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Broadcasting

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& Cable



**The Wacky
World of
Sitcoms**

A SPECIAL REPORT
PAGE 15

ALSO IN THIS ISSUE

- FCC releases new cable regs
- 5th network battle heats up
- Park goes on the block



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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Five more for Warner's fifth Serving notice that the race to establish a fifth network is far from over, the Warner Bros. network has signed as affiliates three stations in the top 50 markets. It is in final negotiations with two more. Warner expects to debut with 80% coverage of the country. / 6

Cold shoulder for new cable rules If the FCC thought the release of its new cable rules would mitigate fears among cable operators, it was wrong. The rules are a "bureaucratic nightmare," says CATA President Steve Effros. "It will take weeks for the cable industry to decipher what the FCC is requiring," says NCTA President Decker Anstrom. / 8

FCC's Katz: Regulation by numbers The appointment of Michael Katz as the FCC's chief economist marks the beginning of a greatly expanded role for economics in the agency's decision-making process. / 10

A chilly February for syndicated reality programs Despite efforts by the syndicated news magazines to ride the Olympics' coattails by way of the Harding-Kerrigan affair, year-to-year viewing levels for the shows in the key demos were largely down or flat in February. / 12

CBS names new media chief CBS is tuning up for the information highway 500. Mark Harrington has been named senior VP of new media. He will explore and develop CBS's relationships with new technologies and oversee the network's new media activities. / 14

ABC eliminates presidency The ABC Television Network, in a move just opposite of CBS's two weeks earlier, is eliminating the post of president with the May 1 retirement of Mark Mandala. / 14



Mark Harrington will be CBS's scout on the information superhighway. / 14

SPECIAL REPORT: SITCOMS '94

Laugh track to profitability

Like old soldiers, good sitcoms never die. They are recycled, run on cable, sent overseas, and sold to fans on home video. All of which adds up to staggering revenues. / 15

Off-net on a roll

Fall 1995 is shaping up to be an even bigger launch season than last fall's with the syndication debuts of three high-profile sitcoms: Twentieth Television's *The Simpsons*, Buena Vista's *Home Improvement* and Columbia TriStar's *Seinfeld*. Each of the entries is widely cleared, with only smaller markets left to be signed. / 22

Laughter is best counterprogramming medicine

For many independent stations, the best remedy for talk show and local news competition in the late-night daypart is off-net sitcoms. However, despite their generally strong demographics and advertiser attractive-



Off-net 'Married... With Children' is tops in late fringe; MTM has revamped 'Boogie's Diner' in search of a successful first-run syndicated show. / 15



ness, few situation comedies have the kind of appeal that makes them strong performers in late fringe. Currently, *Married... With Children* is the top-rated sitcom in late fringe. / 23

Original programming comes to life on cable

Cable programming executives have traditionally shied away from producing the type of big-budget sitcoms that fill the broadcast networks' schedules. But some recent big-budget cable attempts—such as HBO's *The Larry Sanders Show* and USA's *Duckman*—are attracting the kind of attention that could lead to more of the same. / 24

First-run sitcom success elusive

MTM believes it has a winning formula for success in the first-run sitcom business. With *Boogie's Diner*, the formula combines strong international sales with targeting a younger demographic. / 26

Only the largest cable companies will "survive this paperwork avalanche."

— Steve Effros, president, Cable Telecommunications Association, on the FCC's new cable rules and regulations

APRIL 4, 1994

PROGRAMING

Emmy returns to network rotation

The Academy of Television Arts & Sciences will return to the traditional rotation of hosts for the Emmy awards. Each of the four major broadcast networks will host the show once in the years 1995-98. Fox gets the Emmys first, followed in turn by ABC, CBS and NBC. / 28



ATAS President Richard Frank helps determine which network will host the Emmys first. / 28

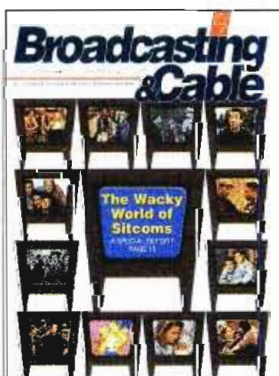
Producers Entertainment Group buys DSL

Producers Entertainment Group Ltd. has agreed in principle to acquire cable programmer DSL Productions Inc. for a combination of cash and stock. DSL will continue producing a product mix similar to its current slate, which includes *Future Quest*, *Forces Beyond* and *Superstars of Action*. / 30

AD/MARKETING

Brockway bankrolls those with the goods

Infomercial producer Brockway Direct Response Television is taking what it claims is a new step in the infomercial business: It will bankroll inventors or manufacturers with interesting products or services, produce infomercials based on their products and help distribute them. / 33



On the Cover:

*Sitcoms are timeless, and sometimes, the older the better. On the cover, clockwise from top left: 'All in the Family,' 'Cheers,' 'The Andy Griffith Show,' 'Home Improvement,' 'The Cosby Show,' 'Dream On,' 'Roseanne,' 'Murphy Brown,' 'The Simpsons,' 'M*A*S*H,' 'I Love Lucy,' 'Seinfeld.' Graphic illustration by David R. Borucki. / 15*

WASHINGTON

Infrastructure bill's cost: money, FCC staff

If the House version of an information superhighway bill is enacted, the FCC likely will need more money and staff to carry out the measure's extensive mandate. The legislation would require the commission to initiate at least six inquiries, six proposed rule-makings and 16 reports to Congress. It could be passed this summer. And if the measure passes, the agency will go to Congress to ask for additional resources. A similar measure is pending in the Senate. / 34

TECHNOLOGY

Compression's quality quid pro quo

Digital compression technology may be able to slip less-than-full-bandwidth pictures past all but the most discerning eye, broadcasters say. But the proliferation of compression machines may cause problems as pictures squeeze through one compression system after another en route from the camera to the television set. / 37

The shape of transmission to come

While the video-storage business was looking to replace tape, the transmission business was moving to replace tube technology with new products. Equipment-makers recently brought new versions of solid-state transmitters to NAB. Although not yet ready to replace the larger transmitter, the technology represents the shape of things to come. / 37

BUSINESS

Company that Park built on the block

Park Communications is for sale. The proceeds could be more than \$500 million, according to one investor, with all but 10% going to the estate of founder Roy H. Park. However, analysts are unsure whether the publisher/group owner of 22 radio stations and 8 TV stations will be sold as a whole or piecemeal. / 42



Shortly after Roy Park's death last October, speculation began that his company would be sold. / 42

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Five more for Warner's fifth

Warner signs three more affiliates for fifth network, closes in on two others; rival Paramount promises news of additional affiliates this week

By Steve Coe

Serving notice that the race to establish a fifth network is far from over, the Warner Bros. Network has signed WBFS-TV Miami and two unidentified stations in the top 50 markets as affiliates. BROADCASTING & CABLE has learned.

What's more, Warner Bros. is in final negotiations with WFTY(TV) Washington and KTTY(TV) San Diego, Calif.

