettes entitled *Pax Millennium Moments*. MTN representatives failed to return calls last week, but sources said the producers were still trying to put on a "scaled-back" version of the broadcast.

Sources say financing on the Los Angeles-based project began to fall through in early December and that MTN executives started to miss payments for such things as satellite hookups and set installments.

"It was a great idea and if it would have been able to come together properly, it would have been quite a show," said one Hollywood executive. "But it might have been too overly ambitious." ■

JAB. JAB. JAB
HOOK. JAB
UPPERCUT
RIGHT CROSS
JAB. JAB. JAB
UPPERCUT. JAB
STRAIGHT RIGHT
JAB. HOOK
STRAIGHT LEFT



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Judge **MILLS LANE**

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US already sold.



THE #1 NEW TALK SHOW IN SYNDICATION.

Source: NSS Explorer, November 1999 (11/4-12/1/99) HH AA%. New talk shows: Queen Latifah, Martin Short, Dr. Joy Browne, Dreammaker. NSI WRAP, November 1999 (11/4-12/1/99) vs. November 1998 (10/29-11/25/98). % change based on household rating.

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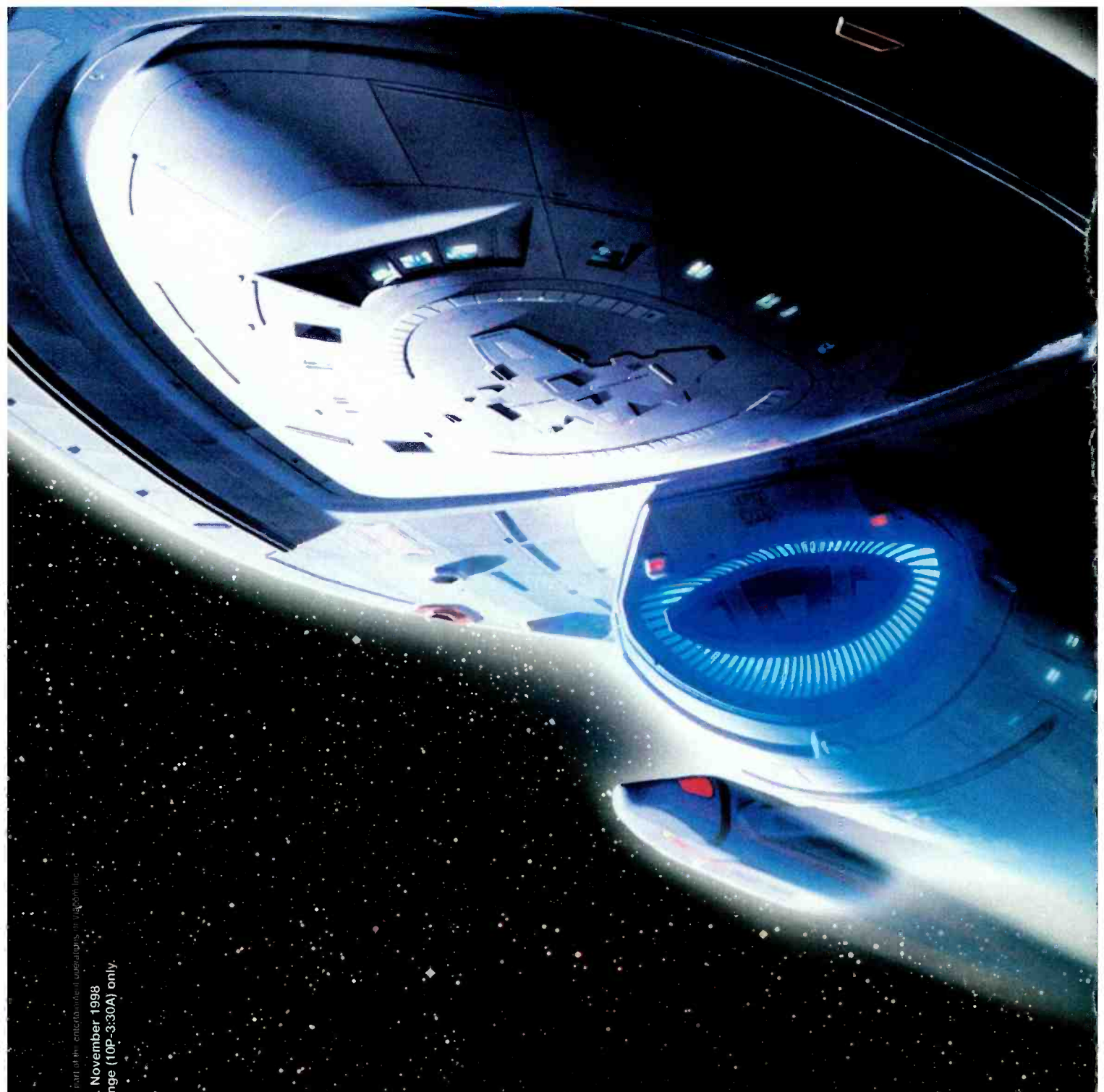
but don't forget about time period improvement.



LOS ANGELES.....	+6%
CHICAGO.....	+110%
PHILADELPHIA.....	+50%
BOSTON.....	+60%
DALLAS.....	+75%
DETROIT.....	+11%
ATLANTA.....	+3%
HOUSTON.....	+55%
PHOENIX.....	+43%
SACRAMENTO.....	+88%
PITTSBURGH.....	+22%
HARTFORD.....	+22%
NASHVILLE.....	+3%
SALT LAKE CITY.....	+27%
MEMPHIS.....	+21%
NORFOLK.....	+22%
OKLAHOMA CITY.....	+225%
GREENSBORO.....	+50%
JACKSONVILLE.....	+43%
LAS VEGAS.....	+40%

LEEZA





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Source: NSI WRAP, November 1999 (11/4-12/1/99) vs. November 1998 (10/29-11/25/98), HH rtg. Weighted averages. Late fringe (10P-3:30A) only.

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WASHINGTON WATCH

By Bill McConnell

McCain takes flack over station sale

Senate Commerce Committee Chairman John McCain is catching heat for his role in the FCC's decision last week to allow the operator of two Pittsburgh noncommercial TV stations to turn over one of the outlets, WQEX, to Cornerstone TeleVision.

"This is the latest and most flagrant example of Washington insiders riding roughshod over community sentiment," said Jerold Starr, campaign director for Saving Pittsburgh Public Television, in a statement. The group has argued for the past two years that Cornerstone, even though it has agreed to maintain its new station's nonprofit status, is unqualified for the license.

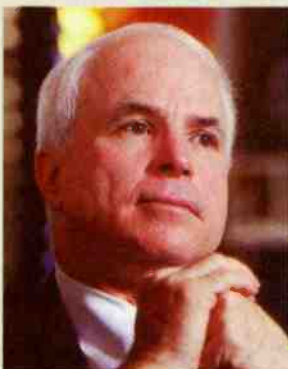
On Monday (Dec. 20), Starr's organization and other groups opposed to the license transfer asked FCC General Counsel Christopher Wright to investigate whether efforts by the Arizona lawmaker and Republican presidential candidate to force the FCC to decide on the deal violated agency rules.

Under the deal with WQED Pittsburgh, Cornerstone agreed to sell its Pittsburgh commercial station WPCB-TV to Paxson Communications. Cornerstone and WQED Pittsburgh will split evenly the proceeds of the commercial station's sale. The companies announced in 1997 that the transaction would fetch a total of \$35 million. In 1996, the FCC

rejected WQED Pittsburgh's plan to sell WQEX directly to Paxson. The new transaction has been pending since the previous deal was voted down.

On Nov. 17, McCain urged the FCC to make a decision on the new proceeding and repeated his demand in a Dec. 10 follow-up letter to agency Chairman William Kennard. McCain staffers say there was nothing inappropriate about the senator's inquiry because his letters clearly stated that that he was not suggesting "how you should vote—merely that you vote." But Starr said McCain's Dec. 10 deadline indicated the lawmaker did have a preference because Paxson's contract allowed the giant station group to back out of the deal on that date.

"It is clear he wanted the FCC to resolve this with approval," Starr said, noting that an outright rejection of the WQEX license transfer was not an option. "The only avenue open to us was a public hearing examining whether the license should be denied. It was clear a



Sen. McCain is in hot water over his role in the sale of two Pittsburgh TV stations.

request for public hearing was not an acceptable outcome to Sen. McCain." But McCain's aides say the senator wanted only a timely outcome. "Sen. McCain does not care about the outcome," his staffer said.

Dingell hits AT&T plan

The House Commerce Committee's ranking Democrat says AT&T's plan to negotiate broadband carriage deals with unaffiliated Internet Service Providers calls into question the honesty of the telecommunications giant and the FCC's ability to watch over the telecommunications industry.

"The FCC's vision and competence are called into question by its failure to publicly scrutinize or even question the cable industry's claim that no more than one Internet Service Provider could operate on a single cable system," wrote Ohio's Rep. John Dingell in a letter to FCC Chairman William Kennard. Dingell also questioned whether the FCC should continue a hands-off policy toward access to cable's broadband pipe if local systems can accommodate multiple ISPs.

In addition, he questioned the disparate treatment imposed on SBC's broadband operation, which must follow deployment and access requirements for its digital subscriber line business. "It is patently unfair for the commission to impose burdens on an individual company that do not apply equally to

its competitors," he said. Dingell asked Kennard to respond to his inquiry by Dec. 24. In a separate letter to AT&T Chairman Michael Armstrong, Dingell asked the company to explain why cable deserved preferential regulatory treatment over telephone DSL providers. He also asked whether AT&T plans to give some ISPs contractual advantages over others with which it strikes deals.

FCC Implements local into local

The FCC has launched the first of several rulemakings necessary to implement a new law allowing satellite providers to offer local broadcast signals. The agency is seeking public input on whether rules for retransmission consent agreements between local stations and broadcasters should be identical to requirements already in place for cable systems or whether differences between the cable and satellite industries warrant separate rules. Comments on the topic are due Feb. 1; replies Feb. 20. The agency also wants advice considering what Congress meant when it said broadcasters must negotiate satellite retransmission consent agreements in "good faith." Also under review is whether language in the law prohibiting exclusive contracts between broadcasters and satellite providers prior to Jan. 1, 2006, obligates the FCC to allow exclusive deals after that date. Both Kennard and AT&T gave brief responses to Dingell's questions, but staffers said many questions remain.

AT&T has asked Dingell to provide further information in meetings with the congressman.

Year that was, and wasn't

Annual report shows revenues up, but profits down because of buying binge

By Steve McClellan

The 17th Annual Communications Industry Report shows double-digit asset and revenue growth for the industry in 1998, part of a five-year trend report that comes out annually. But longer-term profit margins were down due to strong acquisition activity, according to Veronis, Suhler & Associates, the New York-based investment banker and media consultant that issues the report.

Revenues for the 473 publicly traded companies in the report were up 10.6%, to \$242.4 billion, for the year. Operating income for the companies was up 10.3%. Over the five-year period from 1994 through 1998, revenues grew at an annual rate of 13.5%, while assets grew 22.4% annually, to \$464 billion. However, for the same period, overall profit margins were down 14%, to an average 12.7%.

"The drop in margins and return on assets is a natural consequence of years of strong acquisition activity across the communications industry," said James P. Rutherford, executive vice president, VS&A. "Those percentages can be expected to snap back as companies consolidate their acquisition gains and pay down the resulting debt," he said. The top five media companies (in terms of revenue, in billions) for 1998: Time Warner (\$27.5); Disney (\$17.4); Bertelsmann (\$10.2); Sony (\$9.9); and Viacom (\$7.9).

In the television sector, the operating income margin for publicly traded television broadcasters was down 4% to 18.1%, while the operating cash flow margin dropped 4% to 25.1%. Returns on assets, both on an operating income and cash-flow basis, fell to four-year lows of 8.3% and 11.5%, respectively.

The data collected by VS&A shows that revenue growth for the 34 non-network TV station groups in the report was 6.3%—the slowest rate of growth in five years, despite a record amount of political advertising. For the five-year period through 1998, revenues for the TV station groups followed by VS&A (accounting for roughly 80% of the industry total) grew an average 13.2% annually. VS&A attributes the slower growth for those companies in 1998 to fewer acquisitions and some loss of advertising market

Top five media companies of 1998

(By revenue, in billions)

1 Time Warner	(\$27.5)
2 Disney	(\$17.4)
3 Bertelsmann	(\$10.2)
4 Sony	(\$9.9)
5 Viacom	(\$7.9)

share to radio stations.

In a separate sign of decreasing acquisition activity in the TV sector, VS&A reports that the asset values for the 34 non-network station groups grew 9.3% in 1998, well below the 30.9% average increase in assets for the prior two years.

The revenue slowdown cut into station profit growth. Operating income for the TV-operator segment was 3.9%, far below the 18.1% growth recorded in 1997 and the 33.8% growth recorded in 1996.

In 1998, seven non-network-owned station groups had revenues of at least \$400 million, led by Tribune Broadcasting, whose stations posted \$1.2 billion, up 9%. Revenues for Sinclair Broadcast Group grew 42.7% to \$736.8

billion, due mainly to acquisitions. Gannett station revenues were up 2.5% to \$721.3 million, while Belo Broadcasting revenues rose 13.5% to \$609.1 million. TV Azteca's revenues were up 7.3% to \$456 million, while Chris-Craft was flat at \$445.9 million. Hearst-Argyle revenues rose 22.1% to \$407.3 million.

VS&A also reported results for 11 television network companies in 1998, including the big four (ABC, CBS, Fox, NBC), WB, UPN, Pax, Univision, CanWest, Grupo Televisa and Telemundo. Revenues for the network group rose 12.7%, mainly accruing from the 26.4% gain for CBS, which had the Winter Olympics (Nagano). The Olympics boost pushed the revenue gain for 1998 over the four-year average rate of revenue growth for the network group, which was 10.5% from 1995-1998.

But profits for the network group were dragged down in 1998 because of mounting losses by the newer networks, VS&A said. Operating income for the network group was up 8.2%. By comparison, profits grew 14% in 1997 and 24.2% in 1996, according to VS&A. Combined declines for Pax, WB and UPN totaled \$410 million in 1998, versus \$282 million in 1997. ■

BVT serves up Harriott

Looks to lend spice to daytime with cooking/variety show scheduled to debut Jan. 10

By Joe Schlosser

Starting next week, there will be another new face on the daytime television scene.

Buena Vista Television's *The Ainsley Harriott Show* is coming to the NBC O&Os—and a lot of other stations—Jan. 10, featuring the British talk-show personality in a talk/variety/food format.

"There is no one else like him on American television right now," says Stephanie Drachkovitch, Buena Vista's senior vice president of programming. "He's the kind of person you just want to hang out with."

That's what the Disney studio and the NBC stations are hoping millions of Americans will want to do this month. The NBC-owned stations are trying to forget about *The Roseanne Show*—having moved the quickly fading King World talker into late-night time periods earlier this year or off the air entirely—and welcome in a new era with Harriott. *The Ainsley Harriott Show* is cleared in more than 80 percent of the country, mainly late morning and early afternoon time periods.

Harriott, who is a well-known TV and radio personality in the UK, is taking his first shot at American television. Harriott

was a successful London chef before hosting a number of BBC cooking and food-oriented shows. Merv Griffin saw one of Harriott's BBC shows while in London and made a few calls.

"I couldn't take my eyes off him," says Griffin, whose production company Merv Griffin Entertainment, is producing the show for Buena Vista. "I called our Los Angeles office and said we've got to find out who this guy is...America would go crazy over him." Griffin's syndication track record includes powerhouses *Wheel of Fortune* and *Jeopardy*.

Harriott will be picking up the gauntlet (or maybe that should be oven mitt) thrown down by some well-known chefs.

Cooking shows have long been a staple on TV, although primarily noncommercial, where Julia Child became a household name and Cajun cooks and wok jockeys followed in increasing numbers. Cable has its own network, Food TV, which plays host to a varied menu of TV cooking shows, perhaps most notably the guerrilla seasonings—"bam, bam"—of Emeril Lagasse.

Syndication's best known chef to date is arguably *The Galloping Gourmet*

(Graham Kerr) who presided over a TV kitchen, wine glass in hand, from 1968 to 1971. He has long since abandoned the wine, even in cooking, to focus on what he considers healthy cuisine. His efforts include a series of news inserts being distributed by Porter Novelli and underwritten by the National Cancer Institute (B&C, Nov. 29).

Harriott's hour-long show, taped each day from New York City's Chelsea Pier Studios, will feature a mix of ingredients, including celebrity guests, musical acts, recipes and studio audience participation. The show is set in a kitchen that will allow room for guests and will probably showcase one or two recipes each episode. Harriott will also be on the go a lot—doing remote pieces à la David Letterman all over the Big Apple, say his producers.

"Ainsley is really comfortable in the kitchen, but he's also very interested and curious about other people," notes the show's executive producer, Joni Holder. "He gravitates to people, and he's sort of fearless. He'll approach anybody and it seems to always turn out to be a good time when he meets new people." ■

Syndication scorecard

During the first full week of ratings following the November sweep, freshman weekly action hour *Relic Hunter* made an important find: viewers, and lots of them. *Relic Hunter* eclipsed *Beastmaster* for the first time as the top new weekly hour in syndication during the week ended Dec. 12, according to the Nielsen Syndication Service Ranking Report. *Beastmaster* had topped the group for the eight previous weeks the show was on the air. *Relic* was up 17% from the previous week, to a season high 2.7 rating, and *Beastmaster* was down 21%, to 2.2. The off-net run of weekly hour *Profiler* placed second, at a 2.4. *Peter Benchley's Amazon* tied *Beastmaster* at a 2.2. *Arthur Conan Doyle's The Lost World* and *Your Big Break* tied at 1.9. *Dream Team* was not included in the report (see "Get With the Program," page 30). Among weekly hours overall, the off-net run of *X-Files* came out on top, even from the previous week at a 4.2. The off-net run of *ER* was second at 4.1, followed by *Entertainment Tonight Weekend* at 3.4. In the court genre, *Judge Mills Lane* placed last for the first time at a 2.2, down 4% from the previous week and 19% year to year. *Judge Judy* was again at the top at a 7.3.

The young-skewing game-relationship shows *Blind Date* and *Change of Heart* were both up. *Blind Date*, which debuted this fall, moved up 13% from the previous week to a series high 1.7, and *Change of Heart* was up 5% to match its season high of 2.3. The top three game shows, all slightly down, were *Wheel of Fortune* (11.5), *Jeopardy* (9.4) and *Hollywood Squares* (4.2). Veteran talk shows were relatively stable. At the top, *Oprah* and *Springer* tallied the same rank and rating as the previous week at 6.5 and 4.6, respectively. *Rosie O'Donnell* was third at 3.6. Among the new talk shows, *Queen Latifah* was alone in first for the second week in a row, down a tenth of a rating point from the series high the previous week, to 1.3.

—John Eggerton

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By Dan Trigoboff

Former KCBS anchor cleared

Criminal charges against former KCBS-TV Los Angeles news anchor Larry Carroll have been dropped after improper questioning by a prosecutor. Charges against other defendants remain pending, however.

Judge J. Michael Welch dismissed the charges against Carroll, "in the interests of justice," after prosecutors asked Carroll on the witness stand questions related to a 1990 criminal case in which Carroll reportedly was a celebrity endorser for a friend who was accused of selling stolen cars. Such questions were supposed to be cleared with the judge and had not been. Carroll's lawyers objected and sought dismissal. The judge could have declared a mistrial and begun again, but decided instead to drop the charges. Welch said there was little evidence that Carroll conspired to steal money.

Last February, Carroll and several others were indicted in San Bernardino County, Calif., on charges related to fraudulent financial investment schemes. Carroll left the station following his indictment, and later his contract was not renewed. Following the

dismissal of charges, Carroll said he would like to return to TV news.

Hit by a buss in Minneapolis

WCCO-TV Minneapolis reporter Randi Kaye was the victim of a walk-by kiss when reporting from the Metrodome about beer sales being stopped earlier to cut drunkenness at NFL games. Kaye thought the events were related, suggesting on-air that the man had had too much to drink. The offender returned to apologize, however, and declared that he was cold sober. Liquor would hardly be necessary, the *Star Tribune* suggested, commenting that Kaye is "soooo kissable." The paper also reported that Kaye's boyfriend is demanding to see a tape of the incident.

Fitzpatrick drops talent division

Well-known headhunter Don Fitzpatrick Associates will be dissolving its talent search division "to focus ... on the development of tvspy.com, the Internet arm of DFA. Don Fitzpatrick's Web and e-mail newsletter, TV Shoptalk, has become a habit for many in the TV business. Shoptalk, Fitzpatrick says, will explore

new consultancies and services for television news and programming on the Internet. It will also continue to provide visitors with comprehensive job listings and a journalism forum.

Hit and run in Albany

WNYT(TV) Albany, N.Y., meteorologist Paul Caiano took a few days off after he was beaten by the occupants of a passing car. Caiano and

ing an interview with his mother, police plan to advise crime victims that they do not have to speak to news reporters.

Detectives will hand victims a card, printed in English and Spanish, and suggest that they call police before granting an interview.

The police strategy, first reported in *The Washington Post*, has already brought predictable criticism from media advocates, and praise from victims' rights advocates. The card reads: "News media may wish to interview you regarding this incident. You have the right to refuse interviews.

Visceral venue

Albany should also be the scene of a media frenzy when the racially charged trial of four white policemen for the Bronx killing of West African immigrant Amadou Diallo moves there from New York. The state's capital is expected to be swarming with out-of-town journalists and activists. And while the trial will retain far greater local interest in New York City, local news directors say, Albany-area residents will likely be paying attention to local news on the trial, as well as for reports on the increases in traffic.

some friends were walking when a car sped by. The pedestrian group shouted at the driver to slow down. At that point, the car reversed and four men got out and attacked the group. Police told reporters that one of the four restrained Caiano's friends while the other three beat the meteorologist. Caiano was taken to a local hospital and treated for cuts and bruises.

Va. police adopt 'media Miranda'

Fairfax County, Va., police plan to inform crime victims of their right to remain silent in the face of media. Following the inadvertent showing of a five-year-old sexual assault victim by a local station dur-

If you choose to give an interview, please call one of the numbers on the reverse side. You will be given advice important to protecting the investigation."

The announcement was precipitated by a well-publicized incident involving WJLA-TV Washington, police said, but they added that there had been other incidents involving other media. The policy is intended to protect both victims' privacy and safety, police said, and information integral to investigations.

No audio, no video, no sweat

During the same Monday night Vikings-Packers game, KSTP-TV Minneapolis lost audio and video for more than an hour. The problem was in a transmission line hundreds of feet in the air, and parts of the viewing area may face fuzzy pictures for some weeks. Although angry calls to the station were reported, Nielsen numbers indicate that viewership remained high during the highly anticipated game.

All news is local.
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GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

Stations pitched 'Invisible Man'

Studios USA is looking to sell new SciFi Channel series *Invisible Man* into syndication for next season. The series, which debuts on the co-owned cable channel in June, is an hour weekly action/comedy from Matt Greenberg. A Studios USA spokesman says the distributor is looking to sell *Invisible Man* to "some stations" for weekly airing, likely starting in fall 2000.

NBC leads Golden Globe nominees

NBC led the networks with 11 nominations for the 57th annual Golden Globe Awards. NBC sitcom *Will & Grace* and drama *The West Wing* were first-time nominees in the best comedy and best drama categories, respectively. Joining *Will & Grace* in the best comedy department were Fox's *Ally McBeal*, ABC's *Dharma and Greg* and *Spin City* and HBO's *Sex and the City*. Other series up for best drama include NBC's *ER*, ABC's *Once and Again* and *The Practice* and HBO's *The Sopranos*. The Golden Globes will be handed out Sunday, Jan. 23.

'Dream Team' in state of limbo

Hamilton Entertainment's weekly action hour *Dream Team*, which debuted this fall in

broadcast syndication, has been out of production since October, a spokesman for Hamilton says. The show, which was not included in the most recent Nielsen Syndication Service Ranking report, is not officially canceled, but it is in limbo as the producers decide whether to move the production or package it with another show. *Dream Team* had been shot in Puerto Rico, where Hamilton Entertainment's president and *Dream Team* creator/executive producer Dean Hamilton is currently building a studio for film and TV production. If production is moved, rather than completely halted, it will likely be based in Los Angeles, the spokesman says. New York-based BKS distributes the show.

Sony Wonder unveils NATPE slate

Sony Wonder, the children's division of Sony and Epic Records, is seeking co-production partners for four animated projects it will be pitching at the NATPE convention in New Orleans next month. They are: *Stone*, for older children and teenagers, a fantasy about protecting magical stones from evil warriors; *Tacky the Penguin*, for children 5 to 8, the tale of a bird who doesn't fit in; *Skeleton Key*, also for

older kids and early teens, done in the Japanese anime style, follows the adventures of a 16-year-old who discovers a parallel world; *Biscuit*, a series for preschool children, follows a little yellow puppy of the same name. Twenty-six half-hours of each series are planned.

So, Pearson thinks it's funny

Pearson Television has picked up the domestic rights to *So You Think You're Funny*, the half-hour comedy game show strip created by the Improv's Budd Friedman from Team Communications Group. The pilot was due to be delivered to Pearson for consideration last week, and Team announced the sale on Friday. The show will be available to stations at the NATPE convention in New Orleans in January for a fall 2000 syndication debut. Pearson will handle domestic sales, while Team will handle international sales at the convention.