The three that are signed would bring Warner Bros.' coverage of TV homes to 42.1%, and 73% when the cable coverage of superstation affiliate WGN-TV is factored in. If the Washington and San Diego stations come aboard, the network's coverage jumps to 44.9%, 75.8%.

"We're in final negotiations, and we anticipate getting corporate approval in the next couple of weeks," says Michael Nurse, vice president and general manager, WFTY.

"We're close to signing [the affiliation contract], so I'm quite sure we'll be a Warner Bros. Network affiliate," says a source at KTTY.

This latest batch of signings comes more than three months after Warner announced its last affiliation agreement. During that time, fifth-network rival Paramount continued to sign stations. It currently claims 33 stations and 45.8% coverage.

After Viacom won the battle with QVC to acquire Paramount, some observers felt Warner might drop out of the network race. Warner's new

signings end such speculation.

Indeed, Warner's Jaime Kellner was declaring victory. "There's not a race; we've already won," he says, citing his network's 73% coverage.

Kellner would not comment on specific new affiliate signings, but acknowledged the upgraded coverage percentage. Kellner says he expects Warner will debut with 80% coverage of the country. If so, he adds, Paramount can expect to clear "in the 60%'s using only independents."

"If they get everyone else, they can launch, but we'd also still go ahead," Kellner says. "However, only one of these [networks] will be alive three years from now. Both will lose money in those first three years, and because there are two new networks, they will lose even more," he says. "It's unfortunate for both sides."

Kerry McCluggage, chairman, Paramount Television Group, agrees that both networks may go into business, but only if Warner is willing to rely on its cable coverage.

"If you're talking about a broadcast-based network, both sides have said there isn't room for a fifth and sixth network," he says. "But if they're willing to go with a cable-based network, they can go forward."

Kellner acknowledges that Warner cannot live forever on cable coverage. The deal with Tribune's WGN-TV stays in effect only "until the Warner Bros. Network starts bumping into their sports programming, which should happen when we expand to three nights. Then we'll have to go to broadcast affiliates or cable systems."

McCluggage says Paramount is close to announcing three more affiliates, possibly as early as this week, but he would not discuss market size of the newcomers.

He expects Paramount will launch with 65%-70% of the country in primary affiliates, with an additional 15% coverage via secondary affiliates.

WFTY's Nurse says the sticking point to signing the affiliate contract

Ownership change doesn't cut Lifetime's lifeline

Viacom sells interest in network; no imminent changes

By Rich Brown

There might be a change in ownership at Lifetime Television, but don't expect to see major shifts in strategy at the women's cable network.

Lifetime plans to continue its present course despite Viacom's decision to sell its one-third interest in the network, says Ray Joslin of The Hearst Corp., now a 50-50 owner in the service along with Capital Cities/ABC Inc.

Viacom last Tuesday decided to sell its interest in Lifetime Television for \$317.6 million in cash. It was the first major asset to be sold by the newly formed Viacom-Paramount media colossus.



Lifetime is heavying up on original production, such as 'Lie Down with Lions,' its first original miniseries.

Ironically, Viacom last year triggered the buy-sell clause in the Lifetime partnership with the intention of possibly buying out partners Hearst

Continued on page 14

with Warner Bros. at this point has been the 'incremental profit' clause, which some have described as reverse compensation.

Warner affiliates will have to pay the network 25% of any profits realized during dayparts when they are airing Warner programming.

The amount will be determined by comparing the stations' revenue before affiliation with performance of the time period with network-supplied programming.

"It's certainly a risk," Nurse says. "It's not simply like a barter deal. The risk is tying your horse to that wagon. If it works, we all make money, but if it doesn't, then maybe something else would have."

The source at WBFS-TV Miami says the station has "no problem with the clause. It's based on success, and if it doesn't work, we don't pay."

Aside from the incremental profits clause and other points, the two networks also differ in the length of the affiliation contracts. Warner is signing stations to either a two- or four-year pact, while Paramount's agreements are for three years. ■

ABC TV Network eliminates presidency

Capcities/ABC, in a move just opposite that of CBS two weeks ago, said it is eliminating the post of president of the ABC Television Network, effective with the retirement of Mark Mandala on May 1. Mandala, 56, has held the post since 1985. CBS refilled the post, after a five-year vacancy, with CBS Broadcast Group Executive Vice President Peter Lund. ABC said the five executives who have been reporting to Mandala now will report to Robert Iger, executive vice president, Capital Cities/ABC. They are sales head Marvin Goldsmith; affiliate relations head George New; network public relations chief Pete Barrett; network operations head Mark Roth, and program administrator Steve Nenko. Mandala, a 32-year veteran of ABC, said his life was getting "a little too predictable," and that he will seek new opportunities on the West Coast. He is a native Californian. —SM

Rysher, Skyvision to produce 'F/X'

'Robocop' team to make Orion film into hour drama for TV

By David Tobenkin

Hoping to duplicate the initial success of *Robocop: The Series*, syndicator Rysher Entertainment and producer Skyvision Entertainment will team again to launch a new weekly action hour television series by fall 1995 based on another Orion Pictures Corp. movie, "F/X," company officials told BROADCASTING & CABLE last week.

Rysher President Keith Samples said that the companies have not yet decided whether the show will be licensed to a network, syndication or cable, but described its tone as similar to that of *Robocop: The Series*, which debuted in syndication to strong ratings three weeks ago on stations covering 81% of the country.

"'F/X' is tailor-made for a series because of the characters involved and because of its potential for fun and interesting visual effects," says Samples confidently.

The show will be financed equally by the two partners, with Rysher receiving domestic and foreign distribution rights, according to Skyvision President Brian Ross. Rysher holds a minority stake in *Robocop* and has only domestic distribution rights in the show.

"This show will be a combination of *MacGyver* and *Mission Impossible*, except that the lead character will use high-tech special effects instead of safety pins to foil the bad guys," says Ross.

Orion's two "F/X" movies featured Australian Bryan Brown as a Hollywood special effects wizard recruited by the government to mimic a murder. He is later betrayed and pursued by police after the murder actually takes place. "F/X," rated "R," was released in 1986 and grossed \$20.6 million domestically. Its sequel, "F/X 2," was rated PG-13 and grossed \$21 million in 1991.

Samples said that the show is still in



the development stage, with none of the principals cast. The production cost of "F/X" will be \$1 million per episode, somewhat less than "Robocop"'s, said Ross. Rysher will hold discussions with European entertainment companies later this month to discuss their

participation in financing the show in return for foreign distribution rights.

The initial production commitment likely will be 20-24 shows if the show is syndicated or six episodes for a network, said Samples.

If the show goes into syndication, Samples said he may target the same stations that have bought "Robocop," but probably will not attempt to create a Rysher programming block with the company's other shows. "The logistics—with *Robocop* and *Thunder in Paradise* already out there—would be too difficult," says Samples.

Orion officials said that they considered selling the movie's television rights to other companies but decided to again sell to Rysher and Skyvision based on the success of *Robocop*. "We think the production values are strong and the ratings have certainly gone favorably," says Orion's executive vice president of Domestic Distribution, Joseph Indelli.

Although Samples wouldn't say how much he paid Orion for rights to the show, he said it consists of an up-front fee, a per-episode royalty and a percentage of the merchandising revenue.

"Orion has gotten a little more difficult to negotiate with" following the success of *Robocop*, says Samples. He also said that the possibility of a fifth and sixth network, and a predicted squeeze on time slots for first-run action hours they could bring, does not concern him.

"If both networks exist, we'll hope to be a supplier to them," says Samples. "There's always room for another good show." ■

Cable feels weight of new rules

FCC delivers 500 pages of rates, costs and relief for the industry

By Chris Stern and Kim McAvoy

The FCC last week released the rules, regulations and incentives that will guide the cable industry into the next century.

The regulations force cable operators to trim rates an additional 7% and give details on cost-of-service rules, price caps and external costs.

The FCC also outlined a proposal aimed at giving cable systems incentive to add new programming and services.

Cable was no happier with the rules than it was when they were unanimously adopted last month. The rules are a "bureaucratic nightmare," said Cable Telecommunications Association President Steve Effros. The new cable benchmarks are "now so complicated that many more systems and companies will effectively be forced to use the cost-of-service rate regulations to continue to operate," Effros said.

"With hundreds of pages of new regulations and complex forms expected, it will take weeks for the cable industry to decipher what the FCC is requiring in the rules issued today," said Decker Anstrom, president of the National Cable Television Association.

By reducing cable cash flow, Anstrom said, the rules "cannot help but reduce our options when it comes to introducing new programming, new services and new technologies."

CATA and NCTA say they will challenge the rules in court.

The FCC has said it wants cable systems to use cost of service as a last resort.

The FCC delayed release of the rules for a week in hopes of making them more understandable. It has promised to deliver computer software to aid cable systems in their rate calculations. It will also provide help by phone and fax.

'Paperwork avalanche'

But Effros pointed out that operators must fill out both an old and a new form, "constituting more than 60 pages, just to begin to understand what their rate is supposed to be." And

The rules at a glance

- 17% reduction from Sept. 30, 1992, levels adjusted forward for inflation and external costs.
- External costs that will be allowed include programming costs, taxes on the provision of cable service, franchise fees and the costs of meeting franchise requirements.
- Transition relief for small- and low-priced systems.
- Revised guidelines for à la carte offerings.
- Price caps that limit the amount by which cable systems can raise their rates after initial rates have been set.
- Cable systems may adjust their rates annually for inflation, as measured by the Gross National Product-Producer Index.

he thinks it's likely that only the largest cable companies will "survive this paperwork avalanche." Consumers, he said, "will be the ultimate losers."

At the heart of the new rules is a new benchmark that mandates a 17% reduction in rates from Sept. 30, 1992, levels. Cable operators have until May 15 to come into compliance.

While an FCC official confirmed that the rate freeze will be lifted on May 15, the commission is giving cable systems an extra 60 days to come into compliance with the rules if they agree not to change or restructure any regulated rate for programming or equipment.

Intangible costs can be included

In the much anticipated cost-of-service rules, the FCC affirmed its intention to value tangible plant at its original cost. Some intangible costs can be included in the rate base, including accumulated startup losses, customer lists and franchise rights. The FCC will not allow cable systems to include acquisition costs in their rate bases.

The FCC also decided against prescribing depreciation rates. The commission did say it will "closely monitor industry depreciation practices and carefully review depreciation showings in individual cost proceedings." The cost-of-service rules also affirm the FCC's intention to establish a rate of return at 11.25%. In establishing a uniform rate of return, the FCC decided against breaking down debt and

other costs by region or size of system. In the ruling, the commission said it will set the cost of capital at 11.25%.

In another critical area, the FCC provided more details on its "Upgrade Incentive Program." Under the plan, cable operators would be given "substantial flexibility in setting rates for new regulated services" introduced, such as new tiers offering additional program channels. In return, the systems would agree to keep their current services "stable and reasonable." The FCC will approve cable systems for the incentive program on a case-by-case basis.

Under the former benchmark, cable systems were required to reduce their rates by 10% or to the competitive benchmark, whichever was less. Systems will qualify for transition relief if the 17% brings them below their new benchmarks. They will have to reduce their rates only to the benchmark, pending the FCC's completion of its study of costs and prices.

Small systems, defined by the commission as those with fewer than 15,000 subscribers and not affiliated with a large operator, also qualify for transition relief. The small systems will not have to cap their rates at their March 31, 1994, levels, also pending completion of the study.

Because channels offered individually to consumers are not regulated, the FCC is concerned that some operators may have used à la carte to avoid regulation. In response, the FCC has established detailed guidelines to help



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local franchising authorities determine if the offerings are, in fact, rate evasions.

One particular concern for the FCC is that some operators have created dramatically discounted packages compared with the price of an individual channel. It's a strategy that cable operators used to herd subscribers into

à la carte packages, while discouraging customers from exercising their option to drop individual channels.

In its guidelines, the FCC says it will "weigh against allowing unregulated treatment of collective offerings of à la carte channels" if:

- A significant number of channels in the package are removed from reg-

ulated tiers.

- The channels taken from the regulated tier are not traditionally marketed on an à la carte basis.

- A subscriber must pay a significant equipment charge to purchase an individual channel in the package.

- A negative option billing is used for the offering. ■

FCC's Michael Katz: Regulation by numbers

New chief economist will play greater role in Hundt commission



Katz: "If the economists are in there...the lawyers will have to listen."

By Christopher Stern

The FCC has had chief economists before, but with the appointment of Michael Katz, Chairman Reed Hundt began what he hopes will be a greatly expanded role for economics in the agency's decision-making process.

"Economics has become a much more critical component to everything we do here," says Robert Pepper, chief, Office of Plans and Policy, who says it is one of Hundt's priorities. "The [chief economist] really is a much more important staff position [under Hundt]," Pepper says. Katz is based in Pepper's office but operates independently, with access to Hundt and other commissioners.

Katz, who has no staff of his own, is responsible for coordinating the work of economists in all the bureaus. The goal is to make sure economic analysis is an intrinsic part of the agency's decision-making process. "If the economists are in there from the start, the lawyers will have to listen to them," Katz says. To that end, he hopes to bring in more economists to

the commission and increase their visibility.

Katz also wants the commission to gather more data from the industries it regulates. He acknowledges that providing the information will make some people nervous. "It shouldn't be a controversial issue, but I wouldn't be surprised if it becomes one," Katz says. "People can regulate without information; you just can't do a good job of it," he adds.

Katz joined the FCC in January, just as the commission was wrapping up its latest analysis of cable rates for the cable regulations and cost-of-service rules. He came too late to shape the study, but he generally agrees with the direction taken by the staff economists. Even so, Katz has logged marathon days preparing the final version of the regulations and rules. He has gained a reputation as a night owl, sometimes sleeping during one of his 24-hour days on the job, sometimes not.