So You Think You're Funny will be co-executive produced by Drew S. Levin and Budd Friedman, with Team senior vice president of development and production Jane Sparango serving as supervising producer. Team and Pearson are jointly financing the pilot and the series. Team is dubbing the strip "The Gong Show

for comedians." It pits up-and-coming comedians from Budd Friedman's Comedy Clubs across the country against one another in front of a live audience at Harrah's resort in Las Vegas. The audience determines the winning comedian.

MGM wages war of the sexes

A new half-hour game show has joined the previously announced half-hour late-night strip, *Chat Room America*, on MGM Television Entertainment's development slate. The strip, from producer Howard Schultz, is tentatively titled *War of the Sexes*. The studio will likely be selling either *War* or *Chat Room*—but not both—at the NATPE convention for a fall 2000 syndication launch, MGM says.

Cindy-cation

CBS' syndication arm, Eyemark, has cleared the new first-run weekly talker *The Cindy Margolis Show* in more than 40% of the country for a weekend late-night double run. Clearances include the CBS-owned TV stations. The official sales push for the remaining markets begins this week.

The Cindy Margolis Show, starring the "Internet Queen" and produced by Eyemark, is aimed at and features the youthful audience that watches late-night television, Eyemark says. Margolis is the single most downloaded woman in the world, according to *The Guinness Book of World Records 2000*.

DECEMBER 13-19

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

While CBS won week 13 on the strength of its weekend schedule, NBC stays on top for the season, helped by 'Law & Order' on Wed.

Week 13	abc	CBS	NBC	FOX	UPN	WB
	11.5/18	9.9/16	7.0/11	7.0/11	2.6/4	3.1/5
MONDAY	8:00 37. 20/20 7.9/13	20. King of Queens 9.5/15	81. Suddenly Susan 5.0/8	91. Time of Your Life 4.2/7	106. Moesha 2.6/4	91. 7th Heaven 4.2/7
	8:30	28. Ladies' Man 8.7/14	81. Veronica's Closet 5.0/8		100. The Parkers 2.9/4	
	9:00 7. Monday Night Football—Denver Broncos vs. Jacks'ville Jaguars 13.3/22	9. Ev Lvs Raynd 12.2/18	50. Law & Order: Special Victims Unit 6.7/10	17. Ally McBeal 9.9/15	108. Grown-Ups 2.4/4	113. 7th Heaven 2.1/3
	9:30	13. Becker 11.2/17			110. Malcolm & Eddie 2.3/3	
	10:00 24. Family Law 9.3/15		21. Dateline NBC 8.5/14			
10:30						
TUESDAY	8:00 6.4/11	10.3/17	8.3/14	4.7/7	1.6/3	3.9/6
	8:30 61. Spin City 6.1/10	14. JAG 11.0/18	47. Just Shoot Me 7.0/11	70. That '70s Show 5.6/9	116. Shasta McClasty 1.8/3	93. Buffy the Vampire Slayer 4.1/7
	9:00 66. Oh Grow Up 5.8/9		48. 3rd Rock fr/Sun 7.4/12	89. Ally 4.3/7	119. Dilbert 1.6/3	
	9:30 27. Dharma & Greg 8.8/14	29. 60 Minutes II 8.6/14	31. Will & Grace 8.5/14	87. Mariah Carey: Homecoming 4.4/7	121. The Strip 1.5/2	96. Angel 3.6/6
	9:30 42. Sports Night 7.5/12		24. Frasier 9.0/14			
10:00 80. Once and Again 5.1/9	12. Judging Amy 11.3/19	24. Dateline NBC 9.0/16				
10:30						
WEDNESDAY	8:00 7.9/13	7.7/13	10.8/18	4.6/8	2.6/4	2.8/5
	8:30 44. Two Guys & Girl 7.2/12	55. Cosby 6.4/11	22. Dateline NBC 9.2/15	72. Beverly Hills 90210 8.1/13	108. 7 Days 2.4/4	100. Dawson's Creek 2.9/5
	9:00 58. It's Like Y Know 6.2/10	58. Becker 6.2/10	17. West Wing 9.9/16	95. Get Real 3.8/6	100. Star Trek: Voyager 2.9/5	104. Roswell 2.8/4
	9:30 19. Drew Carey 9.7/16	31. CBS Wednesday Movie—A Crime of Passion 8.5/14	5. Law & Order 13.4/23			
	9:30 29. Norm 8.6/14					
10:00 39. 20/20 7.7/13						
10:30						
THURSDAY	8:00 5.2/8	6.6/11	16.9/27	6.0/10	4.4/7	2.4/4
	8:30 85. Whose Line Is It 4.8/8	33. Diagnosis Murder 8.3/14	3. Friends 15.0/25	68. Guinness World Records 5.7/9	87. WWF Smackdown! 4.4/7	116. Popular 1.8/3
	8:30 76. Whose Line Is It 5.4/9		8. Jesse 13.2/21	72. Greed 5.5/9		100. Charmed 2.9/5
	9:00 84. Behind Closed Doors 4.9/8	65. Chicago Hope 5.9/9	2. Frasier 19.0/30	45. Greed 7.1/11		
	9:30 70. 20/20 Downtown 5.6/9	72. 48 Hours 5.5/9	4. Stark Rvg Mad 14.1/22			
10:00		1. ER 20.0/33				
10:30						
FRIDAY	8:00 6.4/12	6.5/13	8.9/16	3.3/6	1.4/3	2.0/4
	8:30 78. Boy Meets W'ld 5.3/10	64. Kids/Damdest 6.0/11	15. Providence 10.6/20	97. Olive the Other Reindeer 3.4/6	122. Blockbuster Cinema—Millennium Man 1.4/3	116. Jamie Foxx 1.8/3
	9:00 81. Odd Man Out 5.0/9	66. Candid Camera 5.8/11	23. Dateline NBC 9.1/16	99. The PJs 3.2/6		115. Steve Harvey 1.9/3
	9:30 57. Sabrina/Witch 6.3/11	50. Now and Again 6.7/12		98. That '70s Show 3.3/6		111. Steve Harvey 2.2/4
	9:30 76. The Hughleys 5.4/10		45. Law & Order 7.1/13			111. For Your Love 2.2/4
10:00 33. 20/20 8.3/15	38. Nash Bridges 7.8/14					
10:30						
SATURDAY	8:00 6.4/12	6.9/13	4.4/8	6.0/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30 55. ABC Saturday Night Movie—The Preacher's Wife 6.4/12	61. Early Edition 6.1/12	89. NBC Movie of the Week—Ace Ventura: When Nature Calls 4.3/8	72. Cops 5.5/11		
	9:00	53. Martial Law 6.6/12		61. Cops 6.1/12		
	9:30	35. Walker Texas Ranger 8.1/16	86. Radio City Music Hall Reopens 4.6/9	58. AMW: America Fights Back 6.2/12		
	10:00					
10:30						
SUNDAY	7:00 6.7/11	12.6/20	6.9/11	6.3/10	2.1/3	
	7:30 54. ABC Big Picture Show—Babe 6.5/11	90. NFL Game 2 17.3/31	48. Dateline NBC 6.9/12	94. World's Funniest! 4.0/7	119. Safe Harbor 1.6/3	
	8:00	5. 60 Minutes 13.4/22		79. King of the Hill 5.2/9		
	8:30	10. Touched by an Angel 11.4/18		39. The Simpsons 7.7/12	107. Felicity 2.5/4	
	9:00 68. Snoops 5.7/9	10. CBS Sunday Movie—Miracle on the 17th Green 11.4/19	48. NBC Sunday Night Movie—It's a Wonderful Life 6.9/11	41. Futurama 7.6/12	113. Jack & Jill 2.1/3	
9:30			50. The X-Files 6.7/10			
10:00 36. The Practice 8.0/13						
10:30						
WEEK AVG	7.2/12	9.0/15	8.9/15	5.5/9	2.5/4	2.7/4
S-T-D AVG	8.3/14	9.1/15	9.3/15	6.1/10	2.7/4	2.9/5

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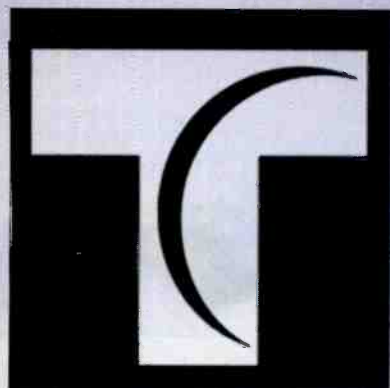
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Source: Nielsen Media Research NHTI, NTI and

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NH: Sunday 12/19/99 Primetime Program Averages, Various Defined, Midnight; Men 18-49 000s

Ovation dances for dollars

Struggling arts network is looking for more financial help in order to 'grow'

By **Deborah D. McAdams**
and **John Higgins**

After four years of struggling through that delicate ballet with operators to secure distribution, fine arts cable network Ovation is looking to sell part or all of the operation.

Industry executives familiar with the talks say that the Alexandria, Va.-based network has approached several network groups to test their interest in partnering with or buying the network. Networks that have been pitched include Rainbow Programming, which owns arts and indie film channel Bravo; USA Networks Inc., which has been frustrated in its attempts to buy Bravo and has studied starting its own arts channel; and Discovery Communications Inc., which has a stake in a classical music startup Fanfare.

Patricia MacEwan, Ovation vice president of marketing, says the network is seeking only "strategic alliances" and the operation is not for sale. However, executives at networks that have been approached say that they have been talking about buying Ovation outright.

At Rainbow, executives balked at the valuation Ovation is putting on its operation. USA Network is actively seeking new networks and has sought to build a TV outlet around the artsy October Films that Chairman Barry Diller bought last year. But the company would not comment on its talks with Ovation. A Discovery spokeswoman says she and other executives know of no discussions with Ovation.

Ovation executives say their channel is available to 17 million cable and satellite homes. But the service is heavily tiered and included in digital packages taken by few subscribers on systems where Ovation is "available." An executive with one network who has studied Ovation pegged the number of full-time equivalent subscribers at just "a couple million homes." MacEwan says that number is far too small, but would not offer a different figure.

Ovation doesn't pay Nielsen Media Research to track its viewership, but the



channel doesn't show up even in cable distribution reports of all networks, subscribers and non-subscribers.

The network lined up strong partners from its inception in 1995, including The New York Times Co., Time Warner Cable and J.P. Morgan. The idea was to exploit a niche that others were largely neglecting—performing arts, including theater, dance, opera, jazz and classical music. At the time it launched, Ovation executives said they had expected to have 20 million basic subscribers by 2000, a goal that industry executives say Ovation is still far from reaching.

Two primary obstacles were timing and genre. Ovation came into being

right around the time MSOs were putting the kibosh on new basic analog networks. Ovation ended up on Time Warner New York's MetroChoice tier, a step above the basic package. It also was going up against similarly programmed networks, including A&E with 70 million subscribers, and Bravo, a network with 25 million subscribers in 1996 and has twice that number now.

And even those networks have backed away from small audience arty programs. The "A" fell out of A&E years ago, as the network dropped "arts" from its schedule to concentrate almost solely on the "entertainment" half of its original name. Bravo is far more heavily loaded with movies than ballet.

Industry executives familiar with Ovation's operations estimate that the company has burned through \$50 million. MacEwan says that is too high, but wouldn't offer any details. She did say, however, that the company is not in financial trouble. "There is no difficulty," she says. "I think the company is exploring strategic alliances that are in the best interest of the network to grow." ■

Gridiron rivalries rate

NFL games on ESPN sweep top cable spots again last year

By **Deborah D. McAdams**

The beefy gladiators of the WWF were no match for Lil' Kim's extreme décolletage or the mighty men of the National Football League. ESPN's \$600 million football package brought home the ratings bacon again in 1999, snagging eight out of 10 of the highest-rated cable programs for the year—barring any huge holiday ratings bonanzas. Nielsen ratings were provided for programs through Dec. 19.

In terms of delivering total households, ESPN's coverage of the Sept. 19 Jets-Bills game and the Dec. 4 Cow-

boys-Patriots match-up pulled in the biggest overall numbers among cable networks and record numbers for ESPN. More than 8.2 million households tuned into both games, the first time the network cracked the 8 million mark twice in one year, according to Artie Bulgrin, ESPN's vice president of research and sales development. Despite the blockbuster games, ESPN slipped in overall rating compared to 1998, when it could claim the 12 highest rated shows that year with its NFL contests. ESPN will finish 1999 with a 0.77 24-hour rating, compared to a 0.95 for '98, when fans flocked to the sports net to see Mark McGwire break



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Based on ratings within each network's own coverage area, MTV's 1999 Video Music Awards came out on top. The Sept. 9 extravaganza telecast live from New York's Metropolitan Opera house generated an 11.1 rating/8.1 million households among the network's nearly 70 million-home universe. Highlights of that celebrity-studded event included a bevy of Madonna-imitating cross-dressers and an appearance by R&B artist Lil' Kim in a pasty.

In prime time, wrestling made the usual impact in 1999. Of the top-rated 100 programs in cable, 66 were from USA Network's World Wrestling Federation franchise. The power of the WWF put USA at the top in overall 1999 prime time ratings with an average 2.4 rating/1.8 million households, a 4%-5% increase over 1998. Turner twins TBS and TNT ranked second and third in prime time with 2.0/1.5 million and a 2.0/1.4 million, respectively.

TNT faltered slightly, falling around 5% in prime time ratings from 1998 with the WWF eating the lunch of Turner's World Championship Wrestling. The damage was mitigated by a strong palette of movies in 1999, including the *Twilight Zone*-ish Western, *Purgatory*, the second highest-rated movie on cable for the year with a 6.6 rating/4.9 million households. Sister net TBS topped the movie ratings roster with its own original *First Daughter*, which beat out premieres of such theatrical heavyweights as *Michael* with John Travolta as a slovenly angel and *Pretty Woman* with Julia Roberts as an comically effervescent call girl. *First Daughter*, starring Mariel Hemingway, generated a 6.9/5.3 million and came in 23rd in cable's top 100.

For total day, Nickelodeon ruled. The kids-catering network pulled in a 1.5/1.1 million households in 1999 with shows like *Hey Arnold*, *Rugrats* and *Wild Thornberrys*. Nick's rating was down slightly from 1998, but overall household delivery was up as the network added more than 2 million subscribers to its coverage area.

Gainers and losers in prime time '99 included the usual suspects plus a few new entrants. Fox Family's ratings continued to sag following a repositioning from religion to family fare, falling 25% from '98 to '99. News took the biggest hit in '99, with one notable exception. Prime time ratings fell and

Cable's ups and downs

Prime time ratings performance, Jan. 4-Dec. 19, 1999 vs. 1998

GAINERS

Court	300%
Bravo	50%
History	33%
TWC	33%
Food	33%
MTV	29%

LOSERS

TNN	-11%
FX	-13%
CNN	-20%
Fox Family	-25%
CNBC	-29%
HLN	-33%

Source: Nielsen Media Research. Prime time is Mon.-Sun., 8-11 p.m. Data provided by Turner Entertainment Research.

total day ratings were flat for CNN, CNN Headline News and CNBC, while upstart Fox News Channel post-

ed a 25% ratings increase in prime time and a 50% increase in total day. Other sliders included FX and TNN, the latter network in the midst of dropping its preponderance of country music programming in favor of entertainment originals.

Court TV, boasting a successful repositioning from trial coverage to crime-themed entertainment, posted a 300% increase in prime time, from a 0.1 rating in '98 to a 0.4 in 1999. Bravo was another big winner, improving its prime time by 50% on the strength of originals like *The Awful Truth*, a corporate expose series hosted by documentarian/absurdist Michael Moore, and *The Count of Monte Cristo*, a \$20 million, eight-hour miniseries. The History Channel made a 33% leap in prime time with the likes of *The History of Sex* generating record ratings for the network. The Weather Channel, typically a ratings wallflower, posted a 33% prime time gain in the wake of Hurricane Floyd. Food Network registered a 33% increase, with the exuberantly chatty *Emeril* creating new foodophiles.

And MTV's prime time ratings rose 29% on the strength, among other things, of Lil' Kim's partial jumpsuit. ■

Mediacom's sense of self

MSO values itself at \$2.4 billion in coming IPO

By John M. Higgins

The terms of Mediacom Communications Corp.'s initial public offering puts a value of around \$2.4 billion on the MSO's, operations, about double what the company has spent buying the systems in its portfolio.

Those figures came in a new securities filing by Mediacom, which hopes to raise up to \$400 million this month by going public, using the cash to pare the company's heavy debt and upgrade its mostly rural and small-town systems.

Middletown, N.Y.-based Mediacom initially filed to sell stock in November, hoping to ride the coattails of fellow MSO Charter Communications Corp.'s success in selling a huge \$3.5 billion IPO, one of the largest deals in history. At the time, Mediacom withheld crucial financial details about its deal.

In a new Securities and Exchange Commission filing, Mediacom disclosed that it expects to sell 20 million shares at

between \$15 and \$20 each. That unusually wide 33% spread values the company between \$2.2 billion and \$2.6 billion. At the \$17.50 midpoint, Mediacom's value would be \$2.4 billion, twice the \$1.2 billion Mediacom Chairman Rocco Commisso has spent collecting systems since creating the company in 1996.

Former Cablevision Industries Inc. CFO Commisso started buying the "classic" systems in 1996, many of them cast off from big operators that now are focusing on suburban clusters, not farm towns. Classic systems generally have much less capacity, and their subscribers' appetite for new services is questionable, so the properties are priced much lower than the \$4,000-\$5,500 per subscriber valuation common for suburban systems.

Small-town system prices have shot up. Just two years ago, Mediacom was buying systems for \$1,100 to \$1,300 per sub. In November, Mediacom completed a \$740 million acquisition of 341,000-subscriber Triax Communications that

came to \$2,167 per subscriber, the highest Mediacom has paid for any of its systems.

However, Mediacom is looking for public investors to pay much more. Adjusting for a successful investment in a high-speed Internet company tucked away inside the company, the valuation comes to \$3,195 per subscriber, 47% more than the Triax deal.

Looked at another way, the IPO values Mediacom around 15.7 times running-rate cash flow, well within the range that other large MSOs have traded in recent months. At the low end of the \$15-\$20 price range, the valuation would come to around 14.2 times cash flow. Pricing at the high end would value the company at 17.2 times cash flow.

Underlying that valuation are some fairly strong operating results. Because most of Mediacom's systems had either been stepchildren of big companies or the primary assets of small companies, Commisso has considered them "undermanaged." In the systems he's owned for a while, Commisso has boosted annual cash flow per subscriber 17%, from \$170 per customer to \$199. Monthly revenue per subscriber rose 11%. That growth was fueled in part by increased efficiencies, but also by basic rate hikes of around 7%.

Mediacom needs the money from the deal. The company's debt is relatively high, around 8 times running rate cash flow. The proceeds of the stock sale will be used to trim Mediacom's leverage down to about 5.5 times cash flow.

For a while, at least. Mediacom also has an extensive capital upgrade program. The company is planning to upgrade systems serving about 91% of its systems to between 550 MHz and 750 MHz of capacity. The company has not disclosed what portion of its systems will actually reach the top end of that range. Because it is acquiring small town systems that have often been neglected by their owners, Mediacom has budgeted \$400 million in capital spending through 2002, on top of the \$150 million it has already invested.

About \$240 million of that will be invested for system upgrades, while the other \$160 million will go for plant expansion, digital headends and set-top boxes, cable modems and maintenance.

Mediacom could leave Commisso with a big personal score. Because he holds all the company's supervoting Class B shares, Commisso controls 32% of Mediacom's equity but 83% of the company's shareholder votes. His stake is now worth around \$500 million. ■

What will those Dolans do next?

Cablevision to issue 'tracking' stock for Rainbow unit

By John M. Higgins

By dribbling out a little more detail about its plans for its Rainbow Programming unit, Cablevision Systems Corp. teased investors a little more about the future direction of the entire company.

Cablevision revealed over the holidays that it would issue a "tracking" stock tied to the performance of its Rainbow network unit, which includes American Movie Classics, Bravo, sports network plus the Madison Square Garden arena and sports team operation. Some sort of restructuring has been widely expected since Cablevision has for years sought a tax ruling permitting this move or some other kind of spin-off.

What's interesting is the industry and Wall Street executives just as widely expect Rainbow to be a key chip in a three-way game among the Dolans, who control Cablevision; AT&T Corp., which owns 29% of Cablevision's stock; and Time Warner Inc., which badly covets Cablevision's lucrative Long Island, N.Y. cluster. That large, contiguous system is in one of the most demographically desirable markets in the U.S. and abuts Time Warner's own New York City operation.

Industry players believe that the Dolans—Chairman Charles Dolan and his son, President James Dolan—are inclined to sell their cable systems if they can retain control of the programming side of the business, which is both financially lucrative and more fun than owning wires in the ground. They control about 25% of the company's equity, worth around \$3.3 billion at last week's trading prices. Because they also own supervoting Class B shares, they control nearly a majority of the company's shareholder votes and can substantially dictate the company's every move.

If so, AT&T and Time Warner are hovering in the wings. Time Warner executives openly expect Cablevision's metropolitan New York operations to be

a chip in their negotiations with AT&T over the future of their Time Warner Entertainment partnership and AT&T's desire to have a telephone joint venture. AT&T Chairman Mike Armstrong wouldn't mind having Dolan's tight, lucrative New York area cluster himself.

None of the companies would comment on the tracking stock. "There are definitely a couple of balls in the air," said PaineWebber cable analyst Tom Eagan. The analyst values Rainbow's assets at \$3 billion, and the remainder of Cablevision around \$17 billion. After subtracting \$600 million in debt, Eagan sees Rainbow's equity at \$2.4 billion. Cablevision's \$6.7 billion worth of debt leave the cable side's equity worth around \$11 billion.

So investors are carefully watching what happens with the Rainbow spin-off and how Cablevision will issue the Rainbow stock. The simple way is to issue just a quarter share or so of Rainbow for each share of Cablevision. Doing an initial public offering and selling the Rainbow shares for cash would ease Cablevision's slight financial pinch by paring debt.

The really interesting method would come if Cablevision sets an exchange offer, forcing investors wanting a Rainbow share to trade-in part of a Cablevision share. That's because AT&T might not participate at all. Armstrong has said he doesn't want to own any programming, in part because it creates regulatory headaches for his cable and phone units. So the Dolans may shrink their investment in the system side and secure even greater control over Rainbow. That could leave AT&T behind, automatically boosting its 29% stake in Cablevision to as much as 40% in some scenarios.

Both companies will have to signal in advance how they will play their cards in an exchange offer. "It's going to be absolutely fascinating to see what the Dolans do next," says one money manager. "The risk is they may tank Cablevision stock if they show that their faith is really in the programming side." ■

The **Millennavision** began almost a year ago, when *Broadcasting & Cable* set out to discover what the new millennium would bring to and mean for our constituent industries. In the course of those months we interviewed experts of all persuasions, in the U.S. and overseas, on most aspects of the future—with an admitted bias on the technology. The final report is divided into two parts—an overview that paints the new millennium in broad strokes, and a main text that fills in the details. Together, they point the way into the 21st Century, even if they don't give away the ending.

◆ BY DON WEST ◆

WHEN ALL IS SAID AND DONE . . .



◆
IT WILL BE A DIGITAL WORLD. VIDEO DISPLAYS WILL PROLIFERATE IN ALL ENVIRONMENTS, SOME STANDING ALONE, OTHERS SIMPLY MONITORS WITH RECEPTION AND CONTROL FUNCTIONS ELSEWHERE. ALL WILL BE PORTALS TO THE INTERNET, WHICH WILL BE EXPANDED MONUMENTALLY BEYOND TODAY. THE DISPLAYS WILL BE BOTH VOICE AND TOUCH SENSITIVE, AND WILL RANGE IN SIZE FROM AN INCH OR MORE TO FLAT PANELS THAT COVER A WALL.

◆
THE INTERNET WILL BE EVERYWHERE, ACCESSIBLE THROUGH ALL DIGITAL DISTRIBUTION SYSTEMS. ELECTRONIC CINEMA WILL SUPPLANT FILM AS A DISTRIBUTION MEDIUM, IF NOT TOTALLY AS A CRE-

ATIVE TOOL. PC'S, MANY FAR SIMPLER THAN TODAY'S AND WITHOUT KEYBOARDS, WILL OFFER WORD AND IMAGE PROCESSING IN AN INCREASING VARIETY OF APPLICATIONS. VOICE RECOGNITION, VOICE COMMANDS AND INPUT WILL REPLACE MANY OF TODAY'S MANUAL AND REMOTE CONTROL OPERATIONS. TARGET MARKETING WILL COMPETE WITH MASS MARKETING TO REACH THE MOST LIKELY PROSPECTS .



◆
SCREEN DEFINITION WILL VARY FROM TODAY'S 480 LINES TO THE LIMITS OF HUMAN CAPACITY TO DISCERN (1700 LINES OR FINER). THE ABILITY TO RECREATE THE THIRD DIMENSION WILL ARRIVE WITH THE EXPANDED BANDWIDTH OF THE 21ST CENTURY, ALONG WITH A VIRTUAL REALITY WHOSE UNINTENDED CONSE-

QUENCE MAY BE A TROUBLESOME DIFFICULTY IN IDENTIFYING THE REAL THING.