The forms that cable operators must submit under the new benchmarks are important to Katz: "The forms they

will fill out and the process they go through is, in essence, the rules."

Working under tight deadlines is a different experience for Katz, who comes from an academic environment. As a professor of business administration and economics at the University of California at Berkeley, Katz was part of a group that created a form for students to evaluate teachers. He and his colleagues took 18 months to agree on a final version of the 10-question form. At the FCC, he had one month to come up with hundreds of pages of regulations.

Despite the long hours, Katz has no regrets about leaving academia for public service. "It's exciting," he says.

Once the commission moves past the new cable regulations and cost-of-service rules, Katz has a host of other issues to examine, including broadcast ownership rules, system compatibility, universal service-and-access rules and local-exchange price caps.

Katz says one of his strengths as an economist is making complex material understandable. In the past, he has served as an economics expert in antitrust cases. As a Hundt appointee at the FCC, Katz says he has a similar mission. When he looks at an issue, whether it is broadcast ownership or rate regulation, he looks at the overall effects of competition—or the lack thereof—and adds public interest to the equation. Although the FCC is not conducting antitrust investigations, Katz says some of the principles involved are fundamental to economic regulation.

Katz appears to have been warmly received at the commission. One source there says Katz is "surprisingly independent" and is not just a "plant by the chairman." The source says Katz has let it be known that he will make decisions independently. ■

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February proves chilly for syndicated reality programs

By Steve McClellan

Despite efforts by the syndicated news magazines to ride the coattails of the Olympics by means of the Harding-Kerrigan affair, year-to-year viewing levels for the shows in the key demos were largely down or flat in February.

That's according to a Petry Television analysis of the February books. Also according to Petry:

Among reality programs, the off-Fox *Cops* turned in the best early fringe young adult demos (men and women 18-34) of any nationally syndicated magazine or reality show. In prime time access, *Cops* was the top performer with men 18-34 in the category, averaging a 5.4 rating and a 21 share. With women 18-34, the show was second only to *Entertainment Tonight*.

Among magazines in access, *Inside Edition* was highest rated in households, thanks to a sizable persons-55-plus rating. That was the only demo in which the program showed a gain from a year ago.

ET was second in households and first with women 18-34 and 25-54. *Edition* was tied with *A Current Affair* for third among women 18-34, and tied

with *Hard Copy* for second among women 25-54. *Copy* was the third-ranked access magazine in households, followed by *Affair* and newcomer *American Journal*.

In its first February book, *Journal* improved on its early fringe household lead-in by 6% (averaged over 43 markets), but dropped 14% off its access household lead-in (averaged over 26 markets). In early fringe, the program showed slight gains among women 25-54 and comparable declines with women 18-34 versus year-ago time periods. Access demos were down compared with a year ago, except for a 5% gain in persons 55-plus.

Two other reality shows, *Rescue 911* and *Real Stories of the Highway Patrol*, had impressive February outings. In 31 access markets, *Highway* showed double-digit gains across the board in the key demos versus a year ago. In 28 access markets, *Rescue* also showed solid gains across the key demos.

Among daytime talk shows, *Regis & Kathie Lee* was tops in households and with women 25-54. *Sally Jessy*



'Cops' scored high with men in early fringe.

Raphael was second in households and *Maury Povich* was third, bumping *Donahue* to fourth. *Povich* was followed by *Geraldo*, *Vicki!*, *Jenny Jones*, *Jerry Springer* and *Ricki Lake*.

But newcomer *Ricki Lake*, in its first February book, showed dramatic gains in its time periods compared with a year ago. The program, with 83 daytime clearances, was No. 1 among women 18-34, up 164% versus a year ago. *Ricki* was up 30% in household ratings and up in every demo except persons 55-plus. *Sally Jessy* and *Jenny Jones* were tied for second among women 18-34, and *Sally* was second in the women 25-54 demo. *Geraldo* was third with younger women, and *Montel Williams* was fourth.

Can We Shop?!, the new talk-home shopping hybrid, had the lowest numbers of any nationally syndicated program in recent memory. However, part of the show's appeal to stations is the revenue they receive from home shopping purchases generated by the program. In its first book, the show averaged a 0.6 household rating in daytime, a 0.3 rating among women 18-34 and 0.2 among women 25-54.

Rolonda Watts, which debuted in January, struggled in its first book. The show, with 65 daytime clearances, was down in households, the key demos and from its lead-in compared with year-ago time periods. *Rolonda* averaged a 2.8 household rating and rounded up to a 2 rating among women 18-34 and 25-54.

In early fringe, *Oprah Winfrey* continues to dominate. It averaged a 32 household share and was first in all the key women demos. *Ricki* was second with women 18-34, averaging a 5.5 compared with *Oprah's* 8.3. *Jenny Jones* was third in the category, and *Montel* was fourth. ■

Sony, Warner in radio business

At a time when the radio business is undergoing a dynamic resurgence, the two largest music groups in the world—Sony and Warner Bros.—are forming a joint venture to develop and distribute radio networks and syndicated programs. Company sources confirmed the plans but said that no details will be available until the deal is signed. That's expected to occur shortly. The new venture, SW Networks, will be run by Sony's Susan Solomon and will create a slate of music, talk and drive programs for radio broadcasters and digital audio services. The news was received enthusiastically by radio industry executives. "It's great to have two companies as strong as them getting into the radio business," said Infinity Broadcasting President Mel Karmazin.

Local and national radio advertising sales are up sharply for the first two months of '94. Gordon Hastings, president, Katz Radio Group, said national spot showed record growth in that period, up 20%. Local gains are in the high teens, he said.

SW Networks is the latest of a series of ventures between Sony and Warner. The companies are two of five partners creating a music channel to compete with MTV. They also are investors in Digital Cable Radio; Viva, a German music channel, and several direct-mail ventures. —SM

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Club/Debbie Alpi at (813) 572-8585, extension 7326, or fax your request to (813) 572-8854.



Lifetime

Continued from page 6

and Capcities/ABC. But when the partners refused to sell, Viacom decided to sell its stake rather than continue to hold a minority interest in the network. The deal was to be completed by last November, but the Viacom-Paramount negotiations prolonged the process.

Wall Street analysts say that selling the stake for \$317 million in cash made sense in the wake of Viacom's \$10 billion purchase of Paramount.

The ownership shift comes during a transitional period for Lifetime. The

network one year ago named a new president/CEO, Doug McCormick, who now will become president/chief executive officer of the network. McCormick has assembled a management team that includes Senior Vice President of Programming Judy Girard, who is orchestrating a programming overhaul. Lifetime is investing up to \$60 million in a new programming lineup that will kick off this spring.

Lifetime now reaches roughly 59 million households nationally and is the eighth most-watched basic cable network in prime time with an average 576,000 households, according to recent A.C. Nielsen Co. data for the first quarter. ■

CBS names new media chief

Mark Harrington to head new tech exploration

By Chris McConnell

With other networks chasing new media projects, CBS has decided to tune up for the information highway 500.