EVERY HOME, BUSINESS AND SCHOOL WILL BE CONNECTED TO THE OUTSIDE WORLD THROUGH A DIGITAL JUNCTION BOX THAT WILL RECEIVE AND TRANSMIT COMMUNICATIONS BY FIXED BROADBAND PIPES (TELCO, CABLE, PUBLIC UTILITY OR INTERNET WIRELINES) OR PORTABLE/MOBILE CONNECTIONS (BROADCASTING AND WIRELESS, EITHER TERRESTRIAL OR BY SATELLITE). PORTABILITY WILL EXTEND SIMILAR FUNCTIONALITY TO PLANES, TRAINS AND AUTOMOBILES.



THE CONTENT THAT NOW PREOCCUPIES TELEVISION WILL BE AVAILABLE ACROSS THE TELECOMMUNICATIONS SPECTRUM, IN EQUAL MEASURE FIXED BY THE PROVIDER AND ON DEMAND BY THE VIEWER. PERSONAL VIDEO RECORDING DEVICES WILL MAKE TIME SHIFTING A WAY OF LIFE. BUT THE PRESENT WILL ONLY BE THE STARTING POINT OF THE COMMUNICATIONS FUTURE. INTERNET LITERACY WILL UNCOVER ARTISTRY EVERYWHERE, AND THE DIGITAL GRID WILL PROVIDE AN INFINITY OF DISTRIBUTION POSSIBILITY.

THE DIGITAL JUNCTION BOX WILL NETWORK INCOMING AND OUTGOING SIGNALS TO AND FROM THE DESIRED APPLIANCE (TELEPHONES, HANDHELD DEVICES, TELEVISION SETS OR PERSONAL COMPUTERS). WIRELESS TECHNOLOGIES WILL HAVE AN INCREASING ATTRACTION FOR INTERNET USERS. BOTH TV'S AND PC'S WILL BE SMART ENOUGH TO DO WHAT THEY MUST BUT IN ADDITION TO BEING INTEROPERABLE AND INTERACTIVE WILL BE ABLE TO SHARE PROCESSING POWER IN A WAY THAT WILL MAKE THE TOTAL SYSTEM GREATER THAN THE SUM OF ITS PARTS.



TODAY'S TV STATIONS WILL BECOME HYBRIDS, CAPABLE OF BROADCASTING (A) DIRECTLY TO A HOME RECEIVER, (B) IN MOBILE APPLICATIONS, (C) PURVEYING SPECIAL CONTENT VIA CABLE OR SATELLITE AND (D) DIRECTLY TO THE HOME COMPUTER. THEY WILL BE AT THE CENTER OF AN EXPLOSION OF LOCAL CONTENT, BUT MAY HAVE NO SPECIAL SPECTRUM ADVANTAGE ONCE THE DIGITAL INFRASTRUCTURE IS BUILT OUT. TELEVISION WILL BE INVOLVED IN E-COMMERCE AND WILL COMPETE WITH RADIO FOR TRANSMISSION OF AUDIO/VIDEO/DATA FOR PRIVATE PLAYBACK.

THE HOME NETWORK WILL SUPPORT EXISTING ANALOG VIDEO DISPLAYS AS LONG AS NEED BE. AT A MOMENT IN TIME ALL EXISTING ANALOG SPECTRUM WILL BE CONVERTED TO DIGITAL BUT WILL REMAIN IN THE HANDS OF INCUMBENTS.



VIRTUALLY ALL REGULATORY BARRIERS TO CROSSOWNERSHIP WILL BE ELIMINATED. MULTIPLE OWNERSHIP WILL BE GOVERNED NOT BY FEDERAL OR LOCAL CAPS BUT BY ANTITRUST CONSIDERATIONS; STILL, NO SINGLE ENTITY WILL BE ALLOWED TO OWN IT ALL. MUST CARRY AND THE COMPULSORY LICENSE WILL DISAPPEAR IN FAVOR OF GROUND RULES FOR INTERMEDIA NEGOTIATION. AT THE SAME TIME, ALL MEDIA WILL BE REQUIRED TO MEET UNIVERSAL SERVICE CONSIDERATIONS IN ORDER TO ASSURE THAT THERE BE NO HAVE NOTS IN TELECOMMUNICATIONS. TWO PROTECTIONS WILL BECOME PARAMOUNT: THAT OF THE COPYRIGHT HOLDER NOT TO BE PIRATED AND THAT OF THE CONSUMER TO MAINTAIN PRIVACY.

FREE TV WILL REMAIN A PLANK OF U.S. BROADCAST POLICY BUT WILL BE ESSENTIALLY MEANINGLESS IN ITS

EFFECT ON THE REAL WORLD. BROADCASTERS WILL ESTABLISH MULTIPLE REVENUE STREAMS FOR MOST OF THEIR PRODUCT THROUGH CABLE OR OTHER DELIVERY MECHANISMS AND ONLY A NARROW SLICE OF THE AUDIENCE WILL BE BEYOND ACCESS TO THE PAID-FOR TELEVISION UNIVERSE. BANDWIDTH WILL BE SO PLENTIFUL THAT LONG-DISTANCE VOICE SERVICE WILL BE FREE.

THE PACKET TECHNOLOGY OF THE INTERNET WILL HAVE BECOME THE MEDIUM OF CHOICE, AFFORDING ENHANCED ROBUSTNESS THROUGH GREATER SPEED AND MORE EFFICIENT REDUNDANCY. YET MANY PROVIDERS WILL CONTINUE TO UTILIZE PRESENT COAX AND TWISTED-PAIR ARCHITECTURES AS WELL AS OPTICAL FIBER AND ELECTRIC POWER LINES. NEW VENTURERS WILL HAVE ENTERED THE FIELD JUST TO PROVIDE BANDWIDTH FOR THE CONTENDING DIGITAL SERVICES.



SATELLITE TV WILL FLOURISH, GROWING TO AT LEAST A THIRD OF U.S. TV HOMES, WITH EVEN GREATER PENETRATIONS INTERNATIONALLY. ITS GROWTH WILL BE LARGELY AT THE EXPENSE OF CABLE, VIRTUALLY REPLACING SUBSCRIBERS ON A ONE-

TO-ONE BASIS, PARTICULARLY IN THE NEAR TERM. LATER, IT WILL EXTEND ITS RANGE BY SERVING MOBILE PLATFORMS AND EXPANDING HIGH-CAPACITY "DOWNLOADED" SERVICES. BUT DSL AND OTHER HIGH-SPEED DIGITAL OPTIONS WILL IN SUCCEEDING YEARS BEGIN TO GET COMPETITIVE TRACTION AGAINST BOTH TERRESTRIAL AND SATELLITE PROVIDERS.



DIGITAL WILL SUPPLANT ANALOG IN RADIO, TOO, BOTH TERRESTRIALLY AND BY SATELLITE. IT WILL COMPETE WITH WIRELESS SPECTRUM FOR DATA AND MOBILE APPLICATIONS.

THE DIGITAL GRID WILL SPREAD TO ENCOMPASS THE GLOBE. DIVERSITY OF CHOICE AND CONTENT WILL BE IN SUCH PROFUSION THAT (A) NAVIGATION DEVICES WILL BE AT A PREMIUM AND (B) GOVERNMENTS WILL BE ASKED TO IMPOSE ORDER. THE SPECTRUM SCARCITY THAT WAS USED TO JUSTIFY DIMINISHED FIRST AMENDMENT PROTECTION FOR BROADCAST WILL GIVE WAY TO AN ABUNDANCE AND DIVERSITY THAT, IRONICALLY, MAY BE USED TO JUSTIFY GOVERNMENTAL CONTROL THROUGH THE V-CHIP OR SIMILAR CONTENT FILTERS.

DIVERSITY OF OWNERSHIP, ON THE OTHER HAND, WILL BE AT INCREASING RISK. CONSOLIDATION AMONG ALL WIRED AND WIRELESS CARRIERS WILL CONTINUE, AND IT IS LIKELY THAT FEWER THAN 50 VERTICALLY INTEGRATED COMPANIES IN THE U.S. WILL COME TO CONTROL BOTH THE DISTRIBUTION SYSTEMS AND THE PROGRAMMING THEY DELIVER. WHEN, IN THE GOVERNMENT'S VIEW, THE PENDULUM HAS SWUNG TOO FAR, DIVESTITURE WILL BE IMPOSED.



WHAT'S BEYOND THE INTERNET? IP EVERYTHING. THAT IS, AN INTERNATIONAL NETWORK OF INTERNET PROTOCOL TECHNOLOGY - NOT TO BE CONFUSED WITH THE INTERNET ITSELF - THAT WILL MAKE OF THE DIGITAL GRID A BRIDGE BETWEEN BILLIONS. DRIVEN BY AN EXPONENTIAL EXPLOSION IN BANDWIDTH (ITSELF DRIVEN BY THE ADVANCEMENT OF COMPRESSION ALGORITHMS), AND EMPOWERED BY PROGRAMMING ON DEMAND, IT WILL PRODUCE A NEW WORLD ORDER OF MAGNITUDE IN COMMUNICATIONS.

THE GENIE WILL NEVER REENTER THE BOTTLE.

TheMillenavision

CONTENT



Bill Kennard gets it. The chairman of the FCC may be slow in imposing a certain way on the future, but he knows what's coming.

Appropriately for a public servant, Kennard looks at telecommunications from the standpoint of the consumer. "Consumers, particularly as we look a few years hence, are going to want seamless interactivity," he says. "We, on the other hand, are still living in a stovepipe world where people are differentiating the computer, cable television and broadcast—although broadcast and cable television have started to merge into indistinguishable services."

Increasingly, Kennard believes, "people are going to want to customize their viewing habits. We are rapidly leaving the era when people are passive recipients of programming. In the future, they are going to be very interactive. There is so much content out there that they are going to customize for themselves. Time-shifting will become a way of life. Look at TiVo, ReplayTV and Geocast [services that record TV programming to an independent hard-drive]. All already are interesting technologies. No one would sit down before a Geocast set and say, 'Gee, what's on today?' because they will have the choice of whatever has been broadcast. You can store about two weeks of programming. [TiVo, for example, can store two weeks of program listings and up to 30 hours of programing.] I think that's going to be the model for the way people use television in the next millennium."

The chairman predicts a premium on companies that are able to process and present content to consumers in easily accessible ways, just as companies like Yahoo, Excite and Netscape now do on the Internet. "All three exploded overnight because they grew up in an Internet environment where there is so much content, and it's vast and chaotic and there's confusion. You have to have someone who can make sense of it for you—package it and present it in a way that is accessible. People are going to be looking for, 'Who can I trust? Who can I believe?' I think that's the way programmers will brand themselves and distinguish themselves in a world with unlimited content."

It will be a wide, wide world at that. Bill

Gates of Microsoft says, "The whole process of creating content is going digital. So whether it's the high-quality music that's being mastered in a digital way, or the video cameras that are becoming digital and the editing systems that now run off of disks instead of tape, your ability to do special effects, your ability to collaborate on a script with somebody who's at a different location, all of that will transform the entertainment business as well."

The most dramatic thing that people are trying to figure out, Gates says, is how it changes delivery. "How do you go from having just a few TV channels to anybody being able to call up high-quality audio and video across the Internet? How does that change the dynamics of the business?" Gates, who doesn't give the entertainment industries much credit for expertise in the digital world, will concede only that "Some of them may use electronic mail, but most aren't even that far along."

As for the device in the living room, Gates says: "We'll probably still call it TV, but it will be very different than what we have today. Today you have to decide to watch broadcasts when they come on. In the future you'll be able to go out and get your video, and because the cost of storage is so low, you'll be able to easily record things on a disk and go back and play them when you want. There also will be interactivity. If there's an ad that catches your interest, you can say, 'Hey, send me more information about that.' The ads will be more targeted because the ability to insert ads for the right audiences will come very inexpensively in this digital framework. Using the TV set in your living room—the one you sit away from—you'll be able to play games, you'll be able to chat, and it will be connected to the same network as the device in your den that you'll sit closer to."

Addressing the computer itself, Gates says, "We haven't seen the explosion yet, but I think that the improvements in screens, batteries, software and wireless data is going to make a huge market of that companion device that you can put in your pocket, and that connects over the wireless network. So the palm-sized device will be important. The intelligent set-top box that connects to the two-way cable system also will



"Using the TV set in your living room—the one you sit away from—you'll be able to play games, you'll be able to chat, and it will be connected to the same network as the device in your den that you'll sit closer to."

—MICROSOFT'S
BILL GATES

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be very important. We're designing our software so that you can use these devices and that all the information is there without any effort."

Rich Peske, director of market development for DiviCom, which develops products for digital video broadcasting, sees a "generic value change" for delivering entertainment or information. He says the current marriage between content creators and those who deliver content will no longer make sense. "The cost of creating this content is high, and when you do create good content, you want to be able to make it available as many hours as possible in as many different forms as possible. You don't want to be wed, necessarily, to a particular content delivery mechanism. You want to get it out any way you can."

As one example he cites Microsoft and NBC, whose partnership not only creates content, but interactive content, provided to an over-the-air broadcast network (NBC), to a cable network (MSNBC) and to a Web site (MSNBC.com)—the same content, repurposed for three different kinds of networks.

"We're seeing a proliferation of competition," Peske continues. "Satellite, cable, over the air, telephone companies—they're all offering entertainment services, all competing with one another. The role of the content packager suddenly has become important again because you want the content packager to sift through all the garbage out there and deliver something that's meaningful to you as a demographic entity. The predicted demise of this role has, all of a sudden, become important again because, in a sense, content has gotten out of control."

The gap between cable and broadcast television will continue to close over the next five to 10 years, says Decker Anstrom, former president of the National Cable Television Association and now president of The Weather Channel. "Conspicuously, we're going to see it in areas that traditionally have been the broadcasters' province, particularly local news, where I think we're going to see cable step up and grab the flag. That's going to be a big story over the next decade. Viewers want news 24 hours a day. This notion of taking the CNN model and bringing it down to a local market is enormously powerful. People want local news.

"As you look out over the same five to 10 years, we'll see that technology enables people to control not only what they watch but when they watch it. That's the joy of the Internet now. People have control over what they're doing and when they do it."

Copyright protection is a real thicket in the digital complex, he says. "If we're not careful in this transition, and if we somehow undermine the copyright owners' ability to control their product,



we could wreck the whole entertainment industry. You can see it in this debate that's going on about downloading music over the Internet. You can destroy the whole economic structure of these property-based industries, if we're not careful. It's going to require a lot of attention."

NBC President Bob Wright sees a world populated by different platforms for information, entertainment and news. They may be soft (ware) or hard (ware), vague or specific, but still they emerge as video packages on the TV set or the PC. "You need some kind of structure to draw people's attention to things."

The tough question for the NBC chief is whether today's platforms are going to be good enough for the future. "Is CNBC going to be good enough to be one of the primary places to go for information? How about the NBC network? Will MSNBC make the cut? And will the Internet services we're developing today be strong enough as platforms?"

Equally tricky, in Wright's view, will be dealing with subplatforms of this same programming—news, sports, entertainment—that may be more attractive than the general platform. "Digital allows you to package stuff as a data bundle and rent it to somebody," he says, making what used to be called pay-per-view or a la carte services fairly common. "You will be able to buy what you want for single use at a price that's not too expensive, whether it's a song, a TV program or packages of information on a given subject. In music, you'll be able to basically order music for an evening at home, through a PC-like device. A music platform company, say Sony, will deliver a package seamlessly, available to you for a period of six or eight hours. In video, you'll have the same rela-

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—FCC CHAIRMAN
BILL KENNARD

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tive opportunities to be able to program a night based upon existing programming. You'll be able to buy that, in electronic mode, delivered to a television set or interactive television set."

The half-life of today's programming won't go forward into the next millennium, Wright says, pointing out that you could be fairly certain that the TV program forms of the 60s would make it into the 90s. "I'm not so sure that what we have today is going to make it for 25 or 35 years. That's a difference between the millenniums, and I think it's driven by digital technology. The fact that so many people in so many parts of the world are developing this technology in practical forms for consumers is the best and worst part about it. It's not in the hands of a few people in Menlo Park who are working on these things. This technology is being exploited all over the world by all kinds of businesses, big and small, for their own purposes. There was no fundamen-

tal change in picture tubes for 40 years. Indeed, there was a declining number of people working on picture tubes. Now there are an increasing number of people working on miniaturization, compression of digital technology. There are more people every day, rather than fewer, working in this field. [No one] should feel too comfortable about their platform niche, going forward."

The big debate, he says, is whether platforms are to be single-focused (like ESPN) or multiple-focused (like NBC-TV today). Either way, companies must continually reinvest to ward off predators. "If we don't continue to put money into CNBC, Bloomberg and Turner will still be hanging around."

Wright's enthusiasm for digital is tempered by his realization that it's moving so much more quickly in other forums. "We really haven't yet seen the economic benefits of digital. There's not that much work being done in the television pro-

kennardVISION

In the course of researching this report, FCC Chairman William E. Kennard was asked if he thinks broadcasting will become a wired medium, as opposed to over the air. His response—excerpted below—presents a vision of the digital future that not only addresses the technological issues but outlines the direction of governmental policy toward them as well.

"If broadcasters can be an over-the-air interactive medium, there is no reason for them to be wired at all in the future. Right now, people are talking about asymmetrical networks where they are marrying the wireline phone network as a return path and most of the data is downloaded over either a satellite downlink or the broadcast signal. That has its limitations, but there's no reason why in the future broadcasters can't be asymmetrical, broadband pipes. That day will come. But I also think that what true convergence means is that you can get everything you want out of one pipe, provided the pipe is big enough. This is the vision of AT&T right now. They're going to upgrade that coaxial pipe, and they will be able to offer a bundled package of services that would include cable, television and local and long-distance telephone service and high-speed Internet access.

"With one digital pipe you can send anything you want down it. You, the consumer, are king. You decide what you're going to pull out of it. Consumers don't care how it gets there. They just want a seamless service. It is displayed on a television screen, but the only thing that makes it television is the way



it is displayed. The transmission itself is a stream of bits that are encoded and used in different ways. You will be able to sit at your television screen and watch television, access the Internet, talk on the telephone, send any number of messages. From the consumer's standpoint, they don't care if it's cable or wireline or wireless. They just want the service.

"Broadcasters have a wonderful asset that nobody else has. They have access to every home. They have a tremendous local infrastructure that no other mass medium has, except perhaps newspapers. They are intricately involved in just about every local community. They have a local sales force. They have a local news force in most cases. They have a lot of goodwill at the local level. They can produce local content that nobody else in the entertainment world can produce because no one is really there and doing it.

"They also have this additional virgin spectrum that they can develop in exciting ways. I don't know exactly what the business model is going to be. Nobody does. That's part of the problem with digital. It is a very valuable slug of spectrum that certainly will be developed. If the broadcasters don't develop it, somebody else will.

"The world is changing. The competitive dynamic has changed for broadcasters. They're trying to exist as single channels in a multichannel world. The question is: How do you allow them the freedom to transition to that world without sacrificing some of our core values that we always have cherished about broadcasting and has led us to treat them specially?"

duction area. We're not keeping up with the distribution technology. We still have tapes around—the digitization of tapes is one of the more painful experiences you can go through, economically and timewise. Digital opportunities are so much greater in other businesses than in this one, and capital and research are being drawn there—telecommunications, consumer appliances, business, interbusiness communications, desktop, PCs, office wiring. There are very few people making cameras. People making tape players still aren't getting the benefit of this. The Sonys and the Philips are not that big when you really get down to it, compared with the number of people making servers for the Internet."

Peter Fannon, vice president-general manager, technology policy and regulatory affairs, Matsushita Electric/Panasonic, stresses the importance of interdependence in the digital world. "Historically, entertainment industries have gained by accommodating each other, admittedly, sometimes forced, as in the notion of compulsory license. But cash and in-kind or negotiated accommodation for access and/or carriage and/or distribution rights will provide growth over time to service providers, in turn supplying funding for new content. Happily, technology can now promote both the protection and financial exploitation of copyrights. Not surprisingly, this is a tough negotiation because every copyright-holder wonders, 'If I take this first step in this new interconnected world, have I set a precedent, perhaps even forsaken the next nickel? Have I set something in motion that means I'll lose in the long run?'"

Nevertheless, Fannon says, "It's in everyone's interest to seek common technical protections solutions and reasonable, not radical, usage agreements because consumer electronics, computer and broadcast systems are now tightly related and competition and consumer expectations are interwoven."

Barbara Lopez, digital broadcast market development manager for Intel's Content Group, specializes in convergence. She has no doubt as to whether this future business is going to be television or something else. "It's going to be some other kind of business," is her reply. "There may still be a market for linear programming over a broadcast day the way we know it today. A lot of that will be driven by generational issues. Those of us who grew up on it will expect some of that. We still have radio partly because our parents grew up on radio. And there will be some version of that for some time to come. Longer term, you're going to see random-access content, which is essentially what you get today on the Internet. You'll be able to watch your television program, if that's what they're still called—your linear dramatic programming or comedic pro-

gramming. You'll be able to click on it and watch it at your convenience. Someone described this as the difference between going to McDonald's and saying, 'I want French fries,' and they say, 'I'm sorry. We only have French fries on Fridays between 9 and 9:30.' In the kind of world we're looking at in the future, you can have whatever you want whenever you want it.

"There will be a lot of things that we don't think of today. It won't be standard linear programming. It will be data capabilities. It will be business to business capabilities. Training, for instance. Programming will be based on niche interests. Civil War buff's will have Civil War things they can cling to, although, realistically, it would have to be part of a suite of content offerings.

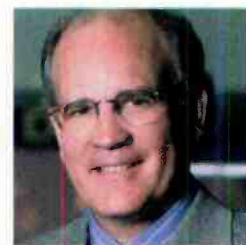
"The massness of television is slowly eroding. In fact, that's one of the reasons that HBO is getting so good—the lowest common denominator is starting to become the standard because the massness is diminishing. There's less quality production on the Internet today. The highest-quality production you see is on the broadcast networks. In between is cable. I think that will even out, and you'll see much more quality going forward. And when the broad pipelines are really there, you'll have the capability for doing quality content in multiple and different broadband streams.

Which distribution system will be dominant in the new order? "Satellite is the overwhelming and dominant delivery medium in the global sense of things," Lopez says, "and it's expected to stay that way. In the U.S., it's going to be a mixture. Europe has had interactive TV in different flavors for awhile. We can learn a lot from what they're doing.

"We think that the ability for people to get the best of the Web, combined with the best of broadcast, is a valuable thing. It's the ability to go ahead with high-quality broadcast-type content, and then be able to have the opportunity to get deeper or additional information inside the context of the broadcast program. It's allowing people to go ahead. If you want more information, if you're interested, here's a way to get it."

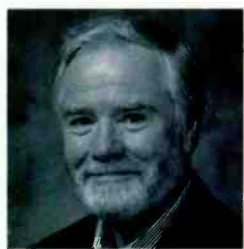
People have shown that they will pay for content they really want. That's the view of Ed Grebow, president of Sony's Broadcast and Professional Company. "The economic model of the Internet is certainly in flux, but over time people will one way or another pay for it. It's going to be a mix, presumably, of subscription and advertising and commerce. Certainly, selling products over the Internet, particularly to business contacts, is going to be increasingly important in the next couple of years."

Grebow's West Coast associate, Larry Thorpe, vice president, acquisition systems, sees a



"The half-life of today's programming won't go forward into the next millennium. You could be fairly certain that the TV program forms of the 60s would make it into the 90s. I'm not so sure that what we have today is going to make it for 25 or 35 years."

—NBC PRESIDENT
BOB WRIGHT



"If bandwidth does indeed grow exponentially in the next century, as many insist, then the gigabit (and beyond) Internet is inevitable. Now, a new broadcast medium truly is born—with astounding implications for home and business access to visual, aural and text/graphic material.

—SONY'S
LARRY THORPE

"super" high-definition form in the future, but only when the home cinematic experience is the norm: "If bandwidth does indeed grow exponentially in the next century, as many insist, then the gigabit (and beyond) Internet is inevitable. Now, a new broadcast medium truly is born—with astounding implications for home and business access to visual, aural and text/graphic material.

"I suggest that the most important next step in HD is the handover from the technical community to the production community. Only then will the full potential of this medium be recognized and, ultimately, be exploited. Television programming eventually will alter quite radically. The large screen HD displays in the home will be properly exploited with new wide-angle panoramic imagery. This will have profound implications on the way television programs will be produced. Sports, concerts, special events, etc., all will be profoundly impacted.

"The next generation of Spielbergs, Lucases and Coppolas well may be spawned within the coming, and inevitable (although not yet recognized), revolution in television program creation.

"Only when such new imagery becomes the

norm—and television is a home-cinematic experience rather than the narrow "window" viewing of today—will there arise any new imperative to push on to some future 'super' high-definition system."

Speaking of advertising, Wayne M. Ruting, CEO of Columbine JDS, notes that the new technology will permit direct targeting of consumers in a way that has never before been possible. "The objective of any producer of products is to efficiently sell those products to potential purchasers—in essence that is the only reason for advertising. If you can get a message directly to your most likely purchasers more cost effectively than you disintermediate the current processes." *The rub is, says Ruting, that "if targeted advertising follows me wherever I view content in the Internet/video world, then what happens to the current business model for advertising? The free-to-air model is under serious threat if broadcasters start to lose advertising revenue because of the universal employment of more refined applications of business-to-business and business-to-consumer targeting."* (Also see box on "Advertising One on One.") ♦

TheMillennavision TECHNOLOGY



Divicom's Peske says the future is here, for all practical purposes. Yes, "there still are some technology hurdles and infrastructure not deployed. There's the quality of service issue on the Internet—you can't transfer voice and video very effectively today. The Internet works, but it's not acceptable enough for broadcast-quality video streaming. But there's nothing fundamental missing. A little time will be required before there's enough broadband infrastructure to make some of this stuff practical on more of a national and global basis. The quality of services is there at a reasonable level today, and it will get better. *There's nothing fundamental holding us back.*"

It's the impact of what's fundamentally in place today that has just begun to be felt. "The impact is going to be enormous in terms of how it affects how we receive information and entertainment, and how it changes these fundamental busi-

nesses that were built on delivering entertainment," adds Peske. "But, technology-wise, there's no significant breakthrough waiting to happen. It's just a matter of time and acceptance."

That doesn't mean that it's easy. The transition to digital is both complex and fraught with difficulty in a world where expertise isn't always there, and neither the standards nor the products are finalized. There are no longer dramatic leaps of compression performance in the MPEG-2 domain—the 20% or 25% gains from one generation to the next that were realized until now. In NTSC, 12 to 14 times compression is about maximum, Peske says. "You're getting pretty near the limits of where you can take standard-definition programming. There's nothing even in academic circles right now that appears likely to challenge MPEG-2 for quite some time. And that's coupled with the fact that you've got a very, very extensive set of equipment deployed out there, and millions and millions of set-top boxes."

Peske is more sanguine about high-definition.

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"HD compression really just came into being in the past one or two years, so we're seeing more gain in the next two years in high-def programming than standard-def programming. As computing power continues to increase, HD will become more and more economically attractive. Ten years from now, HD sets will be fairly commonplace. If you look far enough out, I think things will be largely HD, but you probably need to look out 20 years before that's the case. It hasn't caught on too much outside of the U.S., Japan and Australia. Europe is still joking and saying, 'We already have HD—enhanced PAL.' They'll catch on when it becomes economically attractive, but it's going to take awhile. **It takes nine chips to do an HD signal. It definitely sucks out a lot of resources, and you've got a lot of production equipment that's still coming up to speed. It's a massive infrastructure change.**"

Peske says that digital television, on the other hand, soon will be universal. "It's pretty much ubiquitous in the satellite industry. It's starting to become ubiquitous in the cable industry. Terrestrial is going that way. Ten years from now, it will be very hard to find an analog television. And not only does it enable so much nicer pictures, but it enables all sorts of other services to which the Web already has introduced the populace. This is what an interactive service is, right? It's pretty logical that it's going to go on to television."

Among the advantages of the television set is that there are so many of them—far more than PCs—and, in Peske's view, there always will be. "PCs are strong informational clients. TV is a very strong entertainment and informational client, so interactive television is inevitable, and having broadcast television go digital is a prerequisite for that. Until TV goes digital, interactivity is an amusing sideline, extremely limited. As broadcast television goes digital, interactive will start to make sense. The Web is not going to just be a bunch of PCs accessing sites. It's going to be a bunch of TVs accessing sites as well."

Among the advantages of cable, as Panasonic's Fannon points out, is that its digital capacity is essentially "clean," and with reasonable technical care, can avoid the interference or "noise" inherent in the ether but not in the wire. This means more "productive payload bits for the bandwidth." Cable, for example, can transmit two high-definition programs in one 6 mhz channel, while broadcasters can generally transmit only one.

Fannon is emphatic that the quality of digital video over the air is definitely different than today. "The great news," he says, "is that when you're running a full-power, good height, properly tuned transmitter, [the DTV] signal gets a better picture in digital to more places—meaning better picture—than an analog NTSC signal. The rugged-

ness of the signal reception in the home will depend very much on how a manufacturer designs and implements his so-called 'front-end,' which is the tuner and demodulator and the way that process connects to the decoding electronics."

The bottom line, Fannon continues, is that "unless you lose the most significant bit or whatever that old line was, you get a perfect picture—exactly the same picture as everybody else in the service area and you get it exactly the way it left the TV station. If the broadcaster or the cable operator or satellite provider didn't mess it up, it'll be very, very good." Regarding reception, he notes that, "just as the technology for reception in NTSC has evolved and improved over time, I think the technology for managing this broadcast digital signal will improve—we already hear reports of such improvements. And the conversion of the broadcast 8VSB to cable's preferred 64/256 QAM is very inexpensive, easy and relatively inexpensive. So all set manufacturers have agreed to put both [VSB and QAM] in their sets to make it possible, along with cable's decryption system, to connect the cable directly into the DTV set, to get cable's digital video programming without a new cable set-top box."

Peske is another who thinks digital TV devices will be component-oriented—that is, reasonably simple displays with the digital infrastructure elsewhere. "Many other functions are likely to be in this converter box because certainly the cable and telephone industries all are driving towards this convergence services model, delivering video, voice and data down the same pipe. That's all going to end up in some junction box and then spread out through the rest of the house. Some will go to PCs, some will go to your TV, some will go to your phone, others will go to services we haven't yet imagined. But to build it into the TV monitor probably doesn't make a lot of sense."

As Joe Collins of Time Warner Cable testified at hearings before Sen. John McCain, "Everybody thinks it makes sense to have it all in a unified box, but what the 'it' is that's in that box remains to be seen."

Whatever 'it' is, it won't all be devoted to pretty pictures. "There's more data traffic than voice traffic even now," Peske says, "and some estimates hold that in two or three years data will be 25 times higher than voice. The data infrastructure is all Internet protocol (IP)-based with ladders and packet-based, and it's becoming so predominant and so cost-effective that it's logical for anyone delivering information—that is, data or bits—to look at using that growing infrastructure. Over time," Peske says, "you can even see that going all the way to the home. **Internet protocol will be the infrastructure of**



"There's nothing fundamental missing. A little time will be required before there's enough broadband infrastructure to make some of this stuff practical on more of a national and global basis. The quality of services is there at a reasonable level today, and it will get better. There's nothing fundamental holding us back."

—DIVICOM'S RICH PESKE

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Professor David Youlton, chairman of the UK-based Snell & Wilcox, presents both a European and an international DTV perspective in these remarks:

"We are witnessing the beginning of a truly historic change in communications. Everyone is talking about the Internet and the PC in those terms—but we are more realistic. Television is a cultural continuum—it is ubiquitous. More than a billion people already have television in their home. Therefore, arguably, the digital revolution in television has a much greater potential to deliver advanced communications into all our lives than does the PC. For example, in the past year, more than 10% percent of British households have taken up digital television, and that number is growing by more than 60,000 per week. This is a truly astonishing take-up.

The media are so busy hyping the progress of 'E-commerce' that they have ignored the potential



of 'D-commerce.' Digital television will make it possible for everyone to enjoy the benefits of interactive commerce, education, communication and entertainment. Digital television also has the potential to be the

single biggest change agent in modern politics. I wonder whether the Greeks two and a half thousand years ago could have understood that the full flowering of democracy would only be achieved when the 'D' in Democracy stands for 'Digital.'

The engineering triumphs of the Industrial Revolution literally changed the world. As we stand at the threshold of another great era—the Digital Revolution—it is once again the engineers who are leading the way. It is a social truism that one cannot have freedom without order. It is the collective memory and experiential knowledge of these engineers that is creating a new order—one that is providing the freedom to pioneer the digital future with confidence."

choice because it will just be so cost-effective. "

Peske concedes there are problems today, and that the Internet doesn't work well for voice and video, but he feels that can be solved. They're being solved first for voice, with most people talking about delivering voice over IP, he says. And because voice is more stringent than video in its requirements of the network, solving the problems with voice will solve most problem for video as well.

A similar take on TV-set technology comes from Mark Cuban, founder of broadcast.com (now integrated into Yahoo). He has great respect for television as a medium but not for TV as an appliance. "It's just a visual device, an output device, nothing more. To think that the output device will control the entire industry experience is crazy. Just look at the growth of user-generated content. A three-chip, digital-video consumer camera now comes in under a thousand bucks, with quality equivalent to what was state-of-the-art a few years ago. I don't buy the concept of a TV being the center of the universe and having all the computing power."

Cuban does expect to see more intelligence added to TVs, but not to the point that the user won't need a PC. But he's really down on the set-top box business. "What's a set-top box? It's a stupid computer with no standards. What do you do with it when the new technology comes along? I think the set-top box business is dead."

Technological change will only accelerate, Cuban believes, and he expects old technology to be moved down to a point of uselessness.

That's where he parts company with the conventional world, which he says thinks in terms of long shelf life. "There's not going to be a long shelf life in the future because you're not going to want to make this huge investment and then there are 50 things better and your kid is the one left out because you're not getting all the new features. We're not talking about eight pictures-in-picture versus six pictures-in-picture. We're talking about running Windows 2000 and being able to take advantage of a programming like visual Java that your kid wants to write a new interface for, or creating your own Web pages. And who knows what the 2001 version of all that is in the new technology that comes along?"

Thus, Cuban's belief that the TV set will become just a monitor, albeit an increasingly smart one, with all the other inputs in a computer. "There's only one piece missing from making the PC eat the set-top box's lunch right now. That's because it looks like a PC. You make it look like one of those little boxes there, and all the rules change. Then you'll put it in your living room."

The broadcaster's big advantage, Cuban says, is the size of the pipe—over 19 megabits. Considering the progress of video compression, he believes that within the next two years a broadcaster might be able to distribute 60 simultaneous 300 kilobit channels, or streams, through his digital pipe, at VHS quality. "That could be part of what propels DTV to be adopted a lot faster," Cuban says.

Where will all the bandwidth come from? FCC Chairman Kennard is more sanguine than many.

"I don't think there is going to be a problem with capacity. Right now, our short-term problem is getting enough bandwidth into the home. If you look at America today, there are 53 million personal computers; about a third of them are hooked up to the Internet, and virtually every one of those computers has more computing power than can be accommodated over the narrowband pipe to the home. The marketplace is waking up to that demand. I think there is a relationship between that and the fact that Michael Armstrong [AT&T chairman] wants to put more than \$100 billion into cable—because he knows there is residual demand for that service.

In the chairman's view, it's all about digital conversion. "This is about all the networks in the country converting from analog to digital. **When people look back at this time in our history, the defining event is going to be analog to digital.** Every single technology is making that conversion. The conversion is not unique to broadcasting. It's happening on the telephone side. They're using that 100-year-old copper wire infrastructure and reconditioning those lines for DSL so that they can pump at least a megabyte of bandwidth into every American home. The cable plant is being upgraded the same way in that you are taking an older plant—not as old as the copper wire—but an older plant, upgrading it for digital and making it two-way.

"Broadcasters are sitting on a tremendous asset. I don't think a lot of broadcasters realize the value of that asset. Theirs is a digital pipe. **The whole thrust of our policies is to get as many broadband pipes into the home as possible.** Right now, folks are focused on the race between the telco pipe and the cable pipe. **If those two industries succeed in rolling out the broadband pipe to the home, that will be great—people will have two choices of broadband access in the home. But that's a duopoly. That's not enough. It's not competition. It's better than what we have, and it's better than the monopoly but it's not competition. Broadcasters have the opportunity to be that third pipe into the home. It's a tremendous opportunity because it's a great use of spectrum that can be used for telephony, high-speed Internet access, and it's interference free. It's not like PCS where we had to go in and kick out the incumbent microwave users. It's virgin spectrum."**

There's an Intel inside the convergence of broadcast, cable and the Internet, too. That company, which made its reputation in the computer industry, has been an increasingly visible presence in telecommunications. "We think of digital television as a broadband pipeline to the home," says Lopez. "Broadband is a pretty big buzzword. It's also a big growth area in the

communications industry—everyone's talking about broadband and how we can take advantage of these broader pipelines. Ultimately, there will be several different kinds of pipelines into the home, and they will be used for different things, different capabilities.

"The conventional wisdom is that the cable companies will win," she says, "following on their success as the leading entertainment pipeline to the home today, and because the infrastructure already exists. **Who owns that pipeline—conventional cable companies or telcos—is less relevant than what the pipeline is and how it's going to be used. Over-the-air television is just as good a pipe as cable—and better because it's a broader pipeline—but it doesn't have the two-way capability.** Once fiber optic becomes standard in cable, all the way through the last mile, through to the home, then it will have the two-way capability we envision for everybody. But there will be different advantages for different pipelines. The digital TV pipeline will be free—well, today it's free—and it's a really huge pipeline that could be used for a lot of different things including video and data, data by itself, multiple video streams. Some of those might produce additional revenue streams. It also could be used to deliver the Internet, much as DirecTV does today by satellite.

"I think that television on the Internet will happen. As broadband becomes more deployed into homes, and therefore you have numbers to give advertisers and reasons to create brand new programming, you'll see brand new programming and new brands on the Internet that will deliver original programming to the home. It's more a matter of infrastructure than technology. It has more to do with cost and benefit to consumers.

"I think you'll see DTV on the PC within a year. We're working on technologies to be able to enable the PC to receive DTV signals, and not just video, but video and data content as well.

"The PC industry understands this is a huge opportunity for us. The OEMs [original equipment manufacturers] particularly are waiting for this technology that we're working on here. It enables the PC to be able to manage all of this information, and the processing power to be able to manage it. There's so much work that needs to be done inside the computer to decode and display, particularly high-definition, which really requires high processing power.

"We can't not do HD, and it doesn't matter what the monitor is. That's up to the consumer to decide how big or how small of a monitor they want to buy. Our position is that the receiver box itself should be able to handle it. We believe the PC receiver needs to deal with all the formats, and the broadcasters and the consumers

"I think you'll see DTV on the PC within a year. We're working on technologies to be able to enable the PC to receive DTV signals, and not just video, but video and data content as well."

—INTEL'S
BARBARA LOPEZ



"My own guess is that must-carry and plain old telephone service (POTS) will be the sole long-term survivors of the universal service idea."

—TOM WHITEHEAD

then can decide on what size screen they want, what's the best for their business model, and what kind of format they want to broadcast in. It's our job to make sure that you can do it.

"I think the PC will be the first version of this computing box that does video plus data, because PC technology exists today," Lopez says. "Over time, there will be a range of these set-top boxes, different configurations with different capabilities, depending on what the consumer wants. With or without keyboards. It's going to adapt to what the consumer is willing to pay for. People are starting to get used to using keyboards with Web TV. I think there will be a monitor and a box that will receive the signals. There's no PC that can do this yet. We think that will happen next year.

"Frankly, the younger generation isn't even watching television, exclusively, today. They're watching television and doing their entertainment activities on their PC already. What we're going to see down the line is the separate pieces, and the reason I say that is because it's the monitor that's the high cost. The boxes aren't very expensive. People will put their money into something they're going to be able to keep long term in the screen section, and then be able to replace it more often when the technology develops in the box, which is, frankly, less expensive.

"If you have a fat pipeline, you need what we call a fat client on the other end. In other words, you need something with a lot of processing power to manage all of the information that's being fed into your home. That's where we win—in the sale of the high-end microprocessors that are going to be able to manage that amount of information."

How important is that back channel to the future of the television business? Lopez thinks it's optional. "Honestly, I think that to be successful in the short run, which I view as the next five to seven years, I think it needs to be optional. There are going to be lots of times and content areas where people just want to watch their linear programming, and it's essentially not broken, so don't try to fix it. It's an interesting

area where you can provide a deeper involvement in the activity through interactivity."

Clay T. (Tom) Whitehead, who burst onto the telecommunications scene as the first director of the Office of Telecommunications Policy under President Nixon, is one of the more experienced hands on the digital front. He points out that wireless broadband technology is being deployed by competitive local-exchange carriers (CLECs) competing with the local telco's wirelines and with cable modems. "So what we now think of as 'wireline' services may in fact be provided via wireless connections," Whitehead says.

Moreover, he says, "my own guess is that must-carry and plain old telephone service (POTS) will be the sole long-term survivors of the universal service idea. That might mean must-carry on 'television' service providers that use DSL or other high-speed digital connections to deliver traditional television channels to the home for a fee as an alternative to cable TV or satellite TV operators."

Whitehead, who left government service for industry where he founded the Hughes Galaxy and the Astra satellite businesses, believes that the entry of DSL and other high-speed digital options into competition with cable and satellite will be accomplished by "setting up headends alongside their local hubs and feeding television channels to homes one at a time—in other words, the selection will be done at the headend hub rather than at the home. Because they do not have to transmit all channels to all homes, they will be able to offer a much wider range of choice. This will be a transition to television-on-demand, where viewers will be able to use pause and time delay (in more sophisticated versions of Replay and TiVo located at the hub) and to watch what they want when they want to watch it."

Whitehead is betting on IP (Internet protocol) as the future's dominant mode of transmission. But he emphasizes that doesn't mean the Internet itself, which is but one special application of IP. "All content will be available on demand," he says. "Appliances will plug into the IP network to make usage easier. The TV set

amfmDIGITAL

Radio is moving to digital as well, but the transition is not expected to take as long as that of television. Digital radio, which will be transmitted both terrestrially and by satellite, will deliver CD-quality sound over the FM band and clean up interference on AM. The technology also makes it possible to send data and graphics including traffic reports, maps and stock quotes to car radios.

Two months ago, the FCC began evaluating technical standards for terrestrial digital service, and hopes to conclude the process by the end of 2000.

Satellite-delivered radio, approved by the FCC in 1995, also is expected to begin beaming a clear digital signal by the end of the year. For a fee in the range of \$10 per month, listeners will choose from 24-hour national channels of everything from opera to Tex-Mex and in a choice of languages.

By 2007, nearly 35 million cars are expected to have satellite radio, according to one estimate.

will morph (probably slowly) into an IP appliance specialized for viewing 'television' and any other video on demand in the family room or bedroom. The PC will be the appliance for information and e-mail. The telephone will be the IP appliance for conversation. New appliances will evolve for office and home communications encompassing e-mail, voice and video conferencing. Direct voice connections will be available for customer support on the TV set, the PC and maybe the refrigerator ("Buy milk"). Voice recognition, voice commands and voice input will replace much typing and many remote-control functions."

Ed Grebow is impatient to settle on standards, and says that "the sooner we as an industry agree on what our standards are, what our formats are, what the next generation of television technology is going to look like, the better off we'll all be. It will make it much easier for equipment manufacturers. It will make it much easier for our customers trying to buy equipment. We could use some certainty at this point."

Whatever the eventual standards, Grebow thinks local broadcasters will set the pace. "A couple of years ago we would have said it was going

to be the networks. Today the networks are less dominant on those issues than they used to be. It is going to be television stations throughout America and the world that set that pace."

Grebow signs on as "a big believer in convergence. And while I believe that the Internet and the PC and television will converge, I don't see them converging in the same appliance. I see people using their televisions for different experiences than they use their PC."

Rick Swiers, director of product marketing for Louth, says, "What's happening is that broadcasting is becoming multi-channel. The video servers permit that to happen because they permit multiple, random access output. "So the same device can have the same raw materials stored, but I can actually simultaneously take that material and send it out in different directions with different content. It was much harder with a VTR environment.

"What do broadcasters do? They distribute video and they produce video. Many stations often are run by very smart people. They'll figure out how to distribute multiple channels without greatly increasing the size of staff. Inventive minds will find a way." ◆



"I am a big believer in convergence. And while I believe that the Internet and the PC and television will converge, I don't see them converging in the same appliance. I see people using their television for different experiences than they use their PC."

—SONY'S
ED GREBOW

TheMillennavision

INTERNET



There are few who don't think the Internet will become an equal member of a broadcasting-cable-satellite-Internet quadrilateral, but there's a wide disparity of predictions about when.

"It's a little bit like FM and AM," says NBC's Wright. "It's going to take some time. And it's going to have to demonstrate its continual attractiveness and freshness.

"Remember, the Internet is just a distribution source. Video is the fat pipe going into the Internet, which is killing the Internet right now. Video doesn't obey the same rules under which the Internet protocols operate, and it just hogs all the pipe, all the capacity and slows down the entire delivery on the Internet. And now everybody wants to do video. That puts enormous pressure on the Internet. The Internet is going to be a two-lane highway before it's a six-lane highway. I don't know when that gets straight-

ened out. Delivery on phone lines today is slower than it was two years ago."

More optimistically, Wright can see an Internet-broadcasting connection bringing back the good old days of television. "You affiliate with the Internet, you affiliate with broadcast—whatever broadcast remains, if broadcast does indeed remain—and you can return to great productions, even *Seinfelds*, which are difficult to create in any other medium. That is not a long shot. That could well happen. That's why we're involved in Snap.com and NBCi, and Disney with its Go network. CBS has taken a different tactic, taking positions in niche Internet networks, if you will, as opposed to more general services.

"NBC is in the Internet business, big. We have lots of investments in the Internet. I think it's going to change our programming. It's going to enable our programming. We're going to integrate with it. I don't think it's going to kill our business. We have to adjust to it rather than it adjusting to us.



"Five years may be too soon, but certainly within 10 years must carry will be a curious historic artifact. We're still adding bandwidth, and the reality is that broadcasters are still struggling with the first couple of hours a week of digital programming. These two trends are going to come together in a way in which we [cable] have bandwidth and broadcasters have more programming. Cable is going to carry more broadcasters."

—THE WEATHER CHANNEL'S DECKER ANSTROM

Is the Internet an opportunity for broadcasters to be content providers? Absolutely, says Wright. "It's a great opportunity for local TV stations. My pet peeve today is the inability, unwillingness, stubbornness and stupidity of local broadcasting in not embracing the Internet."

Wright sees it as "a circular discussion for local stations. Let's assume it's baseball. I'm the sports announcer for WRC-TV [Washington], and I put this question to the audience: 'Who is the best high school baseball player in Washington? We're going to use our Web site as the tool to do this. Don't phone me. Go to the Web site and vote, and in one day or two days we'll find out who the best baseball player is.' Now you're aggregating information. And in the meantime you've created a database on the Internet, on your site. Thousands of viewers may have registered as part of the Web site, in which case we already know something about them.

"But you don't stop there. You ask for more information. The mining or arranging of that information is the beginning of turning the Internet into a real program. That information is never

forgotten, and it can be mined 24 hours later or 24 years later. The more I do this, the more I know about my audience. If I sense that my audience is predominantly female, I might do more programming for them. If I can sense why men don't like the programming, I can do things to improve it. I should be able to increase my audience by using the Web as a program aid, and as the creation of a database."

AT&T's C. Michael Armstrong has a more technologically-based vision of that future. "Sitting between the toaster and the microwave, you'll soon find a new kitchen appliance like nothing anyone has ever seen before. An appliance where you can get the day's weather and morning traffic report before you go to work, where you can access your kid's school to find out if he really doesn't have any math homework, where you can place a video call to your Mom, so that when she says, 'You're always too busy to call,' she can see just how busy you really are. And while that appliance will be new, it will have the ease of use of two of America's most familiar and user-friendly devices—the TV and the telephone. This future will happen in the next five years." ◆

TheMillennavision BROADCASTING/CABLE



Decker Anstrom is understandably bullish about the wired medium. "In terms of cable penetration, we're at about 67 percent today. I don't think we will increase our penetration for video, but in terms of our diversified trifecta of services—video, Internet and telephony or any one of those three—I think we'll be in 75% of homes. We confidently can predict that 10 years from now, 85 percent to 90 percent of the homes in the country will be paying for television either from cable, alternative terrestrial distributors or DBS, or, arguably, from broadcast. Many homes will want to buy either telephone or Internet service from cable when they choose to get their video from some other provider. And most forecasts show DBS doubling in household penetration over the next

several years.

"If one looks out five to 10 years from now, particularly 10 years from now, there's every reason to be extraordinarily bullish about the opportunity for cable to be the multimedia vehicle of choice for many homes and communities in the country. It would be a grievous mistake for the cable industry to underestimate the capability of the local telephone industry to still make some move here. And one has to be impressed by the satellite industry in how quickly they have moved in television and their opportunities with international."

Anstrom broadens that bullishness to include the entire visual medium. "People would make a mistake to dismiss the future of television. Television may look different. It may be high-definition television, it may be something else. But what we think of as television five to 10 years from now is still going to be a very impor-

tant part of American life. Each new generation has created some new medium for entertaining, informing, educating people, and it truly hasn't displaced the medium that came before. People were having conversations about the end of radio 20 years ago, and yet look at radio today. Who could have imagined the vibrancy of the radio business today?

"Who is going to be dominant 10 years from now will be an irrelevant question because it's all going to be television, and 90 percent of the homes will be paying for it. That's clearly NBC's view. How has it prepared for the future? By creating CNBC and MSNBC. They have begun to amortize their costs across a variety of networks. They have begun to attract new advertising through their vehicles, and second revenue streams through subscription payments. You're going to see that model continue. I would argue that in many ways, the four largest broadcast networks already are well down the road in terms of repositioning themselves. If they have really good programming, they'll have a root in this world 10 years from now. And if they don't, they won't."