The network last week named Mark Harrington senior vice president of new media. Harrington will "explore and develop" relationships for CBS with new technologies, as well as oversee the network's new media activities.

CBS said Harrington will serve as its "link to technology companies, software producers, media outlets and others." He will coordinate all new media business opportunities inside and outside the company as well as coordinating CBS retransmission efforts with cable companies.

Some new media possibilities cited by the network included ventures with cable and telephone companies as well as interactive, online services, CD-ROM projects and partnerships with emerging media companies.

At least one of the network's competitors will be working with Bell Atlantic on the company's planned video-on-demand market trial in northern Virginia. Harrington said he



Harrington will keep an eye on new media for CBS

has not talked with Bell Atlantic about joining that trial, but is interested in the project.

"It sounds like something I'd like to know about," Harrington said. The new media chief added that he has not yet set his sights on any particular project or technology, but plans to learn about the possibilities. "This is a new area for me," Harrington said, adding that the purpose of the job is "not to next Monday announce three new things."

"I'm going to talk to a lot of people," Harrington said. "The trick is to find those people."

Harrington, who will report to CBS/Broadcast Group President Howard Stringer, also will lead a companywide "futures group" at CBS. The group, which has not yet been assembled, will consist of representatives from programming, marketing, sales, technology, research, finance and other areas of the network.

Harrington moves to the new position from his role as vice president, Olympics, CBS Sports, where he recently headed coverage of the Lillehammer games. ■

Allbritton, ABC join Bell Atlantic test

Will provide programming to Stargazer interactive service

By Harry A. Jessell

Capital Cities/ABC and Allbritton Communications will be among the companies supplying programming for Bell Atlantic's interactive TV trial in suburban Washington this summer.

Capcities/ABC will provide the programs primarily to gauge consumer interest in time shifting—the making available of programs after their original network broadcasts, says Steve Weiswasser, senior vice president, general counsel, and president of the multimedia group.

Capcities/ABC's involvement is "experimental, not commercial," Weiswasser said.

Allbritton, licensee of WJLA-TV Washington and four other stations, will also provide programs—mostly local news—industry sources say. Neither Bell Atlantic nor Allbritton executives would comment.

Bell Atlantic's Stargazer service, which is delivered via conventional telephone lines, permits viewers to order movies and other programs whenever they want.

This summer's trial in the Virginia suburbs will involve 1,000 homes. If all goes well, Bell Atlantic plans to extend the service to as many as 250,000 homes in Virginia and Maryland as part of a commercial rollout.

According to Bell Atlantic, Home Box Office, USA Network, National Geographic, NBC and most of the major Hollywood studios also will participate in the trial.

Capcities/ABC already is involved in time-shifting experiments with Discovery Communications' Your Choice TV, a cable near-video-on-demand service, and Allbritton's Channel 8, a regional cable news service serving Washington. Channel 8 rebroadcasts *Nightline*, *World News Tonight* and other ABC News programs. ■



On a laugh track to profitability

Whether newly minted or evergreen, comedies remain potential goldmine

By David Tobenkin

Like old soldiers, good sitcoms never die. They are recycled, run on cable, sent overseas and sold to fans on home video. All of which adds up to staggering revenues for their owners.

Twentieth Television's *M*A*S*H* has generated more than \$1 billion for the studio, with roughly \$600 million of that from domestic syndication of the show after its network run, says Dave Davis, an analyst at Paul Kagan Associates Inc. And in some markets, *The Andy Griffith Show*, which went off the air in 1968, continues to best recent syndicated programming and powerhouses such as *Letterman*.

Many syndicators say that evergreen sitcoms like *M*A*S*H* and *Cheers*—shows whose lifetimes on broadcast are measured in decades rather than years—are still among the most valuable off-network product they have. "They're like autos: If you keep a new car in good shape and wait 25 years, it's a classic, and it's worth more than when it was new," says Chuck Larsen, president of MTM Television Distribution, which syndicates shows such as *The Mary Tyler Moore Show*, *The Bob Newhart Show*,

Rhoda and *WKRP in Cincinnati*.

It's easy to see why, when shows such as *M*A*S*H* and *Cheers* continue to garner higher ratings than recent syndication launches such as *Family Matters* and *Empty Nest*.

In the November sweeps, *Cheers* earned a 5.6 rating in 168 markets and *M*A*S*H* a 3.8 in 130 markets, both ahead of *Family Matters*'s 3.6 and *Empty Nest*'s 3.3, according to Nielsen Media Research data.

But the evergreens are few in number. Of those sitcoms that reach the 90-100 episodes necessary for syndication, only a handful become evergreens. Scarcely a dozen merit the title, with many concentrated in television's early years, say syndicators.

The past decade has yielded only two or three evergreens: *Cheers*, *Roseanne* and perhaps *The Cosby Show*. Many question whether shows such as *Night Court* and *Family Ties*, while initially strong, will persist. And the debate rages over whether a trio of prominent sitcoms soon to be syndicated—*Home Improvement*, *Seinfeld* and *The Simpsons*—will join the short list.

What separates an evergreen from the rest? Quality is the short answer, but syndicators cite specific attributes.

The greatest predictor of how long a sitcom will last is its number of episodes. More episodes means the show lasted longer on the air and that viewers were already exposed to reruns during its first run. Too, more episodes means that when a show is stripped in syndication there is less repetition and potential for burnout.

Also key is the demographic breadth of audience. Appeal to males and older viewers—who are more attuned to watching reruns—greatly extends the play of a show. That usually requires an ensemble cast composed of men and women. "The biggest trap is the fad sitcom based around a single character or a gimmick—those tend not to wear as well," says Ken Solomon, Twentieth Television executive vice president and general sales manager.

The ensemble cast also makes the show easier to tailor to any daypart. Shows such as *M*A*S*H* and *Cheers* can run in early and late fringe and access; shows skewing heavily to males tend to end up in access and late fringe, while those skewing to kids, teens and females land in early fringe.

In addition, many evergreens tend to have a timeless quality and lack style and speech fads that can date a

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MCA TV

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show. *M*A*S*H's* historical setting or *I Love Lucy's* abstract quality help them age gracefully, syndicators say.

Many evergreen sitcoms have increased license fees in their second and third four-year syndication cycles, reflecting the growing popularity of the shows. *M*A*S*H's* value soared from \$250,000 per episode (when its first 242 episodes were syndicated in 1979) to \$900,000 per episode for the final total of 255 shows in 1985—and to \$1.1 million in 1989 in its third cycle, says Kagan's Davis. He says that *Cheers* has exhibited a similar pattern, with the show's license price rising from \$1.3 million to roughly \$2.3 million in its second cycle.

Popular sitcoms also generate considerable merchandising revenue. Interest usually drops off several years after a show enters syndication, but evergreens prove the exception.