Anstrom is confident that must-carry will be a thing of the past in the digital future. "Five years may be too soon, but certainly within 10 years must-carry will be a curious historical artifact. We're still adding bandwidth, and the reality is that broadcasters are still struggling with the first couple of hours a week of digital

programming. These two trends are going to come together in a way in which we [cable] have bandwidth and broadcasters have more programming. Cable is going to carry more broadcasters.

"The real question at the end of the day is: Are there broadcast stations that have marginal, small audiences and that won't have compelling programming and the government makes a judgment that they need to be carried anyway? There's no question in my mind that any affiliate of the four broadcast networks is going to have its visual transmissions carried on a cable system. There is absolutely no doubt about that. Nor is there any doubt the principal PBS stations will be carried in every market of the country."

(As more digital-capable set-top boxes and more cable-ready DTV sets get into homes, says Fannon of Panasonic, "you could digitize today's analog signals, multiplex them all into a several channels instead of 25 channels, for example, and you've just solved the so-called must-carry problem, and/or given yourself more capacity for something else. The problem is, in the near term, there's no way to swap out all existing sets or set-tops in an overnight switch.")

Anstrom does not come across as completely deregulatory. "The government has a legitimate role to play in our society," he says. "Although the combination of the First and

advertisingOneOnOne

Over time, we will be able to embed enough information in our signal to personalize advertising messages to different people. We're going to get the same benefits of digital development as the computer industry. We're going to be able to put that signal in our broadcast signal. I think we'll be able to personalize our messages to different audiences. Interactive broadcasting, using some recognition devices, is going to make that very easy."

So says AT&T's Michael Armstrong, who holds that clustering and interactivity also are going to increase advertising potential and make possible much more tailored advertising. "Today, it's a big deal in the print media when publications carry ads tailored by region or city or zip code. What we're talking about is a whole new magnitude of precision."

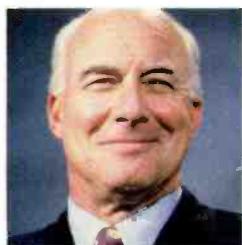
For advertising, "the future will be about great brand-building ideas—ideas that build a brand regardless of the tool [TV, print, radio, the Web, promotions] used," says Ed Vick, chairman and



Ed Vick

chief creative officer of advertising agency Young & Rubicam. "The nature of new media and the Internet have changed everything. It's no longer about coming up with a great TV or print ad, and it certainly won't be about adapting a great ad to the Web."

Vick points out that even now, advertising and marketing are no longer about just TV anymore. "We've become lazy and dependent on TV's mass reach. Those days are over. The Internet has brought back the days of door-to-door selling. Consumers already are being conditioned to expect marketers to really know them. My Yahoo is a great example with its custom stock news pages. And the fact that Amazon.com keeps your credit card number and every address you've ever sent an Amazon product to is more than just a convenience. I think television's real challenge will be to convince marketers that mass messaging is still just as relevant and more than just an overlay to a one-to-one marketing plan."



"Success will go to the company that transforms itself out of the smokestack mentality and into a broad-based consumer services company. And broad based today really means broadband."

—AT&T'S
MICHAEL ARMSTRONG

Fifth Amendments should severely constrict government's role with respect to content, I'm not prepared to say there aren't some compelling public-interest issues. For example, in terms of economic power, I don't say that one company should be allowed to own every cable system or every broadcast station in the country. But if you start by saying that they can't own 100 percent, there probably is some guideline out there to define what they might legitimately own. At some point you will see a cable company buying a broadcast network, if not its O&Os. And I could see situations in which a cable system might want to buy a local television station. **But everything I know about economic history tells me that at some point the government will step in and stop consolidation.** Look at what happened in the motion picture industry or to the networks. **At some point, the government says, 'enough.'**"

There was a time when cable systems were strictly transmission businesses. No more, Anstrom says. "There has been a fundamental change in the focus and personnel of cable systems. Until recently, the focus was on building a plant, signing customers, getting out converter boxes and creating billing systems—largely a technical focus. Now people running cable systems are more marketing oriented, public relations oriented, and beginning to think of the business as more of a television business than a transmission business. As an industry, we're beginning to think of ourselves as television people and programmers.

But where are the partnerships, he asks? "A lot of local broadcast stations have news talent and resources but they only have so many hours a day. A joint venture in terms of staffing a 24-hour news service ... that's happening in Las Vegas between the Las Vegas cable system and the CBS affiliate. It's a great local news channel. It's a win/win for the local broadcaster and cable system. **The decade of the partner—we're seeing it in this digital movement, in terms of local programming. I expect to see partnerships between broadcasters and satellite companies.**"

So much for the upside. What about the downside? That, too, is in Anstrom's sights: "We've been in the midst of an economic boom for nine years. Disposable income has increased dramatically. There's virtually no unemployment in this country. People have a great appetite for television, entertainment and all the gadgets. We're willing to buy the Palm Pilot or try Internet service or buy a digital TV set. If the economy changes, people cut back on disposables. If and when there's an eco-

nomie downturn, what will happen to the pace of this revolution? What will happen if the inevitable recession comes, and companies are over-leveraged? That could be a problem. What if we have a recession just as the cost curve is coming down on HDTV sets? A recession has a lot of impacts that can throw things off." Nevertheless, Anstrom says, "cable never loses customers in a recession. When the oil bust hit Texas in the 1980s, cable subscriptions stayed absolutely steady. But the question is, would they buy new Internet service, would they buy new telephone service, would they buy digital TV services?"

AT&T's Armstrong, who by dint of purchasing TCI already is a preeminent figure in the cable world, speaks of the future in terms of a Third Wave—the confluence of the digital age with the Internet era. In his view, "the single most significant factor driving the future is the merger in technologies. We're moving toward a single information opportunity that people will turn to for the variety of services that have always been offered separately."

It's almost immaterial, he says, "whether you come at the challenge as a telephone company or a cable company—or for that matter as an Internet company or a computer company. **Success will go to the company that transforms itself out of the smokestack mentality and into a broad-based consumer services company. And broad-based today really means broadband.**" In his view it will be an interactive future "where television breaks out of the passive mode, forever. It's time for the cable device on the TV to become a virtual communications center—messaging, movies, e-mail and e-commerce, downloading from the Internet at speeds up to a hundred times faster than modems commonly in use today.

"**Customers' concerns are going to shift from not having enough access to the programs they want to see to not having enough control over the programs they don't want to see,**" Armstrong says.

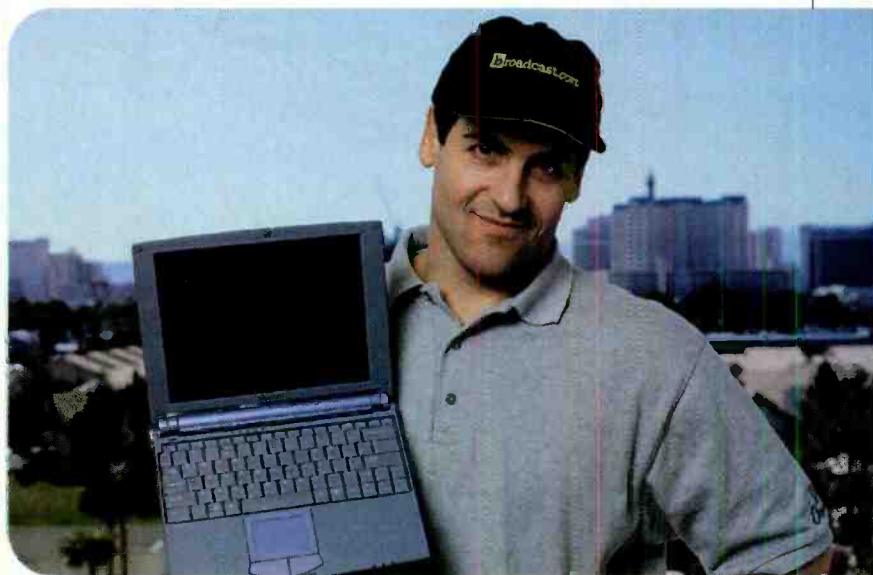
Cable's reluctance to embrace HDTV may have been a case of the bird in the hand over the bird in the bush. "Nobody ever said anybody was smart about the future if they were making a lot of money in the near term," says one observer. "John Malone knew what he was doing when he didn't upgrade the TCI systems. Good luck to AT&T. But it doesn't mean he's dumb. It means he was maxing out and doing just great with a great business until he got modems. Modems were the one thing they added. That's pre-digital-box generation 1. Then they said, 'Well, we really should be doing digital, shouldn't we? We can take an SDTV program and scrunch it

down to less than two megabits.' Not four, five or six, which is what people believe is broadcast quality, but we'll make a standard for that, and we'll make it 200 lines, not 400 lines, and that is in fact what you're getting on TCI digital cable. Now they've got the first-generation digital cable box. It still doesn't have anything to do with HDTV or passing anything that the ATSC agreed to. Then they get to the second-generation box and they're still not even talking about HDTV. All they're talking about are extra data protocols and electronic program guide capabilities, plus the modem, plus the basic digital. Then you get to the third box. And they're still not talking about HD. They're just talking about passing an HD signal. It doesn't mean they're dumb. It just means they're slow. But slow is often good."

Since the beginning of network time, the affiliate has been paid to carry the national schedules. For the Big Four, especially, it's a phenomenon that cannot last. "We're trying to change the economic pattern of the NBC television network," says Wright, "and compensation is the lightning rod. But that's just part of it. We pay for the distribution system, the license fees, music rights and the programs they get. In a start-from-scratch world, we wouldn't do that. We would share." Could the networks be forced to adopt the cable model, with its second revenue stream? It could happen, Wright says, "but we have to maintain a quantifiably larger audience than is available on these other channels. **The network works because it attracts a good deal more than the other audiences. If it starts looking like cable audiences, then we really have a problem.**"

Whether or not the basic NBC-TV goes basic cable, Wright—who once ran Cox Cable—is a fan of the wired medium. "I wish we owned five or six more cable networks. I wish we had 10." Asked what's holding him back, he says: "Money, or its lack or availability. There aren't that many cable networks, and they're really hard to buy. And they get expensive and extremely difficult to start today because the economics for the startups aren't as good as the economics for the ones already there. The cable industry does not want to fund additional channels anymore. It used to be pretty generous, [but now] it's not generous at all. You get a fraction of the homes compared with what you used to get."

Wright says he's starting to make some progress in trying to transfer obligations to affiliates for "purely network stuff," but he isn't optimistic that it will be done in time to help the network economically. "The threat is that we won't have enough money to pay for



the programs. There just isn't enough in it for us. And these are very good advertising times. How well will the system work if these times don't continue?"

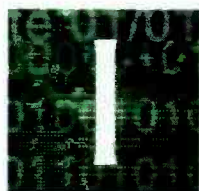
Will cable in some fashion, "pay" broadcasters for their programs in the new digital world? "That may be the salvation of some of what we know as conventional broadcast television," says Panasonic's Fannon, "but it's also not inconceivable that the broadcaster will create something new and, like a cable-oriented program service, pay the cable operator to get on, at least in the beginning. There are lots of potential scenarios, but they don't all result in one medium dying and the other succeeding. I'm actually very bullish on broadcasting, and admit that my view of what broadcasting will become is rather different than what this programming is now. It's maybe 60 or 70 percent of what it is now, and then there are other things. And I'm not sure what those other things are—although information-enhanced programming and all sorts of new games, educational, business and personal development content will be part of it, as consumers seek to individualize and interact with their TV choices. So you may lose some broadcast outlets doing strictly entertainment programming because the mass audience doesn't stay mass enough for five or six to divvy up in every territory. But you still maintain free over-the-air broadcasting, which, as an individual and as a consumer, is all I really care about. I don't particularly care about 'broadcasters' per se, but I do care that free 'broadcasting' has a chance to succeed, which, fundamentally, of course, is what this pro-competitive move to DTV was all about in the first place." ◆

"But the one thing that's the wild card that I think is really cool is that there are going to be new technologies continuously layered on. There are going to be new forms of media entertainment that we don't even know about today. And that's the beauty of this digital world, because you can enable those things to happen. It's not spectrum limited."

—BROADCAST.COM'S
MARK CUBAN

TheMillennavision

SATELLITE



In the next decade, satellite service could deliver programming to some 25%-35% of TV households, predicts Eddy Hartenstein of DirecTV—a penetration level jump-started by the newly legislated local-into-local broadcast of TV operators. Although he does not expect the universe of TV households to increase dramatically, satellite penetration could double or triple its share from the current level of roughly 12 million.

Says Hartenstein: “Local into local is going to be a big factor in the growth of satellite service. It was the last big hurdle. It was a legitimate reason for some people to not get [satellite service]. In their minds, they were foregoing the basic staple, which was broadcast network television. Now that we can do that, and we can integrate it on the platform, that’s going to immediately improve things tremendously.”

The slow pace of cable’s digital acceptance has been a major impediment to the consumer electronics industry in producing interoperable sets and has acted as a brake on a fast digital

rollout by broadcasters. That’s why, in the opinion of many, broadcasters are wise to have made the deal for local into local with the satellite industry. “It may be the one thing that beats cable at its own game for the next few years,” says Panasonic’s Fannon. “Satellite service is competitively priced, and definitely competitively priced relative to the programming volume and choice. You might get 200 channels on satellite for the same price that you currently get 35 on some cable systems. Is that a no-brainer? Pretty soon that sinks in with everybody, and apparently, many consumers are dropping one in favor of the other. And then the broadcaster is happy both for reasons of audience reach and competitiveness.” When it comes to digital, some purists may not be that enthusiastic. Fannon notes that to get two HD signals on one satellite transponder, DBS currently cuts off some of the horizontal resolution—from 1920 to 1280 pixels. “This provides something that’s definitely twice as good as anything you would get today anyway, but it’s not four times as good, as is the original ATSC format, admittedly, not always a visible distinction on current quality HDTV displays.” ◆

International voice traffic has been growing at a modest 8%-10% a year, but some figures show Internet traffic increasing at more than 85% per year. When Princess Diana died, 16 million people visited the Royal Web site. But 50 million could not get through, the circuits being choked with Internet traffic.

TheMillennavision

BANDWIDTH



The bottleneck of bandwidth is our biggest limitation, says DiviCom’s Peske. “We can’t get information from wherever it exists to our eyes without going through incredibly slow networks, especially when you get to very rich visual information. Without more bandwidth, the whole system is painfully slow. Sometimes when I log on, it’s at 14.4 kilobits. It has to be 56 kilobits per second for a viable system.”

Peske says bandwidth is lagging behind the revolution in computing power. Compression, of course, maximizes whatever bandwidth is available, but “we still have to deeply compress video and audio, and we’ve still got such shared mechanisms as the cable plant, which slows down as usage increases.” He anticipates that huge fiber capacity will be required in such fixed locations as homes and offices, along with the ability to squeeze “enormous” amounts of data over the air for mobile uses. Many more consumer devices and appliances are going to

be utilizing bandwidth as well, Peske says. "People talk about virtual reality and 3D, right? That's next, right? But there's so little bandwidth that they make no sense today. But at some point, they will too."

The first bandwidth battleground is for the digital backbone, making possible the carriage of terabits of information around the world and into the broadcast, cable and Internet distribution systems. A similar if even more difficult battle is being fought over the so-called "last mile" to make that bandwidth available to the home.

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One of those competing in the global bandwidth competition is Project Oxygen, which hopes to build a 104,000-mile information pipeline with enough bandwidth breathing room to accommodate 64 times the capacity of the largest existing cable. With 2.56 terabits of digital capacity, these cables could carry more than nearly 5,000 times the volume of one C-band satellite. Satellites, however, can "broadcast" a signal to an infinite number of locations while a fiber cable can deliver its payload to only a finite number of landing points.

Although telcos will be the primary initial customers of Oxygen, the network is designed primarily for data, including digitized video and multimedia. Oxygen says it will offer broadcasters, which typically use satellites to deliver international feeds, enough capacity to handle at least 400,000 feeds simultaneously—more cheaply, more reliably and with a better signal and no delay. "Even with compression, a satellite would have a great deal of difficulty handling that," says Bradley Holmes, in charge of marketing for the venture.

While Oxygen has figured out how to circumnavigate the globe with 100,000 miles of high-speed fiber there's one mile they won't wire—the last mile to the consumer's home. Oxygen says it's leaving that up to the phone companies and cable systems.

"[Fiber] cables do best when hauling huge amounts of capacity long distances, and satellites do best going to the end-user or the last mile. That's how satellites and [fiber-optic] cable can cooperate in the future. Satellites should give up the idea of hauling a video signal from New York City to London because we're going to offer the same service 100 times cheaper," Holmes says. Telcos and cable companies, "rather than investing \$1 billion in point-to-point cables, could buy capacity on Oxygen and invest that money in



Oxygen is not alone in its quest to wire the world. Global Crossing Ltd. is using fiber-optic undersea cables and terrestrial facilities to connect the leading cities in the world. Its first phase, connecting the U.S., the U.K., the Netherlands and Germany, began operation more than a year ago with a capacity of 40 gigabits, but its lines may be upgraded to 80 gigabits. Oxygen capacity would be 2.56 terabits (1,000 gigabits equals 1 terabit).

Intel's Lopez has her own answer to the question: Where is the bandwidth coming from in three to five years? "The random-access version of it will have to come through cable or DSL. It will be more difficult to do that on DTV on the broadcast airwaves. But on cable or DSL, when you've got that two-way capability, you're going to see that sooner. I think you're going to see it on DSL rather than cable because of some of cable's access problems. You have to live close enough to the cable hub to be able to get that kind of bandwidth. Then if you get the whole neighborhood on at one time, the bandwidth shrinks accordingly, whereas DSL is much more of a one to one. When we get to the point when DSL is at three to six megabits per second, you're going to have a lot of opportunities to do this sort of random-access, pay per view, whatever you want to call it."

One observer who's less sanguine about bandwidth is Sony's Grebow. "We've talked about the bandwidth problem for a long time and it's only gotten slightly better. I believed a couple of years ago that the phone companies would bring bandwidth to the home. That didn't happen. Now I guess I believe that the cable companies will bring wide bandwidth to the home, but that's still some time away, particularly in places like New York City." ◆

"Local into local is going to be a big factor in the growth of satellite service. It was the last big hurdle. Now that we can do that, and we can integrate it on the platform, that's going to immediately improve things tremendously."

—DIRECTV'S
EDDY HARTENSTEIN

TheMillennavision

THE END



roadcast.com's Cuban was asked: "Given a five-years-out scenario, what will have happened to broadcast over-the-air TV? What will have happened to cable and satellites?"

His answer: "They will be the same. Analog's not going to go away; there will still be TVs. It's not like it's going to disappear. But the alternatives will increase in their penetration and in their impact. You know, there were silent films, then there were talkies, then there was radio and then there was TV. Radio was the dominant medium—who could ever imagine anything bigger or better? Then came TV. Then came cable.

"You're going to see a tick up. But the one thing that's the wild card that I think is really cool is that there are going to be new technologies continuously layered on. There are going to be new forms of media entertainment that we don't even know about today. And that's the beauty of this digital world, because you can enable those things to happen. It's not spectrum limited.

"Things can change drastically in terms of business opportunities or revenue models," Cuban says. "It is possible that advertising won't be the way content is supported in the future. We see subscription TV. Are there other alternatives? E-commerce is the most obvious, but there could even be other things. You know, digital downloads of things. In a digital world you stop seeing the segregation between physical formats. Downloading music now sold on CDs? Movies are sold in theaters and VHS and DVD. Once they're digital—well, maybe there's a whole different absorption of the user.

"Maybe it turns out that you're into mysteries every which way—you want to read 'em, you want to watch 'em, you want to listen to 'em, you want to have 'em in your car, and so we make you part of the mystery club and it becomes part of your life style because you're being absorbed into it. And so now to be part of this life style group, you'd pay \$19 a month. Part of that is your high-definition TV—you've got the Mystery Channel. And all the mystery

novels you could possibly want."

Asked to project another 20 or 30 years, Cuban was candid. "I have no idea. If I were going to guess, one supposition is that cable is not the last wire into our homes. There will be wireless, obviously, but there will be more wires as well. And I think it will be an optical fiber that comes to your house and it will be a gigabit or more. And just like you get absorbed in front of your computer, your living environment will become much more absorbing, because with the gigabit you can do a whole lot. And it could be multiple gigabits. It may even be that we're past digital and now we're into optical, which has different rules.

"There are no limits to who can compete," Cuban says. "Look at IBM, which was the de facto leader in PCs. Then Compaq came along and then Dell came along. Boom. There's always a prettier business model somewhere."

"Competition has a great way of focusing minds toward solutions," says Panasonic's Fannon, "and there's enough residual strength and real potential in every medium to sustain itself while it fights for a decent solution, even if it's an alleged antitrust issue or a statutory bottleneck or a regulatory problem. I don't see the bottom falling out of any medium in the near term, even if the economy goes bad."

At the end of the day—whenever that day is—the digital grid will deliver it all. There will be interactive services by the thousands and beautiful pictures whenever they're asked for. What's missing today is the bandwidth and the processing power, but clearly both will come. Neither the consumer nor the industry will compromise video quality and services over the long term. The video evolution and the Web will have created a virtual infinity of content, and a path to the home. Television truly will be a medium of fair market value, with nothing standing between the willing seller and the willing buyer. ♦

*Contributing Editor: Kira Greene
Design by David Borucki*

"Competition has a great way of focusing minds toward solutions, and there's enough residual strength and real potential in every medium to sustain itself while it fights for a decent solution, even if it's an alleged antitrust issue or a statutory bottleneck or a regulatory problem. I don't see the bottom falling out of any medium in the near term, even if the economy goes bad."

—PANASONIC'S
PETER FANNON

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CBS goes virtual for millennium

'Evening News' will use PVI technology to do 'virtual branding'

By Glen Dickson

To provide a special look for its millennium-related programming, CBS News turned to Princeton Video Image and its electronic insertion technology to insert "virtual branding" into the festive backdrop of New York's Times Square.

At press time last week, CBS planned to use PVI's L-VIS Live Video Insertion system to place virtual logos into the *CBS Evening News* on Dec. 30 and 31. The special millennium edition of *48 Hours* on Dec. 30 also was expected to use the technology. All three shows were to be anchored by Dan Rather from a position overlooking Times Square.

According to Eric Shapiro, director of *CBS Evening News* and CBS News special events, the PVI technology would be employed in both taped and live applications to insert the *Evening News* logo into the programs. To create special bumpers for those programs, CBS was shooting footage of Times Square last



CBS has been using PVI's system to brand its 'Early Show' broadcasts since November, such as inserting this virtual logo in the Plaza Hotel fountain.

week and using the PVI equipment to insert virtual branding in preproduction.

"My intention is to create some eye-catching *CBS Evening News* Times Square-type billboards in places where there are none," Shapiro says, who adds that CBS might use the PVI technology to paste over actual billboards with the *Evening News* virtual brand.

"When live, we plan on using it to

place the *CBS Evening News* logo somewhere within the frame of the anchor location, some of which we're experimenting with now," Shapiro adds.

The use of the PVI L-VIS system by *Evening News* is part of a broad, multi-year deal PVI signed with CBS to provide virtual branding for CBS News programs (B&C, Nov. 8, 1999). The *Early Show* has been using the technology since its Nov. 1, 1999, launch, employing it in conjunction with robotic cameras to place *Early Show* logos in the area around its 58th Street studio. In another application of PVI's electronic insertion technology, the company also supplies CBS Sports with virtual first-down lines for its NFL coverage.

CBS News originally was attracted to PVI's technology last spring because producers were worried about covering up Donald Trump's logo outside the *Early Show* set, which is housed in the Trump-owned GM Building. Although Trump wound up removing his name anyway, CBS decided the PVI system could offer a production enhancement and kept experimenting with it.

Once a camera is focused on a particular spot, the PVI system can insert a virtual logo in less than two minutes. Virtual logos placed on a plain background can support motion in front of them, while logos used to cover an existing sign can't. So the system works well for placing logos on a sidewalk, for example, or over a sign mounted several stories above ground level.

"It has other applications [besides branding] that I think are very valid and lend themselves perfectly to news, such as obscuring things you don't want in the frame," Shapiro says. That could include blocking out objectionable signs or covering up a competitor's logo, he says, as long as doing so meets CBS' journalistic guidelines.

The key to PVI's technology, Shapiro says, is its flexibility: "The real beauty of this over other [graphics] technologies is the ability to do it in real time. The processing power of this technology allows you to do it very quickly, and to do it live, compared to obscuring things with other animation techniques." ■

ScreenGenie: Webcast in a box

Pinnacle Systems' ScreenGenie portable Webcasting system goes into beta testing this month. It consists of a Pentium III processor with an integrated 15-inch color video display monitor in a 25-pound package that includes appropriate boards and software to enable live streaming video production. The system uses the latest codecs from RealNetworks, based on its RealProducer7 and RealServer7 products, to enable porting signals to the Internet.

It provides six selectable video inputs and two live inputs to accommodate multiple video cameras. It features built-in audio and video mixing and effects, including transitions such as cross dissolves and fade to black, and enables on-the-fly keying of titles and graphics.

"ScreenGenie is capable of being a full-up video production box," says Laurin Herr, vice president of strategic development for Pinnacle's desktop products group. "What we see is an opportunity to make a product for live content."

Pinnacle is anticipating the wide availability of broadband networks, according to Herr, who sees ScreenGenie as a tool for live Webcasting over the Internet. But he concedes that server bandwidth is still a "problematic" factor in producing global Webcasts.

Pinnacle also sees the product as a potential vehicle for IPO "road-shows."

The Mountain View, Calif.-based company is not identifying the producers conducting beta tests with ScreenGenie during first quarter 2000. The Webcast-in-a-box will be commercially available for \$16,999 in the spring.

—Richard Tedesco



CUTTING EDGE

By Glen Dickson

Ackerley stocks up on DVCPRO

Seattle-based station owner The Ackerley Group is building upon its previous investment in Panasonic's DVCPRO digital tape format by buying 116 new pieces of DVCPRO gear. The new gear, valued at \$1.7 million, will be used to upgrade news operations and creative services at WVIT-TV Binghamton, N.Y.; WUTR-TV Utica, N.Y.; WOKR-TV Rochester, N.Y.; KFTY-TV Santa Rosa, Calif., and WIXT-TV Syracuse, N.Y. Ackerley's total investment in DVCPRO is now roughly \$4.2 million.

Galaxy XI in orbit

PanAmSat's Galaxy XI satellite was successfully launched on Dec. 21, 1999, shooting into the sky above Kourou, French Guiana, aboard an Arianespace rocket. The Hughes HS702 bird contains 40 Ku-band and 24 C-band transponders, making it the largest commercial satellite to date. Galaxy XI initially will be located at 99 degrees west longitude and then will migrate to 91 degrees west, where it will become part of the large Galaxy cable neighborhood. Galaxy XI is the first of seven new satellites scheduled to be launched by mid-2001 under PanAmSat's aggressive expansion plan, including this month's launch of Galaxy XR. In other PanAmSat news, the Greenwich, Conn.-based company has closed a new 10-year transponder lease

contract with National Public Radio for service at 99 degrees. The deal is significant since NPR was one of the broadcasters hit hardest by the failure of Galaxy IV in May 1998. NPR, which is currently being served on Galaxy VI, will move to the Galaxy IV replacement bird, Galaxy IVR, after its launch in late March.

ADC buys NVISION

In a move aimed at the digital television market, transmission equipment supplier ADC Telecommunications is buying router manufacturer NVISION Inc. Minneapolis-based ADC will acquire all of the outstanding stock of privately held NVISION for roughly \$20 million, consisting of cash, conversion of existing NVISION employee stock options into ADC stock options and assumed debt. NVISION, which had \$11.4 million in revenue in 1998, makes a wide range of digital video routing and distribution products, including 1.5 Gb/s HDTV Envoy routers that have been purchased by broadcasters including CBS and mobile truck vendors including National Mobile Television. The deal is expected to close this month. "The addition of NVISION's advanced routing and switching technologies to ADC's growing line of digital signal management products provides ADC with a major footprint in the broadcast production and post-production arenas," says Lynn Davis, president of ADC's Broadband Connectivity Group.

Hothaus gives KATV(TV) new look

Hothaus Design & Creative, Dallas, has created a new on-air graphics package for KATV(TV), the Allbritton-owned ABC affiliate in Little Rock, Ark. Hothaus Designer/Director Mike Weber worked closely with KATV Director of Marketing and Promotion Ty Willeford to update the station's "Circle 7" logo, creating a cobalt blue logo as a glass object with transparencies and light fills. Weber designed and built a package of news opens, franchises, backgrounds and endplates with Adobe Photoshop, allowing KATV to customize any element with Adobe After Effects. Video Post & Transfer's Eileen Kelley composited the project on a Discreet Inferno and animator Debbie Dunning created the logo using 3-D SoftImage software.



Hothaus Design created this new look for KATV(TV) Little Rock.

Microsoft, Philips, SCM aim at PCs

Microsoft, Philips Semiconductors and SCM Microsystems are teaming to create an OpenCable-compliant receiver that will work with personal computers. A prototype device containing a tuner from Philips and conditional access from SCM was demonstrated at the Western Show in Los Angeles last month, running on Microsoft's Windows operating system. According to John Lynch, SCM's director

of digital TV, the device could be used as a plug-in module or hooked up externally, "allowing the PC to become the set-top box." Cost for the device would be kept low, says Simon Wegeriff, Philips product marketing and business development manager, by relying on the processing power of the PC to perform a software decode of digital MPEG-2 streams, instead of installing an MPEG-2 decoder chip in the device. The PC receiver would include a 1394, or "Firewire," interface, which would allow the box to become a "universal gateway into the home" for interactive cable services, Wegeriff says.

NTL nets DTV deal in Singapore

UK telecommunications giant NTL has been chosen by Singapore broadcasters to produce a digital TV coverage prediction and implementation plan for the island. The prediction study, commissioned by Singapore's National DTV Committee and supported by both the Singapore Broadcasting Authority (SBA) and the Television Corp. of Singapore (TCS), will outline the infrastructure of a DVB-based digital transmitter network for Singapore that will support both mobile transmission and SDTV and HDTV fixed services. Using a Single Frequency Network architecture, Singapore aims to create seven different multiplexes across the island: one for mobile transmission, four for SDTV fixed reception, and two for HDTV fixed reception. NTL has already worked with TCS on mobile DTV trials on Singapore's buses.

Long-form PPV hits the Web

Vintage TV shows, independent features set to debut for pay-per-view

By Richard Tedesco

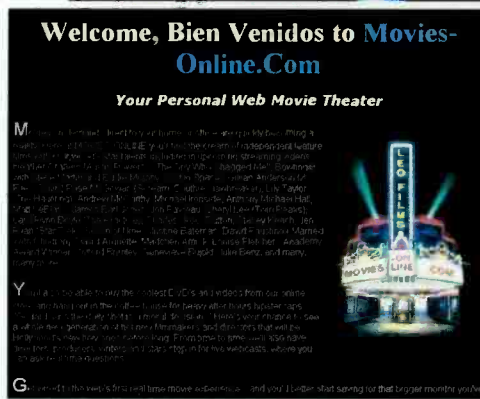
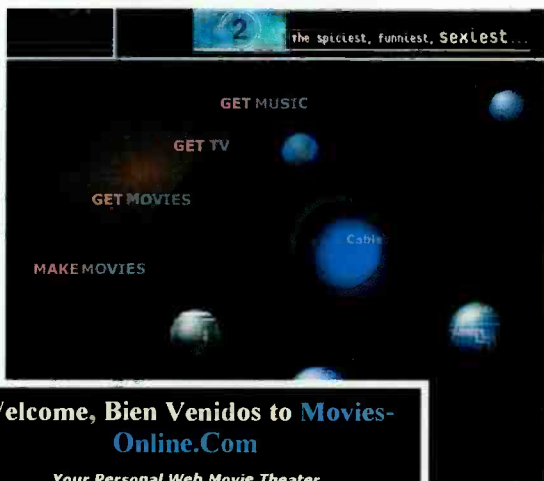
The new millennium will dawn with a decidedly new spin on the Web: full-length pay-per-view movies and vintage TV on PPV.

A trio of programmers plan to take the first tentative steps toward streaming feature-length and episodic pay-per-view content on PC screens during the first quarter of 2000.

Movies-Online.com, a unit of home video distributor Leo Films, intends to debut new independent titles online weekly. ClickMovie.com will offer a cache of classic TV shows. And MeTV will serve up 100 titles for free as a prelude to a mid-year premiere of its PPV service.

"There are a lot of people doing short films online. Everything's converging so quickly, that's going to be yesterday's news soon," says Steve Lustgarten, president of Movies-Online.com

Movies-Online.com is adopting its own cross-media tact, offering indie titles online at 300 Kb/s for \$2.95 and 56 kb/s for free. The company figures the lower speed stream will function as a "barker" channel, driving PC users to video stores to rent those same titles on VHS tapes which will, in turn, carry plugs for the Web site (www.movies-online.com).



Movies-Online.com and ClickMovie.com plan to start streaming PPV titles in the first quarter of 2000.

The company holds both online and home video rights to most of the films, according to Lustgarten, who plans to kick things off with live coverage of the

Sundance Film Festival late next month. Movies-Online.com's first two titles—to be streamed for free—are *Kiss and Tell* featuring Heather Graham and Rose McGowan and *Men Cry Bullets* with Jerry Ryan. One indie title will debut weekly after that, increasing to two per week in April, according to Lustgarten.

In fact, ClickMovie.com anticipates eventually moving its content onto TV screens. And MeTV will start charging transaction fees for films only when it introduces

a set-top in June that will transmit signals wirelessly from PCs to TVs.

For the near term, ClickMovie.com will keep its menu of mostly vintage TV on PC screens, streamed at speeds of 28.8 Kb/s and faster. ClickMovie parent Tranz-Send Broadcasting Network is negotiating for Web rights to TV episodes and portions of film libraries from the major studios, according to Gregg Schoenborn, Tranz-Send vice president of business development. ClickMovie.com will charge \$3 per film, less for TV titles and offer a three-tiered subscription service, at \$9.99, \$19.99 and \$29.99 per month.

Tranz-Send also is developing an original dramatic series a la *Blair Witch Project* and is talking to Lucas Films about presenting theatrical previews online for \$50 per showing, according to Schoenborn, who says that such events "could leverage demand with the hype."

Eventually, Schoenborn anticipates subscribers will watch signals ported to TV screens, possibly through all-purpose devices such as the next generation of Sony's PlayStation.

After an introductory six-month run online, MeTV.com plans to transmit movies streamed from PCs to TV screens at high speeds for \$5 apiece with a \$200 set-top linked to the PC, according to Ernst Renner, vice president of information technology for MeTV.com. The box will wirelessly transmit the signal, translated into a broadcast TV format for broadband. ■

PitchTV provides novel montage

In an environment of unique hybrids, PitchTV certainly presents a site with distinctive shading: an animated independent film magazine streaming selected independent short subjects.

Its monthly online Reportage, powered by Macromedia's Flash animation, carries independent film news, reviews and feature analysis on a range of topics, with upcoming coverage on surveillance and spycams. "It is about independent film, but we allow ourselves free rein," says S.D. Katz, PitchTV editor and partner. "We want to give a broad view."

That view includes short features from French distributor Talantis Films. PitchTV is presenting several Talantis features in a mini-festival as its exclusive online distributor (www.pitchtv.com).

PitchTV, part of the Pitch Inc. independent production company, also offers independent filmmakers links to festivals, film organizations and hardware and software vendors in a resource center focusing on the latest technical innovations.

A new Revengine section of independently produced animation shorts is also gearing up for a premiere.

—Richard Tedesco

SITE OF THE WEEK

www.nba.com



National Basketball Association New York

Site features: The advent of NBA.com TV, the satellite channel companion to NBA League Pass, has sparked a proliferation of streaming, including a daily high-highlights package of the previous day's action; extensive historical highlights and team sections; Audio League Pass, radio coverage of every game, available for \$19.95; fantasy game and virtual GM game; wire ticker of breaking news and feature stories on individual players

Site launched: 1995; redesigned for start of this season

Site director: Brenda Spoonmore, senior director, Internet services, NBA Entertainment

Number of employees: 10

Site design: Co-produced by ESPN Internet Group and NBA Entertainment

Streaming technology: RealVideo, Windows Media, QuickTime

Traffic generated: Averaging 4.9 million page views monthly from 500,000 visitors

Advertising: Banner ads

Revenue: N/A

Highlights: New NBA Decade: the '90s section added last month, features retrospective on the decade, including video highlights on each season and photo galleries. —Richard Tedesco

ABC News tests Net

By Richard Tedesco

In an experiment that eventually will have an impact on all network news shows, ABC News has created synchronized interactive links between its overnight *World News Now* broadcast and ABCNews.com.

The idea is to test site usage simultaneously to stories on air, offering expanded news content, audience canvassing and topical chat sessions, according to Bob Murphy, ABC News senior vice president of hard news, who says the practice eventually will be expanded unilaterally across all ABC News productions. "Our goal is to have each one of our hard news programs fully convergent, fully interactive and flexible in both old and new media," says Murphy, who declines to project a time frame for that expansion.

ABC News chose to try out different interactive Web elements with *World News Now* because of the overnight newscast's flexible format and the disposition of its staff to experiment, Murphy says: "We're doing a lot of experimenting and we're not really sure what's going to work. It's very easy to pick up a

couple of gimmicks that are more for the show than for the substance of convergence. We haven't done that."

So far, ABC News is claiming one measure of success in an enthusiastic response for its somewhat insomniac news audience that has helped spark a 10-fold increase in traffic on ABCNews.com since the interaction between the show and the site started three weeks ago. ABCNews.com now also extensively archives stories from *World News Now* for next-day access.

Along with expanded interaction with the news site for other news shows, the test also prefigures interactivity on the TV screen itself. "Obviously down the road a full integration would mean the TV set would be interactive. This is an experiment that presumes that that will happen at some point in the future," Murphy says.

ABC News has been experimenting with other cross-media concepts, including a regularly scheduled Webcast featuring senior correspondent Sam Donaldson and daily afternoon e-mails from national news anchor Peter Jennings about the most significant stories airing on *World News Tonight* each evening. ■

Shagging spy gets interactive, baby

Austin Powers, that insinuating 1960s throwback, takes on a futuristic thrust this month with the premiere of an interactive pay-per-view version of the sequel featuring the Mike Myers character.

Cable viewers who order *Austin Powers: The Spy Who Shagged Me* from now until the end of February can get interactive while they're indulging in the madcap adventures. New Line Cinema and ACTV's Hyper-TV Networks have created online elements synchronized to enhance the amusement, including trivia questions, games and incidental facts about the film that pop up on its Web site (www.austinpowers.com) while the movie is airing.

Viewers will need cable-connected PCs for the online experience, which also will offer chat sessions with other Austin Powers fans and ads offering movie merchandise for sale.

This marks the first time interactive elements have been tied to a feature film, but the concept is similar to recent projects aired on ABC.

In November, *The Drew Carey Show* enjoyed an enthusiastic response when it went interactive with a webcam that figured in the plot of the Warner Bros. sitcom. And ABC has been synchronizing content online during its Monday Night Football telecasts this season.

—Richard Tedesco



CHANGING HANDS

The week's tabulation of station sales

TVS

WJXX-TV-DT Brunswick, Ga./Orange Park/Jacksonville, Fla.

Price: \$81 million

Buyer: Gannett Co., Arlington, Va. (Cecil Walker, president/CEO); also owns 17 TVs including WTLV(TV) Jacksonville/Brunswick

Seller: Allbritton Communications Co., Washington (Joe L. Allbritton, principal); owns nine TVs. Allbritton is also on the Board of Regents of Baylor University (KWBU[FM] Waco, Texas) and is the sole member of Brazos Valley Broadcasting Foundation (KCTF[TV] Waco).

Facilities: Ch. 25, 5,000 kW visual, ant. 659 ft.

Affiliation: ABC

COMBOS

KZEL-FM, KNRQ-AM-FM Eugene, Ore., option to buy KVEN(AM)-KHAY(FM) and KBBY-FM Oxnard/Ventura, KMGQ(FM) and KSB(FM) Santa Barbara, all Calif.

Price: \$41 million (if Cumulus exercises all options)

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis Dickey, vice chairman); owns/is buying 77 AMs and 190 FMs including KRUZ(FM) Santa Barbara (see below).

Seller: McDonald Media Group Inc., Birmingham, Ala. (William W. McDonald, president); no other broadcast interests

Facilities: KVEN: 1450 kHz, 1 kW; KHAY: 100.7 MHz, 39 kW, ant. 1,210 ft.; KBBY-FM: 95.1 MHz, 10.8 kW, ant. 925 ft.; KMGQ: 97.5 MHz, 17.5 kW, ant. 2,920 ft.; KKSBB: 106.3 MHz, 250 w, ant. 827 ft.; KZEL-FM: 96.1 MHz, 100 kW, ant. 1,093 ft.; KNRQ(AM): 1320 kHz, 1 kW day, 40 w night; KNRQ-FM: 95.3 MHz, 625 kW, ant. 1,207 ft

Formats: KVEN: news/talk; KHAY: C&W; KBBY-FM: AC; KMGQ: modern rock; KKSBB: smooth jazz; KZEL-FM: classic rock; KNRQ(AM): alternative; KNRQ-FM: alternative

Broker: Sailors & Associates

WZOU(AM), WMWX(FM) and WTHT(FM) Lewiston/Portland/Auburn, WLAM(AM) Gorham/Portland/Auburn and WLAM-FM North Windham/Portland/Auburn, all Maine

Price: \$11.875 million

Buyer: WMTW Broadcast Group LLC, Frazer, Pa. (Paul Harron Jr., principal); owns WMTW-TV Poland Springs/Portland/Auburn, Maine. Harron also has interest in KION(TV) Monterey/Salinas, Calif.

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$81,000,000 ■ 1
 Combos ■ \$60,725,000 ■ 4
 FMs ■ \$15,145,000 ■ 2
 AMs ■ \$8,000,000 ■ 1
 Total ■ \$164,870,000 ■ 8

SO FAR IN 1999

TVs ■ \$4,716,505,664 ■ 86
 Combos ■ \$26,879,180,886 ■ 196
 FMs ■ \$1,484,630,246 ■ 169
 AMs ■ \$237,826,185 ■ 213
 Total ■ \$33,318,142,981 ■ 774

Sellers: wzou and wmw: The Great Down East Wireless Talking Machine Co.; WTHT: The Great Casco Bay Wireless Talking Machine Co.; WLAM(AM): The Great Portland Wireless Talking Machine Co.; WLAM-FM: The Great Windham Wireless Talking Machine Co., all Lewiston (Robert R. Frizzell, president); no other broadcast interests

Facilities: wzou: 1470 kHz, 1 kW; wmw: 99.9 MHz, 50 kW, ant. 492 ft.; WTHT: 107.5 MHz, 35 kW, ant. 610 ft.; WLAM(AM): 870 kHz, 10 kW day, 1 kW night; WLAM-FM: 106.7 MHz, 810 w, ant. 623 ft.

Formats: wzou: nostalgia; wmw: AC; WTHT: new country; WLAM(AM): nostalgia; WLAM-FM: nostalgia

KCJB(AM)-KYYX(FM) and KMXA-FM all Minot, N.D.

Price: \$7 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Charles E. Giddens, trustee for stations); owns/is buying 172 AMs, 340 FMs and 21 TVs. Clear Channel also is buying AMFM Inc., which owns/is buying 443 radio stations.

Seller: Reiten Broadcasting Inc., Minot (Chester Reiten, president); no other broadcast interests

Facilities: KCJB: 910 kHz, 5 kW day, 1 kW night; KYYX: 97.1 MHz, 100 kW, ant. 984 ft.; KMXA-FM: 99.9 MHz, 100 kW, ant. 500 ft.

Formats: KCJB: country; KYYX: country; KMXA-FM: AC rock

KYKM(FM) Yoakum/Hallettsville, KHLT(AM)-KTXM(FM) Hallettsville, KGUL(FM) Edna/Hallettsville, all Texas

Price: \$850,000

Buyer: Fort Bend Broadcasting Co., Houston (Roy E. Henderson, owner); also owns KKOS(FM) Palacios, Texas. Henderson also owns one AM and five FMs (all in Texas).

Seller: Hill Country Radio Inc., Hallettsville (T. Joel Adam, president); no other broadcast interests

Facilities: KYKM: 92.5 MHz, 3 kW, ant. 300 ft.; KHLT: 1520 kHz, 250 w day; KTXM: 99.9 MHz, 6 kW, ant. 131 ft.; KGUL: 96.1 MHz, 13 kW, ant. 456 ft.

Formats: KYKM: country; KHLT: C&W; KTXM: country; KGUL: country

Broker: Dave Garland Media Brokerage

FMS

KRUZ(FM) Santa Barbara, Calif.

Price: \$10 million

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis Dickey, vice chairman); owns/is buying 77 AMs and 190 FMs including KMGQ(FM) and KKSBB(FM) Santa Barbara (see above)

Seller: Pacific Coast Communications, Santa Barbara (Howard and Paulette Grafman [spouses] and Lynn Christian, principals); no other broadcast interests

Facilities: 103.3 MHz, 105 kW, ant. 2,980 ft.

Format: Hot AC

Broker: Media Services Group Inc.

WMJS(FM) Prince Frederick, Md.

Price: \$5.145 million

Buyer: Mega Communications LLC, Silver Spring, Md. (Alfredo Alonso, president); owns 16 AMs, two other FMs

Seller: MJS Communications Inc., Prince Frederick (Melvin Gollub, president); no other broadcast interests

Facilities: 92.7 MHz, 2.1 kW, ant. 565 ft.

Format: Easy listening

AMS

WGKA(AM) Atlanta

Price: \$8 million

Buyer: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); owns 39 AMs and 17 FMs including WNIV(AM) Atlanta and WLTA(AM) Alpharetta, Ga.

Seller: J.W. Broadcasting Inc., Atlanta (Joseph Weber, president); no other broadcast interests

Facilities: 1190 kHz, 10 kW day

Format: Diversified

Broker: Sailors & Associates

—Compiled by Allsa Holmes

The bug stops here

If your New Year 2000 celebration went without a hitch from the Y2K bug, chances are Marsha MacBride had a happy Jan. 1 herself.

MacBride, since July 1998, has led the FCC's Y2K task force, which was established to help the telecommunications industry head off problems posed by the date rollover.

For anyone who somehow missed the Y2K warnings of the passed few years, as much as \$1 trillion has been spent worldwide to fix the programming practice that relied on only two digits to tell computers what year it is. Because of the oversight, there were fears that computers would interpret Jan. 1, 2000, as the first day of 1900 and go haywire. In the heavily automated telecommunications industry, the worry has been that without a fix, telephone networks, the broadcast emergency alert system, television ad insertion systems and other operations could shut down or become hopelessly congested.

The telecommunications industry appeared to be in good shape late last week as MacBride ran down a checklist of the FCC's remediation priorities. But unwilling to declare victory as the eve of reckoning drew near, MacBride would only say she was "cautiously optimistic" that the country's communications network would weather the rollover without major problems.

Because of that caution, MacBride, her boss, Commissioner Michael Powell, and a phalanx of staffers from every agency bureau were planning to spend New Year's Eve and the first day of 2000 "celebrating" at FCC headquarters. Their task: monitoring the telecommunications industry and serving as an advisory resource to the Clinton Administration's Y2K Information Coordination Center. The 200-person ICC began 24-hour monitoring of federal and industry performance on Dec. 24 and will continue around-the-clock through at least this week.

"Our focus is to troubleshoot for them," MacBride said. "For the first couple of hours, we will keep an eye on everything. But if we get over the first 24 hours, we will get a sense of how the industry is doing."

As the New Year approached, several possible trouble spots in the broadcast and cable industry were being given priority. It was unclear whether cable systems would receive satellite feeds for all of their channels, and Powell cautioned at a White House press conference last week that a "hiccup" in satellite feeds could bump a network or two from carriage. Broadcasters were expected



"If we get over the first 24 hours, we will get a sense of how the industry is doing."

Marsha Jeanne MacBride

Executive Director FCC Y2K Task Force; b. Dec. 11, 1958, Haddonfield, N.J.; B.A., history, Douglass College, Rutgers Univ., New Brunswick, N.J., 1981; J.D., George Washington Univ., Washington, D.C., 1985; private practice in Washington, Cole, Raywid & Braveman, 1985-1987, Bishop, Cook, Purcell and Reynolds, 1987-1991; senior attorney, Mass Media Bureau, 1991-1996; legal adviser, Commissioner James Quello, 1996-1997; acting deputy chief, Cable Services Bureau, April-July 1998; current Y2K position since July 1998; legal adviser to Commissioner Michael Powell since May 1999; m. James Moeller, Aug. 1, 1987; children: Michael, 9, Jordan, 6

to have even fewer problems. Nearly all of the problems likely at TV and radio stations can be fixed manually, MacBride said.

She was also confident that no one would lose access to the Emergency Alert System because, even if an entire station went off the air, other stations in the same market would continue to transmit.

She said the most intense scrutiny during the rollover would be given to the telephone industry, where it would be especially important to make sure the 911 emergency call system worked smoothly and that the roughly 13,000 rural and small phone companies stayed on line.

Serving as the FCC's Y2K point person would be enough work for anyone, but since May, MacBride also has been Powell's legal adviser on broadcast and cable regulation.

The double duty has kept MacBride on her toes, she concedes, but she credits the Y2K staff with letting her delegate duties confidently enough to take on the second job. (The mass media and cable assignment, it should be noted, came just as the commission was gearing up to take on a series of high-profile and long-contested issues, including a rewrite of the local broadcast ownership rules and a review of the cable ownership limits.) It was also a help that most of the ownership issues had been pending at the commission since her stint as mass media adviser to former Commissioner James Quello in 1996-1997.

Finally, given that he also is the commissioner with ultimate oversight of Y2K issues, Powell was more likely than most bosses to cut MacBride some slack when her schedule was overwhelmed. "Having the same boss for both jobs makes time shifting a little bit easier," she said.

For his part, Powell said he never doubted that MacBride could handle dual tasks. "Her work in both areas is exemplary," he said. "Nothing is compromised under Marsha's leadership."