Viacom Enterprises last year published its second "Mayberry Catalog" based on *The Andy Griffith Show*. An "Aunt Bee's Kitchen Collection" cookbook based on the show character has already sold 800,000 copies. Disney and Warner Bros. aggressively market products tied to sitcoms such as *Home Improvement* and *Murphy Brown* in their studio stores, and Paramount has indicated it may do the same with *Cheers* in parent Blockbuster's retail outlets.

Many of the studios' home video divisions are also releasing sitcoms, or specials based on them, on home video. Sony Pictures Entertainment this June will release three retrospective episodes of its camp hit *Soap*, starring Billy Crystal. That coincides with the relaunch of the show on Comedy Central.

"A lot of this is marketing," says Barry Thurston, president of Columbia TriStar Television Distribution. "You don't just put these older shows on the air. You have to buy and package them in a certain way."

However, the earning power of all sitcoms eventually fades. The first dramatic drop-off—at least since *The Cosby Show* pioneered its use—is in barter. After the first cycle, most sitcoms lose the necessary coverage to include a barter element in their compensation. Gradually, shows are licensed by fewer stations and by

smaller independents in each market.

Increasingly, shows are moving to cable networks, which can justify running them with lower numbers and also have the flexibility to better exploit them.

Leading that trend has been Viacom's Nick at Nite programing block, which dubs itself the home of classic sitcoms and runs blocks of sitcoms in prime time and overnight.

"We think we are in a unique position to celebrate these shows," says Rich Cronin, senior vice president and general manager of Nick at Nite. "No one else can present them the way we do."

The network has spent millions to

Syndication executives also are looking for new uses for the shows.

"We're trying to find out what kinds of shows could be given a life beyond cable—on an interactive network or in CD-ROM games—although we haven't reached any decisions yet," says Scott Carlin, senior VP of sales at Warner Bros. Domestic Television Distribution.

So which are the evergreens of tomorrow? A nearly sure bet is *Roseanne* because of its wide audience, say syndicators and station reps.

However, other hits of the late 1980s and early 1990s remain question marks. *Cosby* and *Who's the Boss?* have not lived up to their multi-million-dollar deals in syndication. Nearly 80% of the stations that bought *Cosby* dropped it in the second round, although Viacom's president of domestic markets, Rick Jacobson, says they were largely affiliates replaced by independents that could better showcase the show.

Among upcoming shows, *Home Improvement* may be most likely to make the cut, say station reps. "[It has] the most going for it because it appeals to kids, teens, women and men," says Dick Kurlander, vice president at station rep firm Petry Television Inc. "It has that macho plot that has tremendous male appeal."

Opinion on *Seinfeld* is divided, with some calling the show a classic because of its fine writing and others saying it will appeal primarily to a male-skewing audience in later time periods.

Because of its unique nature as a prime time animated show, the jury is out as to whether *The Simpsons'* appeal will fade.

David may be the king of late night in most of the nation, but Andy, Opie and Aunt Bee reign in Charlotte. *The Andy Griffith Show*, which ended its network run in 1968, earned a 10.1 rating and a 28 share at 11:30 p.m. on ABC affiliate WSOC-TV in February, ahead of *Letterman's* distant second-place rating of 8.7/25 that half-hour, according to Nielsen Media Research numbers. That's no fluke for the show, which continues to rank among the top 15 syndicated sitcoms nationwide and much higher in the South. Another measure of the show's enduring popularity is sales of 800,000 "Aunt Bee's Mayberry Cookbook." ■

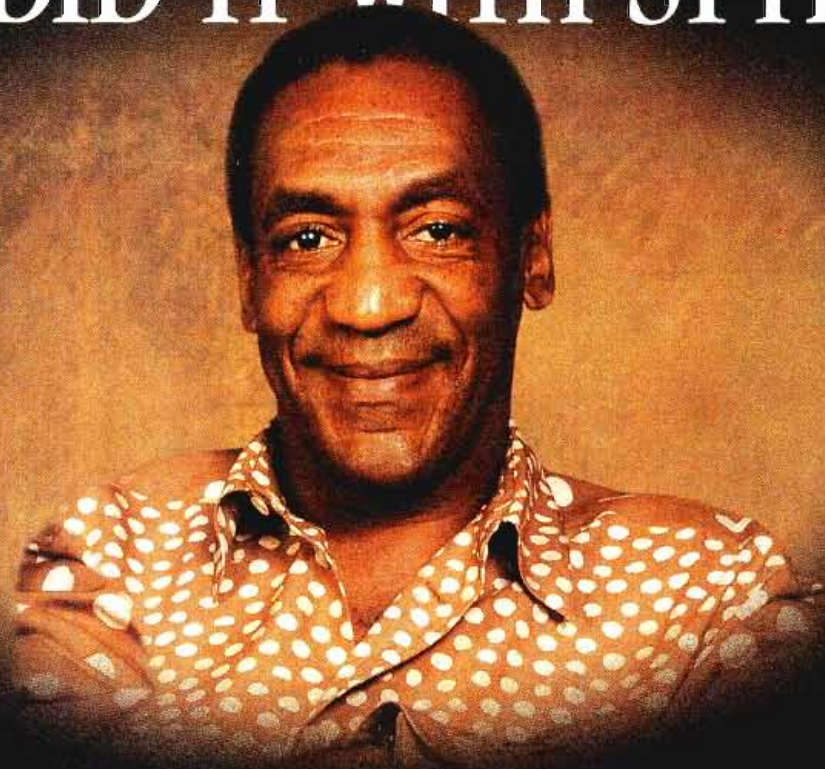


TV viewers—and station program directors—still love 'Lucy.'

promote interest in the programing. In addition to advertising on co-owned Viacom networks like MTV and VH-1, it launched its airing of the *The Partridge Family* with a 10-city cross-country tour by David Cassidy in the famous *Partridge Family* bus. The acquisition of *The Dick Van Dyke Show* for cablecasting resulted in Van Dyke's appointment as Nick at Nite's honorary chairman. The network also bills itself as the guardian of classic sitcoms, airing *I Love Lucy*, for instance, in its original running time of approximately 26 minutes—18% longer than is normally seen in broadcast syndication.

The strategy earned the cable block growing ratings, with fourth quarter 1993's 1.1 prime time rating good enough for seventh place among basic cable networks.

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THE COUCH CRITIC

By Jeff Jarvis

Grace Under Fire

ABC, Wednesdays, 9:30 PM/ET

A reconsideration: I liked *Grace Under Fire* from the start because I liked its star, Brett Butler. She has a commanding comic presence: When she delivers a punch line, you sit at attention, you listen, you laugh. But I had reservations about the show, mainly the .44-caliber man-hatting that shot through every scene. I feared *Grace* would become a one-joke series—and that the joke would be on men.

But forget my reservations. *Grace* is now on my Top 10 list (and Nielsen's too).

Butler has toned down her campaign against the hairy-faced half of humanity. Her *Grace* now has semicivil conversations even with her ex; he's still a "cousin-lovin', beer-suckin' redneck" and a wife-beater, but she's finally learning to get past the pain he caused. She rejected the advances of her nice-guy costar Dave Thomas, but they're still close, sweet pals (I do regret, though, that he has been made into such a nebbish: it's bad PR for nice guys). She is even trying, in fits, to fall for a man at work. She does like men.