MacBride, who joined the FCC staff in 1991, said her interest in telecommunications was inherited from her father and grandfather, both of whom were career executives for Bell of Pennsylvania. After getting her law degree, MacBride worked in private practice in Washington helping prepare broadcast license applications and representing cable TV franchises. She said her nine-year stint at the commission has lasted longer than she expected, but she "keeps getting good opportunities." —Bill McConnell

BROADCAST TV

Loran R. Fite, chief information officer, Westpac Banking Corp., Sydney, joins News Corp., New York, as senior VP and chief information officer.



Zerwekh

James D. Zerwekh, VP/station manager, WGN-TV Chicago, joins WBZL-TV Miami/Ft. Lauderdale, Fla., as VP/general manager.

Rex Hansen, president and general manager, Mid-West Family

Broadcast Group, Springfield, Ill., joins Journal Broadcast Group, Springfield Operations, as VP and general manager.



Greenberg

Gene R. Greenberg, VP/director, sales, Sunbelt Communications, Las Vegas, joins KVBC-TV Las Vegas, as VP and general manager. He will continue his current duties.

Robert Grissom, VP and general manager, WETM-TV Elmira, N.Y., and WBGH(TV) Binghamton, N.Y., joins KEYT-TV Santa Barbara, Calif., as VP and general manager.



Bryant

Blake Bryant, director, creative services, KNBC-TV Los Angeles, joins WMAQ-TV Chicago as VP, advertising, promotion and creative development.

Larry Roe, station manager, WVVA-TV Quincy, Ill., named senior station manager.

PROGRAMMING

Appointments, Viacom Productions, Los Angeles: **Steve Gordon**, senior VP, named executive VP; **Michele Conklin**, VP, named senior VP; **Chris Sanagustin**, director, named executive director.



O'Connor

Beth O'Connor, VP, research, UPN, Hollywood, Calif., joins Paramount Advertiser Services there as VP, research.

Doug Regan, director, corporate strategic planning and development, Warner Bros.

Strategic Planning, Burbank, Calif., named VP.

JOURNALISM

Appointments, CNN, Atlanta: **Mary Kathleen Flynn**, Internet correspondent, *NewsChat*, MSNBC, Fort Lee, N.J., joins CNN Business News and CNNfn, New York, as technology correspondent; **Gary Tuchman**, correspondent, New York bureau, named national correspondent. He will be based in Atlanta. **Gerald A. Solomon**, executive producer and co-creator, Religion & Ethics, WNET(TV) New York, joins CNNfn there as executive producer, *Ahead of the Curve*; **Carin Dessauer**, CNN deputy political director, Washington, named executive editor, CNN Interactive, Washington; **Kate Snow**, national correspondent, CNN Newsource, Washington, named CNN general assignment reporter. She will continue to be based in Washington.

Appointments, KCPQ(TV) Seattle: **Sam Shane**, weekend anchor and general assignment reporter, KGO-TV San Francisco, joins as anchor, *Mornings Live on Q*; **Walter Kelley**, weekend meteorologist, named meteorologist, *Mornings Live on Q*. He will be succeeded by **Tiffany Sanders**, daytime meteorologist.

RADIO

Appointments, AMFM Inc., Dallas: **John Fullam**, senior VP, regional operations, named Eastern Region executive VP; **David Lebow**, chief operations officer, office of product and strategy, named Western Region executive VP. He will retain his current title. **Thomas Garry**, VP, regional sales, named regional executive VP and regional sales VP; **Matt Hanlon**, director, national sales, named VP.

Joe Wade Formicola, operations manager/program director, WWBR-FM Detroit, joins WRAL-FM Raleigh, N.C., as program director.



Longbottom

Penelope Longbottom, VP, communications and branding, Lockheed Martin Global Telecommunications, London, joins XM Satellite Radio, Washington, as VP, corporate communications.

CABLE

Thomas Heymann, VP, A&E Television Networks Enterprises, New York, named senior VP/general manager, AETN Interactive.

Appointments, Comedy Central, New York: **Bert P. Gould**, senior VP, marketing and new business development, named senior VP, enterprises and new media; **Kurt W. Greves**, local sales manager, Cox Communications, Phoenix, joins as VP, local ad sales.

INTERNET

Andrew Capone, senior VP, marketing, NBC, New York, joins MicroCast Inc., a turnkey provider of Internet video streaming services, New York, as executive VP, marketing.

Scott H. Ehrlich, senior VP and executive producer, News Digital Media, Los Angeles, joins Rivals.com, Seattle, as executive VP and general manager.

OBITUARIES

Early Wright, 84, radio personality, died Dec. 10 of a heart attack. Wright's career in broadcasting spanned more than a half-century. He drew national media attention as the first black disc jockey in Mississippi when he went to work at WROX radio in Clarksdale, Miss.—his hometown. Until his retirement in 1998, Wright hosted "Soul Man," one of America's longest continuous-running radio shows, and interviewed celebrities such as Elvis Presley, Muddy Waters, B.B. King and Ike and Tina Turner. Immediate survivors are unknown.

Correction: The information in the Dec. 20 obituary of Alvin G. Flanagan was misleading. Flanagan served as chairman of Gannett Broadcasting in 1982.

—Compiled by Mara Reinstein
mreinstein@cahners.com

Broadcasting & Cable CLASSIFIEDS

RADIO

HELP WANTED SALES

Sales and sales management candidates needed for over 150 positions in 30 states. Research, Marketing, Traffic & Billing, Technical positions also available nationwide. Free service to candidates. Confidential. Fax resume to 303-368-9675 or email to jbirsch@birschbachmedia.com. birschbach media sales recruitment or apply at our website at www.birschbachmedia.com.

HELP WANTED NEWS

Associate Producer/Production Coordinator: The Stanley Foundation is an independent private operating foundation that conducts varied programs and activities designed to provoke thought and encourage dialogue on world affairs and to promote a secure peace with freedom and justice. The foundation, producer of *Common Ground*, Radio's Weekly Program on World Affairs, is seeking a journalist with solid technical skills to serve as an associate producer and production coordinator at foundation headquarters in Iowa. Responsibilities include weekly editing and mixing of the program, writing some scripts, conducting broadcast interviews, maintaining a weekly production schedule, maintaining weekly promotional materials, and maintaining relationships with the producers, freelancers, and contract correspondents. Some travel, including international travel, may be required. The Associate Producer will work under the direction of the Producer. A strong performer will have excellent opportunities for professional growth. The successful applicant must have a B.A. or equivalent, preferably in journalism, broadcasting, or communication; at least two years experience with public or commercial radio news production; knowledge of and experience with digital desktop audio production; and demonstrated journalistic abilities. Some knowledge of and interest in international relations is highly desirable. For more information on The Stanley Foundation, visit our Web site at www.stanleyfdn.org, visit the *Common Ground* Web site at www.commongroundradio.org, or e-mail us at commground@stanleyfdn.org. Please send resume, audition tape, and cover letter to: Mr. Dana Pittman, Human Resources Officer, The Stanley Foundation, 209 Iowa Avenue, Muscatine, IA 52761. Deadline - January 31, 2000. An Equal Opportunity Employer M/F/D/V

SITUATIONS WANTED MANAGEMENT

Radio Station Developer highly skilled in all aspects for startups, turnarounds, or to take you to the next level. Permanent or interim, 813-920-7102. radio35@netscape.net

General Manager seeks Texas opportunity. Years of major and medium market experience. Management, Sales, Promotion & Programming. Currently managing two stations in North East. Reply to Box 01624 EOE.

TELEVISION

HELP WANTED SALES

Account Executive: WPSG, UPN 57 seeks an experienced account executive to sell advertising time. Send resume to: Account Executive, Box #577, WPSG, 420 N. 20th St., Phila., PA 19130. EOE

TELEVISION

HELP WANTED SALES

Broadcasting & Cable

International Group ADVERTISING SALES

Cahners, the world's largest business to business publisher, is well-known for providing essential information to readers, users and marketing partners around the world.

Leading international television magazine group needs top sales person to sell advertising space across multiple titles. Successful candidate will have proven track record in sales and be an aggressive self-starter and closer. Experience in ad sales or the entertainment industry required. Knowledge of international TV industry a plus.

We offer a competitive salary and benefits package. Please forward your resume and salary history to: Human Resources Dept BCSLS via fax: (212) 463-6455 or e-mail: hrny-prx@cahners.com. As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

National Sales Manager: Telemundo/KSTS-TV, based in San Jose, California, is looking for an experienced, seasoned, aggressive National Sales Manager who can maximize sales working with national offices. Excellent communication and organizational skills. Prefer national sales experience but would consider candidates with strong advertising background. Bilingual English/Spanish desired. Competitive salary and benefits. Send detailed resume by January 20, 2000 to HR, 2349 Bering Dr., San Jose, CA 95131. Fax: 408-435-8233. No phone calls, please. EOE

General Sales Manager We have a terrific career opportunity with the dominant NBC station in the 147th Market. We are an important part of a highly respected family owned operation with six small-to-medium market affiliate stations. We seek a proven sales leader who can properly market the value of our position, and lead our staff of professionals into the next millennium. Excellent fringe benefit package. Contact GSM, WV-VA-TV. P.O. Box 1930, Bluefield, WV 24701. 304/325-5487. EEO/MF.

Account Manager: WESH, the Hearst-Argyle NBC affiliate in Orlando, is seeking an aggressive individual with strong communicative and negotiating skills, who is proficient in analyzing and interpreting statistical data. Four years previous television sales experience preferred. College degree preferred. Send resume Claudia Wickham, Local Sales Manager, WESH-TV, 1021 N. Wymore Rd., Winter Rd., Winter Park, FL 32789. No phone calls! An Equal Opportunity Employer.

HELP WANTED SALES

MANAGER, WEST COAST SALES

We seek a qualified individual to develop, maintain and coordinate all sales efforts for Fox Net. Will service existing clients/agencies; develop new client leads; make presentations to key decision makers; assist Director of National Sales in pricing and inventory control; and coordinate all sales efforts of national rep company.

Requires 3+ years' experience in sales or related experience in the broadcast advertising arena; solid understanding of the media business and relationships that exist between client/agency/media vendors; ability to multi-task and prioritize; excellent verbal/written communication skills. Must be detail oriented with excellent self-starter skills for prospecting, marketing and entrepreneurial tasks.

We offer competitive salaries and excellent benefits. For immediate consideration, please send resume and salary history to: Fox Broadcasting Company, Human Resources Dept. FN0100BW, P.O. Box 900; or fax (310) 369-1049. Equal Opportunity Employer.



General Manager Are you a General Sales Manager who is ready for new challenges, responsibilities and the next step up? Group with a NBC affiliate in a single market is looking for a General Manager. Applicants must have a proven track record in all facets of sales, eight-ten years of broadcasting experience and possess good leadership qualities and interpersonal skills. General Sales Manager background is preferred. Great station, staff and opportunity. Please send your resume to: Benedek Broadcasting Corporation, 100 Park Avenue, Rockford, IL 61101 or you may fax your resume to 815-987-5335. EOE

Earn up to \$60K and more in the exciting career of Television time sales. If you are a proven sales leader, come to work with one of America's leading Communications Companies, Pegasus Communications at FOX51 and LMA UP-N35. Join us now as we move into the digital age and a new building in June 2000. Computer literate and knowledge of Microsoft Office helpful. Minimal travel required. Guaranteed active accounts, full benefits. Fax to Personnel Job AE5, 207-774-6849 or send to WPXT-TV/WPME-TV, Personnel Job AE5, 2320 Congress Street, Portland, ME 04102. EOE and Drug Free workplace.

AS THE MARKET EVOLVES,
BROADCASTING & CABLE EVOLVES!

HELP WANTED SALES

GSM, Spanish TV station in growing California market seeks experienced Sales Manager. Candidate must be able to build & manage aggressive sales team to garner local and Agency business. Comp. commensurate with exp., EEO, fax resume to GM@(559) 435-1448.

Account Executives: K-EYE TV 42 the new CBS O&O in Austin, Texas has immediate openings for Local Account Executives. Prefer minimum of 2 years successful sales experience in both direct selling/new business development, as well as strong agency negotiations. Requires good PC skills and working knowledge of Nielsen ratings. TV Scan, CMR and local market research, a plus. Prefer college degree or commensurate experience in a related field. Send resume to: Debbie Brizendine, Local Sales Manager, 10700 Metric Blvd, Austin, TX 78758. Fax 837-6753. EOE. No phone calls, please.

Account Executive: WPVI-TV, the ABC/Disney owned station in Philadelphia is seeking a seasoned A.E. with extensive agency experience and a measurable record of client development services. A minimum of 3 years as a top producer in TV is strongly preferred. A college degree and competency with computer and the internet is also preferred. Send resume (no calls/faxes) to James Aronow, Sales Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 or EOE.

Account Executive Entry level sales Account Executive to represent number one station in market to advertising agencies and direct clients. Must be computer literate & have excellent presentation skills. This is a Marshall Marketing station with heavy emphasis on new business development. College degree a must, experience a plus. Respond with resume to Personnel Administrator-132, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls. EOE

HELP WANTED TECHNICAL

SATELLITE ADMINISTRATOR

Fox Sports International, a broadcaster of live and delayed programming to the U.S., Mexico, and South America, is currently seeking a Satellite Administrator.

Individual will schedule satellite and fiber optic feeds with domestic and international communication vendors; authorize and de-authorize affiliate's receivers to receive the program content; coordinate and execute alternative programming blocks to be sent to affiliates during weekly blackout times; coordinate weekly transmission requirements within the confines of the technical facility.

Requires experience in booking domestic and satellite feeds; knowledge of how basic production works; experience in booking domestic fiber optic feeds; knowledge of the basic technical aspects of audio and video for broadcast; extreme attention to detail skills; conversant in Spanish (bilingual preferred).

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to: **Fox Sports International, Job Code: AH/SA, 10000 Santa Monica Blvd, Suite 333, Los Angeles, CA 90067; fax: (310) 229-5671; or e-mail: jobs@foxsports.net. EOE**



PROFESSIONAL SPORTS SERVICES

HELP WANTED TECHNICAL



Central Pennsylvania, home to a new \$52 million science & arts center, is the 45th largest market in the US, and is in very close proximity to New York City, Washington D.C., Philadelphia and Baltimore. As a dynamic, entrepreneurial company located in Harrisburg, WITF, Inc. includes a public television station, a public radio station, a publishing division (Central PA magazine), a statewide commercial radio news network (Radio PA), and telecommunications/distance education services. We are currently seeking to fill two very critical leadership positions within our organization. Check out our website at www.witf.org

CHIEF TECHNOLOGY OFFICER

WITF Incorporated, Central Pennsylvania's multi-media company and a pioneer in digital broadcasting, is seeking a dynamic technology executive to provide vision, leadership and workflow strategies to all broadcast, information and new technology functions. The selected candidate will develop and implement the strategic technology plan, design the infrastructure, and transition and integrate the company to a fully digital, multi-media environment within the broadcasting, telecommunications and information technology disciplines. Candidates require strong broadcasting/engineering/networking orientation, understanding of current and emerging technology trends and leadership experience in information technology and broadcast operations in a server-based environment. Please address your letter, resume and salary requirements to CTO Search at the address below.

**GENERAL MANAGER
RADIO PENNSYLVANIA NETWORK**

Enterprising leader needed for statewide commercial radio network serving 70+ radio stations. We're looking for an executive to provide strong sales leadership, seize growth opportunities and follow-through on short and long term action plans. If you are savvy and driven to excel, please forward letter, resume and salary requirements to GM Search; Radio PA

Thomas M. Rineer
Director of Human Resources
WITF, Incorporated
PO Box 2954
1982 Locust Lane
Harrisburg, PA 17105
AA/EOE

Studio Engineer: WABC-TV is looking for a chytan infinit operator with news audio operator experience. Position requires experience as an infinit operator and audio operator in a live production environment, preferably in a large market news operation. Experience as a master control/production technical director, robotic, and live camera operator, and/or lighting director engineer helpful. A thorough knowledge of TV studio operations and standards required. Completion of accredited college or technical school desirable. Please send resume to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Chief Engineer: Small southern affiliate has an immediate opening. Must be knowledgeable of UHF transmitters, satellite equipment, SVHS & BETA cameras, audio equipment, etc... Must have degree in electronics or equivalent in broadcast experience. Send resume to Box 01625 EOE.

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

HELP WANTED TECHNICAL

Temporary Studio Engineer: WABC-TV is looking for a chyron/infinite operator with news audio operator experience. Position requires experience as an infinite operator and audio operator in a live production environment, preferably in a large market news operation. Experience as a master control/production technical director, robotic, and live camera operator, and/or lighting director engineer helpful. A thorough knowledge of TV studio operations and standards required. Completion of accredited college or technical school desirable. Please send resume to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Maintenance Technician: KTVX the ABC affiliate in Salt Lake City has an immediate opening for a full time maintenance technician. Job responsibilities include repair of SONY SP, and SX field and studio equipment, multichannel audio consoles, Grass Valley switching and distribution equipment. We are constructing a new 49,000 square foot facility, completion March 2000. Minimum qualifications include SBE certification, 5 years experience in television broadcast or cable maintenance. The position requires computer literacy. Reply in writing only...Edwin Karl, Chief Engineer KTVX 1760 Freemont Drive, Salt Lake City, UT 84104. No Phone calls. KTVX is an EOE/M/F

Broadcast Engineer/AV Compression Engineer: Experienced in video systems, compression, vertical motion compensation, artifact reduction, PC's, Digibeta Decks, Beta SP, Capture cards. Must know Windows NT, Windows NT Server, MAC G3, Tele-Cine, All basic Quicktime and AVI processes, Adobe Premiere, Video cabling, Component, facility design and build-out. S-Video and SDI interfaces and learn quickly, must have great aesthetic visual sense. Patient, methodical personality and job skills. Location: San Francisco, SOMA. Email to Game_net7@hotmail.com; Fax resume to 1-707-982-7342.

Get out of the snow! Join us in the nation's fastest-growing, most exciting market. Las Vegas network affiliate is looking for an experienced, talented **Maintenance Engineer** to help us move into the digital world. We offer competitive pay and factory training, and a fast-paced/exciting work environment...all in a great place to live! Benefits include dental/health/life insurance and 401(k) plan. Please send resume to John Holland, Dir of Engineering, KVBC, 1500 Foremaster Lane, Las Vegas, NV 89101. No phone calls please. EOE.

HELP WANTED NEWS

Weekend Anchor/Reporter: If you are not worried about working 9-5, NBC33 is the place to learn and grow. We're looking for someone to take our weekend news to number one in a highly competitive television market. In addition to anchoring, you will also be reporting three days a week. Live experience, great writing and ability to tell a story is a must. Producing experience is a bonus. Send resume and tape to: Personnel, NBC33, 2633 W. State Blvd., Fort Wayne, IN 46808. E.E.O.

WFMJ-TV has an immediate opening for two full-time weather anchors. Qualified candidates must have previous on-air experience, strong ability to ad-lib and be able to communicate credible weather forecast information. Meteorology background a plus. Send and resume to, Mona Alexander, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

HELP WANTED NEWS

TRIBUNE

BROADCASTING

Executive Producer - Tribune's KSWB 5/69, San Diego's Warner Bros. Affiliate, is seeking to hire a dynamo Executive Producer. Unique opportunity to take leadership position in a brand-new news department in America's Finest City. You will manage and produce our 10pm primetime newscast in a new, all digital broadcast facility. We are looking for a creative leader who can assemble a fast paced newscast that will shake up the market. Send a tape that will knock our socks off!

Send resume and non-returnable VHS tape to: Human Resources, Attn: T. Sorensen, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BC-EP7. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. No telephone calls or emails please. **Resume and non-returnable tape must be received no later than February 4, 2000. Visit our web site at KSWBTV.com to learn more about KSWB 5/69.**

Videographer Wanted. WPTZ NewsChannel 5, a Hearst-Argyle station, is looking for a news videographer. Come work and play in one of the best places on earth--on Lake Champlain, near Montreal and Lake Placid. We feature Betacam and DVC Pro equipment, ENG and SNG. Our videographers are NPPA trained. We need someone with a creative eye, motivation and enthusiasm. One year experience preferred. Send tape, resume and references to: Tim Doane, Chief Photographer, WPTZ-TV, 45 Roosevelt Highway, Colchester, VT 05446. WPTZ is an equal opportunity employer.

Sports Director- NBC affiliate in Hagerstown, MD is looking for a highly motivated person with strong leadership abilities to manage three person sports department. Must be willing to focus on local sports and able to shoot, write, edit and anchor. **Weather/Multi-Media Producer-** NBC affiliate in Hagerstown, MD is looking for unique individual to multi-task. Must be personable with good on-air delivery, offering easily understandable weather forecasts. Will also produce local MSNBC web page. We offer a comprehensive benefit package. Send tape and resume to NBC-25, Dept W, 13 E. Washington St., Hagerstown, MD 21740. Drug Screen Required. EOE.

Photographer/Editor: KCRG-TV is looking for a hotshot photographer/editor for Eastern Iowa's 24-Hour News Source. If you can do more than just point and shoot, send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE

SBG

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 58 TV stations in 38 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotion, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business.

- **Baltimore, MD WBFF/WNUV (FOX/WB) Night Assignment Manager**
Fox 45 News at Ten is looking for a Night Assignment Manager. This position requires good management, organizational and people skills. 1-2 years newsroom assignment desk experience required. Send resume and cover letter explaining your news philosophy. Box #418
- **Baltimore, MD WBFF/WNUV (FOX/WB) Photographer**
Fox 45 News at Ten is searching for a news photographer to join our award winning NPPA staff. Candidates should have at least 1-year experience shooting and editing commercial TV news. Send your tape and resume. Box #419
- **Charleston, WV WCHS/WVAH (ABC/FOX) Traffic Manager**
We are looking for an individual with experience in both Columbine and JDS. If you are a qualified candidate please send your resume. Box #420
- **Dayton, OH WRGT/WKEF (FOX/NBC) Local Account Executive**
Looking for an Account Executive with strong customer service skills, negotiating skills, and computer knowledge, along with a proven track record of new business development. Media sales experience preferred. Send resume and cover letter. Box #421
- **Nashville, TN WZTV/WUXP (ABC/UPN) Assistant Chief Engineer**
Seeking a highly motivated, multi-skilled, hands-on individual with management ability. Must have a minimum of 5 years experience in Broadcast or related field. Must possess systems planning, maintenance, and installation experience. Candidate should have strong computer skills. RF experience a plus. Send resumes. Box #422
- **Pensacola, FL WEAR (ABC) Photographer**
Immediate opening. Minimum one year television shooting/editing experience required. Live truck experience helpful. Only those with strong NPPA work ethics and accuracy under deadline need apply. Send resume, references, and VHS non-returnable tape. Box #423
- **Portland, ME WGME (CBS) Photojournalist**
The way life should be! Work for one of the country's great broadcasters and allow your family to enjoy a quality of life only to be found in Portland, Maine. Aggressive Medium Market CBS affiliate looking for a top notch Photojournalist with from 3 to 5 years experience of shooting, editing, and live shots. Send tape and resume. Box #424
- **St. Louis, MO KDNL (ABC) Maintenance Engineer**
Seeking for an individual with experience in studio and RF systems. Odetics, DVCPro, and digital systems experience desirable. Must be able to work with vendors and organize multiple projects. Send resume. Box #425
- **Various Locations Account Executives**
Must be able to handle agency business and develop new business. Strong negotiations and communication skills, thorough knowledge of ratings/research tools and working knowledge of computers a must. Send resume. Box #426

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

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EQUAL OPPORTUNITY EMPLOYER
and a DRUG-FREE WORKPLACE
WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

HELP WANTED NEWS

Photographer: NBC17, an NBC owned and operated station is looking for an energetic, organized photographer with a unique eye for covering everyday events. Responsibilities include shooting and editing several stories a day, aggressive, sensible field work, a zest for live spot news coverage, and a winning attitude. Excellent editing skills a must...editing with an ear is as important as editing with an eye. The position will also require photographer to run ENG truck. The person we're looking for should have at least two years field experience, preferably shooting on Beta, work well with reporters and assignment desk, and come to work every day with fresh ideas. Candidates should have a valid driver's license. Most importantly, we are looking for a positive, motivating force that will push for on-air experience. Please send resume, videotape, and a creative letter accurately describing how you got where you are, to: Jim Mastri, Chief Photographer, NBC17, 1205 Front St., Raleigh, NC 27609. EOE

News Producer "Alaska's New Choice" for news, KTVA-TV, has an opening for a take-charge producer to join our award-winning staff of professional journalists. We're an active newsroom (producing 5 hours of news a day) with all the news-gathering toys an aggressive producer needs to create outstanding newscasts. Experience Alaska's natural beauty while earning a good living at a solid news organization. If you have 1-2 years of producing experience and are looking for a positive adventure, give Alaska's Eleven News a try! E-mail or fax a cover letter and resume to George Severson, Executive Producer, KTVA, Anchorage, Alaska. Fax: (907)273-3188, E-mail: Gseverson@ktva.com<mailto:Gseverson@ktva.com>. Alaska's Eleven News is an Equal Opportunity Employer.