But more than just toning down her character, Butler has also developed that character, showing us that *Grace* isn't mean—she's just tough. She knows life can be rude; it's hard raising three kids alone, scraping by on hourly pay, and trying to disarm yourself be-

Brett Butler Amazing Grace



fore another man. But she survives because she's hard on the outside—but, yes, tender on the inside.

It's *Grace's* tenderness that stands out now. That's what makes her so real and her show so beguiling. She treats her kids with the perfect parental balance of sweet charm and brick-wall bullying—because she cares. She treats men the same way—and they love her for it. But she's best with her best friend, Nadine. That role was set to go to Mary Kay Place, but in a stroke of good luck, it went instead to a true discovery: Julie White, a stage actress whose major television credit was a guest shot on *Law & Order*. White is beautiful in her own wiry way and has a headlight smile that switches on bright for Butler's best lines. They have the kind of rapport that we men believe only women can share. With all these people, *Grace* is vibrant as a high-tension line: demanding, disapproving, sharp, smart, sometimes sweet, and very loving to those who deserve it. She's so full of life, she demands to be watched.

Comparisons have been made with Roseanne Arnold and some are apt—both have double-strength personalities, both have superb supporting casts, both are hilarious. But Butler is no clone. She may be the heir to Roseanne's throne as the funniest woman on television, but she is her own woman. And hers is the most improved new show of the season—and the best new sitcom since *Home Improvement*. ■

Reprinted with permission from TV GUIDE, issue March 5, 1994.

Grace Under Fire™

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Sitcoms: Off-net on a roll

'Simpsons' hits syndication market this fall, followed by bumper crop next fall with 'Seinfeld' and 'Home Improvement'

By Steve Coe

This fall will see the syndication debut of one of the most eagerly awaited off-net sitcoms: Twentieth Television's *The Simpsons*. Given the show's track record as one of Fox's highest-rated programs, and its popularity with the younger demos the network courts, observers predict the series will perform equally well in access, where it will play on the majority of stations.

Fall 1995 is shaping up to be an even bigger launch season than last

"This year's group of shows is considered to be very strong."

— Dick Kurlander, vice president and director of programming, Petry Television

fall with the debuts of two other high-profile sitcoms: Buena Vista's *Home Improvement* and Columbia TriStar's *Seinfeld*. Joining those will be MCA TV's *Dream On* and Buena Vista's *Blossom* and *Dinosaurs*. Other possible entries for the fall of 1995 are Warner Bros.' *Step by Step* and Buena Vista's *Herman's Head* and *Nurses*.

Joining *The Simpsons* in the Class of '94 are Twentieth's other entry *Doogie Howser, M.D.*; MTM's

Evening Shade, and Warner Bros.' *The Fresh Prince of Bel Air*. In addition, the approximately 65% of the country that didn't exercise the option to trigger *Coach* early, including the top three markets, will debut the series this fall.

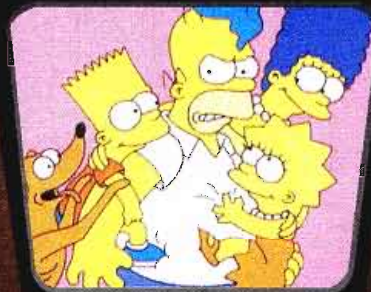
"This year's group of shows is considered to be very strong," says Dick Kurlander, vice president and director of programming, Petry Television. "It's an excellent crop, with some of them appealing to a different audience. *The Simpsons* will draw a wide, general audience, while *Evening Shade* will

have an older skew, and *Fresh Prince* will have a younger skew and heavier black audience. *Doogie*, although certainly not the caliber of *Fresh Prince*, will do well, and *Coach* will do very well in the markets that haven't triggered it yet," he predicts.

As to the long-term success of the new sitcoms, Kurlander predicts *The Simpsons* has the most potential for longevity. One benefit for *The Simpsons*, says Kurlander, is that the kids never outgrow their parts.

Each of the fall 1994 entries, with the exception of *Evening Shade*, is widely cleared, with only smaller markets left to be signed. *The Simpsons* is cleared in 143 markets representing 92% of the country. *Doogie Howser* is cleared in 131 markets (86% of the country). *Fresh Prince* is cleared in 90%, and *Evening Shade* has been sold in 69 markets representing 47% of the country. *Coach* is cleared in 94% of the country.

The Simpsons, like *Coach*, has an early trigger clause that allows stations to debut the show in strip this fall or wait until 1995. "More people are accelerating the launch because of the show's anticipated strength," says Ken Solomon, executive VP and general sales manager, Twentieth Domes-



Bart and company are heading for syndication this fall.

tic Television, who notes that approximately 60% of the show's total clearances will debut this fall. "That number could increase in January if it comes out of the box strong," he says.

One feature of the contracts for *The Simpsons* that Solomon says will prolong the life of the show is a clause that disallows stations from double-running the series in its first year. In fact, Twentieth has not set a timetable for when stations can double-run, but Solomon says it probably won't be until the third year of the contract. "It's a nice component to give the show a good launch and not overexpose it right off the bat. It helps to keep the show special," he says.

Although it comes into the market with less fanfare than its animated competitor, Warner Bros.' *Fresh Prince* is expected to follow in the footsteps of two other Warner Bros. successes. "We're on a run with *Family Matters* and *Full House*, and we think *Fresh Prince* will continue that trend," says Scott Carlin, senior VP, sales, Warner Bros. Domestic Television Distribution. "*Fresh Prince* is the third leg of the Miller-Boyett triumvirate," says Carlin, who adds, "it has something the other two shows didn't have, which is two established stars in Patrick Duffy and Suzanne Somers."

One of the advantages of *Evening Shade*, according to Chuck Larsen, president, MTM Distribution, is the show's ability to play in a number of time periods. "We think it will do well in late night, early fringe and access," says Larsen. "The show has strong adult 25-54 composition. Burt Reynolds appeals to both men and women, and it certainly has kids and teens in the cast but doesn't rely on that age group for an audience." ■



Programming handicappers are high on 'Seinfeld' for fall '95.

Right kind of laughter is best counter programming medicine

Late night favors male-skewing sitcoms

By Steve Coe

For many independent stations the best remedy for talk show and local news competition in the late-night daypart is off-net sitcoms. However, despite their generally strong demographics and advertiser attractiveness, few situation comedies have the kind of appeal that makes them strong performers in late fringe.

"The performance of a sitcom in late night is determined by its male skew," says Dick Kurlander, vice president, director of programming, Petry. "If you have a good male composition, you'll do well." That fact is no better illustrated than by *Married...With Children*, the top-rated sitcom in late fringe, according to numbers from the February ratings book.

Columbia's *Married* is followed by *Cheers* and *Roseanne*, tied for second, with old-timers *M*A*S*H*, *Designing Women*, and *Coach* and *Murphy Brown* following in the third, fourth and fifth slots.