News Producer. KCRG-TV, Eastern Iowa's 24 Hour News Source is searching for a producer to join our news team. If you're creative and not afraid to try new things, this is the job for you. Show stacks need not apply. Send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE

News Photojournalist Kiss the snow goodbye. Shoot NPPA style in sunny Southwest Florida. We have an immediate opening for a photojournalist who can tell a story with strong videography and editing skills. You'll find a great working environment. Tim Kania, Chief Photographer, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, Florida 33916. We are an equal opportunity employer.

Media General Broadcast Group www.mgbg.com **WNCT-TV** WNCT-TV seeks a News Director who will be responsible for the complete operation of the News department and the implementation of the strategic plan. News Director must oversee the content and the execution of the news product, develop news franchises, and have the ability to critique newscasts and personnel. The position requires extraordinary people skills, communication and organizational skills. Duties will include managing budgets, planning and coordinating schedules, supervising a staff, and advance planning for future events. EOE M/F Drug Screen. Send resume to HR Dept. 3221 South Evans St., Greenville, NC 27834

National Talk Show, based in NY, is seeking production assistants, associate producers and producers. Fax resume to Chris 212-399-7860.

News Anchor Do you have what it takes to join the news team at one of the nation's top-rated WB Affiliates? Our next 9:00 PM co-anchor will have the talent, reporting and leadership ability to win viewers. If you have four years of anchor experience, send your resume and non-returnable tape by January 7, 2000 to: Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. Phone calls disqualify. EEO Employer M/F,V/H.

Morning Producer: Are you a morning person with broadcast writing ability, superb news judgment, and news production skills? We need you to produce our AM news/information show. Send a resume and non-returnable tape to Executive Producer, WTVC, P.O. Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

News Director: WTOV9 one of the country's top rated NBC affiliates is looking for a creative, aggressive, leader for our newsroom. We produce 5 newscasts a day and need someone who knows content, promotion, and has a vision for the newsroom. You also need to be able to hire, train, and motivate a young and aggressive staff. We look and act bigger than our market size, we have the awards and ratings to prove it! Send resume and tape to: Tim McCoy, President & General Manager, WTOV-TV, 9 Red Donley Plaza, Box 9999, Steubenville, OH 43952 EOE Absolutely no phone calls.

Associate Producer Southwest Florida's news leader has an immediate opening for an associate producer. We are looking for someone who believes in good journalism and wants to produce news that is relevant. Should have high production values and be able to tell a story using video. Must know how to edit videotape. Responsibilities include recording feeds and editing stories for newscasts. College degree and videotape editing experience preferred. Please send resume and references to: Mike Shapiro, Assistant News Director, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, Florida 33916. We are an equal opportunity employer.

Assistant News Director: NBC 17, and NBC owned and operated station, is looking for an energetic leader to manage the day-to-day operations of our newsroom. Responsibilities include overseeing the entire production and content of daily newscasts; scheduling reporters, anchors, producers and associate producers. The Assistant News Director must recognize the merits of daily story coverage, breaking news, promotion, branding and leadership. Must provide staff with a clear vision and the means by which to achieve that vision. Will drive all editorial meetings, including morning meeting, midday rundown meeting, and afternoon staff meeting. Will approve all newscast and reporter copy. We need an Assistant News Director with an eye for contemporary production, and an ear for clear, focused scripts. Candidates should compel, inspire and innovate. The person we're looking for should have significant major market experience as an executive producer, producer, assignment manager, or medium market experience as executive producer or managing editor. Skills should include an extensive writing background, sound and well thought-out news judgement, analytical in crisis situations, the ability to communicate clearly, and demonstrated ability to lead. Most importantly, we are looking for a positive, motivating force that will push for on-air excellence. Please send resume, videotape, and a creative letter accurately describing how you got where you are, to Lowell Briggs, News Director, NBC 17, 1205 Front Street, Raleigh, NC 27609. EOE

Are you a news junkie? Would you like this to put this talent good use? We are a midwest affiliate that has the job for you. Send letter of interest and resume to Reply to Box 01626 EOE.

AM News Producer- Seeking a producer for AM news on weekends to help create and format vibrant news shows using sound editorial judgment. The ability to write correct, concise copy under deadline pressure is required. Three years experience of producing TV newscast a plus. Send resume and recent show tape with a brief critique (no calls/faxes) to Camille Edwards, Asst. News Director, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE

WFMJ-TV has an immediate opening for a full-time news videographer. Qualified candidates must have experience shooting and editing videotape and proven ability to work under deadline pressure. Non-linear editing experience a plus. We are looking for team players only. If qualified, send tape and resume to Hank Perkins, Chief Videographer, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

WFMJ-TV has an immediate opening for a full-time television news reporter. Strong writing and live shot skills a must. We are looking for someone who likes to cover hard news. This is not an entry level position. If you are qualified, send tape and resume to Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

Videographer/Editor: Full benefits. Cover Washington. Spanish/English fluency, experience shooting/editing news required. Send tape to: Washington News Network/Westwood One, 400 N. Capitol St. NW, #G-50, Washington, DC 20001. EOE.

Reporter: Requirements: WOTV/ABC 41 needs an experienced reporter to lead its nightbeat coverage. We report on events in the 38th market, and we want someone who can get the job done night in and night out. We have state of the art equipment, and a great team of journalists. If you're ready to lead the 11pm newscast, rush your tape, resume and salary history to: Tim Malone, News Director, WOTV/ABC 41, 5200 W. Dickman Road, Battle Creek, MI 49016, No phone calls please. WOTV is an Equal Opportunity Employer

Photojournalist: Candidate must understand and demonstrate NPPA philosophy and have excellent storytelling skills. A minimum of two years experience in news photojournalism is required. Ability to set up and operate microwave live vans. Must be self motivated, a team player, and able to handle deadline pressure. Non-returnable tape, resume, and references to: Rocky Bridges, Chief Photographer, KLAS-TV/Las Vegas One, 3228 Channel 8 Drive, Las Vegas, NV 89109

HELP WANTED VARIOUS POSITIONS

Sales Account Executive and Traffic Person. Independent major market television station in Florida. Fax resume to 970-949-3239.

FAX YOUR AD
212-206-8327

HELP WANTED MARKETING

Regional Marketing Manager Marshall Marketing & Communications is expanding its Sales/Marketing staff, therefore looking for that special person who wants to make a *Difference*. That person should be successful in Broadcast Sales/Marketing with in-depth experience in client problem solving using qualitative information. Computer skills, especially Power Point a plus. Send or fax Resume' and compensation requirements to:



2600 Boyce Plaza Rd. Pittsburgh, PA 15241
 Fax: 412-914-0972

HELP WANTED FINANCIAL & ACCOUNTING

KSAZ-TV/Phoenix. FOX 10 is seeking a VP of Finance. Qualified candidates must have Bachelor deg. in accounting/finance (CPA or MBA preferred). Strong accounting skills, 4-7 years accounting req. (broadcast pref.). Strong management, interpersonal and comm skills. Resp for management of all phases of accounting, general ledger, A/R, budgets, program amortization, financial reports and contract negotiations. Competitive salary, benefits and great working environment. Qualified applicants should Fax a resume and salary history/requirements to Human Resources (602)262-5123. EOE/M/F/D/V.

HELP WANTED CREATIVE SERVICES

Art Director: Boston's NBC affiliate seeks highly creative design director with 5 years experience in a major market station to manage on-air graphics and special projects assignments. Print and television experience including Quantel Paintbox required. Knowledge of Adobe Photoshop, Quantel HAL, Adobe Illustrator and After Effect 5 a plus. College degree preferred. An EEO employer. Send resume (and tape, where appropriate) to: Human Resources BC100, WHDH-TV, Inc., 7 Bulfinch Place, Boston, MA 02114 or FAX (617) 248-0653. Equal Opportunity Employer

HELP WANTED OPERATION

Media General Broadcast Group www.mgbg.com WLSL-TV, Operations Manager: Newschannel 10, Roanoke, VA NBC affiliate, is seeking an Operations Manager to oversee and administrate the Operations and Production Departments. The Operations Manager has direct control and responsibility of the Newschannel 10 on-air product. Must be able to conduct oneself with a positive attitude and exhibit team spirit. Must manage all personnel for these two departments including hiring, firing, training, creative direction and goal setting. Must work closely with News Director and News Department personnel to bring the best news product to air in accordance with established goals and objectives. Must work closely with the Marketing Department in the promotion of programming. Must have the ability to act as an Executive Producer on locally produced programs, commercials, or other special projects. Must be willing to become involved in the community. EOE M/F Drug Screen. Send resume to HR Dept. 401 Third St., S.W., Roanoke, VA 24011.

HELP WANTED PRODUCTION

Chyron Max Specialist: The International Broadcasting Bureau, an international TV/Radio service of the U.S. government, located in Washington D.C., is seeking candidates for full-time Chyron operators. Experience in creation, on-air playback, and sophisticated design of text and graphics using the Chyron Max and Maxine for news and live shows in a major television commercial market is required. Call for a copy of Vacancy Announcement No. PA-99-184 for complete listings of qualification requirements, special rating factors, and instructions on how to apply for the position at: 202-619-3117. Send resume to: Office of Personnel, International Broadcasting Bureau, 330 Independence Ave., SW, Washington D.C. Closing Date, January 21, 2000.

Television Director: The International Broadcasting Bureau, an international TV/Radio service of the U.S. government, located in Washington D.C., is seeking candidates for full-time employment for a TV Director. Extensive experience as a director of news and information programs in a major television commercial market is required. Call for a copy of Vacancy Announcement No. PA-99-183A for complete listing of qualification requirements, special rating factors, and instructions on how to apply for the position at: 202-619-3117. Send resume to: Office of Personnel, International Broadcasting Bureau, 330 Independence Ave., SW, Washington D.C. Closing Date, January 21, 2000.

HELP WANTED RESEARCH

Research Director-WMC-TV, Memphis, TN NBC affiliate, the market news leader and Raycom Media station, seeks a Director of Research. Must have experience in Sales Marketing including collecting and analyzing data, preparing written and graphic presentations. Must be able to use qualitative research including, TVScan, Marshall Marketing, Nielsen Galaxy Navigator. Will be working with rep firm to create projections and estimates and update station inventory avails system. Prepare sales pieces for presentation to local and national clients. Train account executives in use of research sales tools. Accompany sales personal on client calls as necessary. Must be computer literate. Knowledge of Nielsen, TVScan, Microsoft Office. Must possess oral and written presentation skills. Qualified applicants send resume to Bill Applegate, VP/GM, 1960 Union Ave., Mphs., TN 38104, or e-mail resume to bapplegate@raycommedia.com. EOE M/F/D

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Art Kevin. "Boss" Voice Avail. All voice projects. Millennium Special: 3 mins. Free. E-mail copy to: radioart@ix.netcom.com or call: 702-592-5899.

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CABLE

HELP WANTED PRODUCTION



Cable

For a change-of-pace, come increase the pace-of-change!

Cox Communications is enjoying exciting growth as more and more companies turn to us for innovative communications technologies utilizing broadband fiber-optic networks. As the demand for our solutions rises, new opportunities emerge, including this excellent opportunity:

Supervisor, Production - Local Programming

In this integral position, you will direct personnel and oversee the day-to-day operations related to video production (studio and on-location) at our Orange County, CA, system. You will supervise full-time production staff and the freelance staff. Involves developing local programming, training staff members, ensuring proper operation of production equipment and more. You may also act as the creative director for all department work. The successful candidate will have a B.A./B.S. degree and 2-4 years of production experience. Background should include proven creative/promotional ability. PC proficiency (Word, Excel, Access) is a must. Excellent problem-solving, multitasking, organizational, motivational, follow-through, interpersonal and communication skills are essential.

We are pleased to offer competitive salaries and generous health benefits beginning your first day! A fully-paid pension and 401(k) savings plan are available. Please send us your resume with salary history/requirements to:

Fax: (949) 546-3118
 E-mail: meredith.brooks@cox.com
 Reference Job# 19112

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HELP WANTED SALES

**Hot Market.
Cool Career Move.**

General Manager - CableRep Arizona

CableRep, the media sales division of Cox Communications, is seeking a dynamic media professional to lead its diversified cable, local news and sports and Internet sales operations in Phoenix and Tucson. Qualified applicants must possess a minimum of five years' successful track record managing a multiple-product media sales business. A capacity to guide people to the attainment of aggressive goals and to lead in a fast-paced environment is a must.

**Competitive only need apply to
CableRep, Attn: HR-EV-GM
2020 No. Central Ave., #400
Phoenix, AZ 85004
FAX (602) 379-2459
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HELP WANTED MANAGEMENT

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Graduate Assistant: Central Michigan University. Provide stipend and tuition remission. Deadline: February 2. See www.bca.cmich.edu for details.

HELP WANTED CHAIRPERSON

MCMA-15 Chairperson, Department of Radio-Television, Southern Illinois University Carbondale. Available: July 1, 2000. Reports to Dean, College of Mass Communication & Media Arts and is responsible for leading an academic unit of 500 undergraduate majors. **Requirements:** doctoral or masters degree with significant radio-TV and/or industry related experience. **Academic rank:** associate or full professor depending on teaching, research/creative activity and professional contribution levels. **Administrative experience preferred.** **Responsibilities:** oversees the administrative, academic and service elements of nationally recognized department, teaches one course per semester. Department prepares students along one of three career-oriented tracks; electronic media marketing and management, broadcast news, audio/video production. Department is a partner in college-wide graduate program. It also has structured internship/study programs in Hollywood, Nashville, Chicago and London. Chair will maintain close liaison with the SIUC Broadcasting Service, operator of two PBS television stations, and two NPR FM radio stations. Send application letter, curriculum vitae/resume and contact information for three references to: Prof. Ken Keller, Chair, Search Committee SIUC, Department of Radio-Television, Mail Code 6609, Carbondale, IL 62901-6609. **Deadline: March 15, 2000 or until filled.** Southern Illinois University Carbondale is an EO/Affirmative Action Employer. Minorities and women are encouraged to apply.

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Direct broadcast satellite providers last week announced another round of local TV stations they plan to carry now that Congress has passed a law allowing them to supply local signals in local markets. EchoStar Communications Corp. added ABC, CBS and NBC affiliates in Detroit, Nashville, Philadelphia and Seattle. It also offers the Fox affiliates in Detroit and Nashville and will add Fox in Detroit and Seattle before March 1, the company said. Late last month, EchoStar began serving

the St. Paul/Minneapolis area with all four major network affiliates. That brings the total number of cities EchoStar serves with local signals to 18. The company plans to cover 60% of the country—more than 33 cities—with local signals by the end of March. EchoStar's local service costs \$4.99 per month for a package of four signals. DirecTV added ABC, CBS, NBC and Fox affiliates in Boston and Raleigh/Durham, N.C. It added CBS, NBC and Fox stations in Greenville/Spartanburg, S.C., and plans to add the

ABC affiliate as soon as it completes a retransmission consent agreement with the station. DirecTV's local TV service costs \$5.99 per month.

A frightening incident occurred at KUSA-TV Denver last Wednesday. As reported on the station's Web site: "At about 8:45 a.m., a man came into the KUSA-TV Denver front lobby with a gun. He demanded that a videotape be played on the air. The gunman fired one shot into a lobby window. Police were called and arrested the suspect almost immediately. He surrendered

without a struggle. No one was injured."

The FCC has set minimum bids for broadcast auctions scheduled for March 21. On the block are TV ch. 43 in El Dorado, Ark.; an FM frequency in Rio Grande, P.R.; and an AM station in Honolulu. Bidding on the TV outlet begins at \$100,000 while minimum offers for the FM and AM stations are \$250,000 and \$75,000, respectively. Competing for the TV slot in south central Arkansas are Agape Church, KB Communications, Sioux Falls 64, KM Communications, United Television and Cardinal Broadcasting. Ten low-power TV allotments also will be auctioned. The auctions are being used to clear the FCC backlog of competing requests and bids will be accepted only from companies with outstanding applications.

The FCC has denied EchoStar's request for an additional six weeks to comply with a government mandate that it set aside 4% of channel capacity for public interest programming by Dec. 15, 1999. The direct broadcast satellite operator said its effort to weed out Year 2000 computer bugs prevent compliance until Jan. 28. Noting that DBS competitor DirecTV has met its public-interest programming requirement, the FCC rejected EchoStar arguments that Y2K remediation would prevent the addition of public-interest shows and that public interest programmers are not yet ready with their offerings.

Neil Braun, former president and CEO of iCast, filed suit against CMGI

Who was that masked man?



Clayton Moore, 85, who spent more than 50 years as The Lone Ranger on TV, films and in personal appearances, died of an apparent heart attack, Dec. 28, in West Hills Hospital, outside Los Angeles.

Moore, who rode into Hollywood from out of the Midwest (born Sept. 14, 1914, in Chicago), had been a stunt man, model, acrobat and busy film actor—primarily in Westerns and serials for Republic Pictures—when he took over The Lone Ranger role when the popular radio series of the same name came to television in 1949.

According to the story, when Lone Ranger creator George Trendle asked Moore, fresh from a film role playing another masked crime fighter (Zorro), whether he wanted to play The Lone Ranger, Moore replied: "Mr. Trendle, I am The Lone Ranger." And so he was, through most of the series' 200-plus

episodes. (He was replaced by actor John Hart during a contract dispute.)

The series became the first hit for ABC, then a network struggling to compete with CBS and NBC. The series also turned Moore, in an immaculate blue outfit and mask, astride the great horse Silver, his faithful Indian companion Tonto (Jay Silverheels) by his side, into a baby boomer icon thanks to its eight-year run and subsequent ride into syndication. The unfailingly polite, well-spoken, square-shooting lawman (he never shot to kill) was the perfect Eisenhower-era cowboy, and Moore appeared to relish his model citizen role.

After the series ended in 1957, Moore continued to ride into strip malls and county fairs, dispensing his trademark lessons of honesty and virtue, as well as silver bullet souvenirs. The masked man was temporarily unmasked in 1979, when Wrather Corp., owners of the show, enjoined Moore from wearing his mask during appearances (a theatrical film was in the works starring another actor). Moore switched to wrap-around sunglasses and pleaded his case with the public. The injunction was lifted in 1985—the new film having disappeared faster than The Lone Ranger in the face of a grateful citizenry—and Moore resumed the character that had become his life's work. In 1987, he received a star on Hollywood's Walk of Fame, the only one that included both the actor and character's name. And just last year he was named a lifetime member of the advisory board of the Texas Ranger Hall of Fame.

—John Eggerton

Inc. last week, seeking \$50 million in damages from the iCast parent.

In the suit filed in U.S. District Court for the Southern District of New York, Braun alleges he was denied the right to exercise options he held for purchasing shares of CMGI after being fired from his iCast post in November 1999. Braun cites "friction" between him and CMGI Chairman David Wetherell over the "structural and operation direction of iCast" and claims he was terminated by CMGI without cause. CMGI is moving ahead with plans to launch its iCast Webcasting initiative at the end of this month.

Congress did not exempt Comsat from annual regulatory fees the FCC collects from satellite operators, a federal appeals court ruled Dec. 21, 1999. But the three-judge panel said the federal agency does have discretion to excuse the satellite service from levies if it chooses. The court ruling was a victory of sorts for PanAmSat, a Comsat competitor that brought the court challenge. The court, however, also found that PanAmSat was not exempt from another category of fees.

Nonlinear editing supplier Media 100 has agreed to acquire Digital Origin of Mountain View, Calif., a leading software supplier for digital video editing applications. Marlboro, Mass.-based Media 100 will contribute about \$87

Discovery Health gets on systems

Six months after its launch, Discovery Health Channel finally has a place to go. The newest addition to the Discovery family will have 40 million subscribers within five years, based on recently concluded distribution deals. Bill Goodwyn, executive vice president, affiliate sales and marketing, and John Ford, president, Discovery Health Media Inc., have secured contracts with Time Warner Cable, AT&T, DirecTV, Cox Communications, Adelphia, the National Cable Television Cooperative (NCTC) plus "several smaller MSOs and independents," according to the network.

The emergence of Discovery Health last year was accompanied by the announcement by the Bethesda, Md.-based parent company that it was putting \$350 million into the channel—a fairly large sum for a focused niche. The hefty investment was predicated in part on health being such a powerful e-commerce Internet play. In fact, when the network was launched in mid-July 1999, Ford said *discoveryhealth.com* was "as important if not more important" than the channel. He made it clear that cable operators could profit from any e-commerce activities generated through Discovery Health. MSO executives have said the Discovery Health channel-plus-Web play is considered a driver for selling broadband services such as Excite@Home.

The early buzz about the revenue potential of a health TV-Web play also got competitors thinking along similar lines. Five months after Discovery started touting Health—and just weeks before the channel's scheduled launch—Fox merged the limping America's Health into its own FitTV to create an instant health network of its own. The Health Network was launched two weeks before Discovery Health Channel. The Health Network now has about 17.5 million subscribers in analog, digital and satellite carriage.

—Deborah D. McAdams

million in stock in the Digital Origin deal, which will be completed as a pooling of interests. Media 100 will issue 0.5347 of a common share (or \$14.44 based on its Dec. 28, 1999, closing price of \$27) for each Digital Origin share. The combined companies plan to integrate Digital Origin's software with Media 100's Media Cleaner Internet streaming software to deliver consumer-level video editing and streaming tools

The battle to get out first in January with a prime time game show took another turn with ABC's latest moves. ABC, the network that started the game show frenzy with *Who Wants to be a Millionaire?*, is looking to keep its edge over rival networks'

knockoffs. ABC executives announced that *Millionaire* will be returning two days earlier than scheduled this month and that the show will kick off its new three-day-a-week schedule with an eight-day consecutive run starting Jan. 9. On Jan. 8, CBS presents its new quiz show *Winning Lines* with Dick Clark and on Jan. 9 NBC has scheduled the return of its 1950s quiz show *Twenty One*.

Syndicated talker 'Maury' is moving in New York. The Studios USA talk show is relocating from WNBC-TV New York to WPIX-TV on Jan. 17. The show will continue airing at 10 a.m. ET in the nation's top market, Studios USA executives say. *Maury* has been on WNBC-TV since its

1998 debut under the Studios USA banner.

NBC's late night shows with Jay Leno and Conan O'Brien came out swinging during the second week of December. *The Tonight Show With Jay Leno* delivered its highest ratings of the season in adults 18-34, 18-49 and 25-54 and in total viewers. *The Tonight Show* won the week in its time period with a 2.9 rating/13 share in adults 18-49 and averaged 6.7 million viewers. *Late Night With Conan O'Brien* jumped to its highest ratings in two years with a 1.5/11 average in adults 18-49, according to Nielsen Media Research. *Late Night* also averaged 2.9 million viewers for the week.

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Homogenized news

We are troubled by the collective news service proposed by three of the four major networks. Accountants, no doubt, are doing high fives over the cost savings. Station news executives are less sanguine, however, at the prospect of their stories being branded with the logos of competing networks or their newscasts resembling rows of Levittown houses. Like all commercial enterprises, TV stations work hard to build their brands. But if they have to start feeding from the same national news trough, they will have a much tougher time of it.

Although on the balance sheet, fewer crews and cameras sound good, it also sounds like a victory of cost-cutting over competition. Sometimes a second or third camera captures something different depending on who's holding it. A network wouldn't cover a football game with a single camera. What looks like a touchdown through one camera can be revealed as an incompleteness or fumble by another. Yet, the networks are now proposing the single-camera approach to events of potentially critical importance. One feed proponent was talking last week about the advantages of cutting down on the same coverage of the same fire. We're more worried about cutting down on the fire in the bellies of reporters weaned on competition.

The pressure to increase profits while holding down costs has never been greater. The danger to journalism of the bean counters getting creative with the core business is obvious (just ask the reporters at the *Los Angeles Times* or that Chattanooga station that tried to sell its newscast).

Since we have no crystal ball, we can't say for sure that the collective will prove a bad move. Perhaps, as one of its supporters suggests, the cost savings will remain in the news department budget (good luck), therein to boost coverage of enterprise reporting and help distinguish one station from its competitors/partners. That would improve the ends at least, while leaving the means no less problematic.

In with the new

Washington is currently contemplating how best to use a hunk of broadcasters' digital TV spectrum to its political advantage. Among other things, the policymakers are mulling whether to force stations to give free airtime to candidates. Meanwhile, DBS providers have been added to the roster of media that must try to divine the will of Congress, the FCC and the administration in making its business and editorial decisions. By law, they must now devote 4% of their capacity to "public interest" programming as defined by the bureaucrats. These are simply the latest attempts by the government to leverage its regulatory power over the media (just try making the same demands of a newspaper). Not the most promising start to the year 2000.

It is time to free the Fifth Estate from the ownership and content restrictions that have made them second-class citizens under the First Amendment. It is time to relegate the scarcity rationale to the dustbin of history. Want information? Take your pick among terrestrial radio broadcasts, terrestrial TV broadcasts, satellite radio and TV, cable TV, telco TV, public utilities, the Internet, pagers, newspapers, magazines. Under the weight of that evidence, the scarcity-based justification for broadcast regulation crumbles. No, it has been pulverized. And even if those restrictions could be justified, they are no longer enforceable. The technology for disseminating speech has finally outstripped the mechanisms for suppressing it (the V-chip notwithstanding).

That broadcasters have not rallied around that banner is partly out of fear of unfettered competition—government regulation has been both shield and shackle—partly out of habitual political correctness, the price of always having government masters to please. This magazine is under no such constraints. The least we can hope for in a new millennium is a new regulatory posture to match the new media.

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