Not only is *Married* the highest-rated show, it is also the most heavily cleared sitcom in late night. The off-Fox show is cleared in 110 markets in the country in late fringe. *Cheers* and *Designing Women* are each cleared in 84 markets, and *M*A*S*H* airs in late night in 80 markets.

"*Married...With Children*'s performance in late night is not a surprise if you look at a couple of ingredients," says Barry Thurston, president, Columbia TriStar Television Distribution. "First, these comedies [those that are successful in late night] are more adult in nature and appeal to a younger audience, and they usually have more male appeal in their mix of demographics. The stronger the male appeal the better they do in late night," he says. Thurston notes that *Cheers* and *M*A*S*H*, two of the most popular sitcoms in late night, are older shows but have those ingredients.

One sitcom that on first look doesn't appear to fit the typical profile

for a successful late-night show is *Designing Women*, which airs primarily in late night. However, Thurston says the show's numbers shouldn't surprise those familiar with its run on CBS. "*Designing Women* draws both men and women. Critics of the show said it wouldn't draw men in syndication, but they didn't look at its profile during its prime time run," he says.

Most observers say the next big late-night performer may be Columbia's *Seinfeld*, which was just launched into the marketplace and in the past month has cleared New York, Los Angeles and Chicago. "*Seinfeld* will do very well in late night," predicts Kurlander. "It's the one sitcom coming into the market that stands out as the best late-night player. *Roseanne* has done well in late fringe, and I think *Evening Shade* has the potential to do well in late fringe as well," he says.

"*Seinfeld* is one show that would look to do well in late night," says Chuck Larsen, president, MTM Distribution.

Another show that appears to fill the late-night criteria is HBO's *Dream On*, distributed by MCA, which will be available for a fall 1995 launch, according to Shelly Schwab, president, MCA TV, who says the company is still working on a marketing plan for the series.

"We think we're in a great position," says Schwab. "Here is a show with a multiyear track record, and yet, when it goes into syndication, 80% of the audience will be seeing it for the first time."

A broadcast television version of each episode was produced in addition to the cable version to remove nudity and language. "We don't think there's anything different in this show than in *Seinfeld*," says Schwab. "*Seinfeld* is an excellent show that deals with issues in a mature and intelligent way, and we think we've done the same thing." Schwab says the broadcast version has been cut, "but [is] mere seconds different from the HBO version."

According to Lonnie Burstein, senior VP, research, MCA TV, when compared with the better-known *The Larry Sanders Show*, *Dream On* pulls in bigger numbers. "*Dream On* beats *The Larry Sanders Show* either as a lead-in or a lead-out."

Dream On's performance against network is equally strong, says Burstein. In HBO homes, *Dream On* is the number one show among adults 18-49. In *Dream On*'s three full seasons, the show has averaged a 9.1 rating and 16 share versus NBC's 8.6/15, CBS's 7.7/13 and ABC's 7.5/13. "We think it'll be the perfect late-night vehicle," says Schwab, adding that the show "can also run in access."

"You can't program a sitcom in late night without a certain profile. They have to be adult sitcoms like *Dream On* or *Coach*, among others. Family sitcoms can't play there," says Schwab, who notes "we have the number one male-appeal show on television in *Dream On*."

"What's great about a good sitcom in late night is it's great counterprogramming against news at 11 p.m. and against the talk shows at 11:30 p.m.," says Rick Feldman, station manager, KCOP-TV Los Angeles. The station airs *Roseanne* at 11 p.m. and beginning this week moves *Arsenio* to midnight to schedule *Night Court* as a lead-out to *Roseanne*. "The demographics are usually better than news and talk shows, especially with a show like *Cheers*, which is strong with men and women." ■



Original programming comes to life on cable

Networks push envelope with shows such as 'Duckman,' 'Larry Sanders' and 'Clarissa'

By Rich Brown

Cable still has nowhere near the number of original sitcoms as does network television, but the number is growing.

Traditionally, cable programming executives have shied away from producing the type of big-budget sitcoms that fill the broadcast networks' schedules. But some recent big-budget attempts by cable—such as HBO's *The Larry Sanders Show* and USA's *Duckman*—are attracting the kind of attention that could lead to more of the same.

In a review last week, the *Wall Street Journal* described USA's animated



Duckman as a show "that blows away competitors such as *The Critic* and *The Simpsons* with its twisted imagination." Ratings so far for *Duckman* and another USA newcomer, *Weird Science*, show they are performing better than earlier, low-budget USA sitcoms like *Check It Out* and *Doghouse*. *Duckman* is averaging 967,000 homes with a 1.6 rating; *Weird Science* is averaging a 2.3 rating.

"We think that we've gotten a better product as a result of better investment," says David Kenin, executive vice president of programming, USA. He says USA and other cable networks are more likely to spend on original sitcoms today than they were in the past because increased distribution has changed the cost-value equation.

"It used to be you would spend way out of proportion in dollars to

"You can develop talent, and you can give people chances in cable."

—Herb Scannell, senior vice president of programming, Nickelodeon

what the delivery was and what the impact was," Kenin says. USA's plan is to eventually create a two-hour original sitcom block, he says. Several sitcoms are now in development at the channel, and Kenin says he hopes to have two more on the air by January 1995.

The Family Channel also is producing two original sitcoms, *Big Brother Jake* and *The Mighty Jungle*. Paul Krimsier, the network's senior vice president of programming, says original sitcoms provide The Family Channel with at least two sources of revenue, from the original network run and the sale to ancillary markets. The Family Channel is eyeing off-cable domestic syndication possibilities for its 100 episodes of *Big Brother Jake*, which already has been sold in Spain and Germany, he says.

"Original programming is growing for cable in general," Krimsier says. "As it does, sitcoms are bound to increase."

Cable networks do not necessarily have to spend a lot of money to make original sitcoms work. In 1990, for example, Nickelodeon hired untried sitcom writer Mitchell Kriegman to work on *Clarissa Explains It All*. The series has run for 65 episodes, the character has an extended presence on Nickelodeon and the show is being piloted for CBS.

"You can develop talent, and you can give people chances in cable," says Herb Scannell, senior vice president of programming, Nickelodeon. Cable networks can succeed in sitcoms by taking points of view that are different from those on broadcast TV, he says. *Clarissa* takes a kid's point of view. Most broadcast sitcoms take an adult point of view.

"*Clarissa* has been a big success for us," Scannell says. "Sitcoms are a part of what kids want to watch on TV."

Even cable networks that do not produce original sitcoms are looking into the category. One of those, Lifetime, is sorting out potential partnerships with foreign or domestic partners that might help finance its long-term plan to produce original sitcoms, says Judy Girard, senior vice president, programming and production.

"Ideally, in a program service, you want a mix of a number of different program genres to make the service strong," Girard says. "Sitcoms have to be a part of it." ■



Cable's hand has been strengthened by shows like 'Dream On.'



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First-run success remains elusive

Rysher, MTM hope to succeed where few have

By Steve McClellan

MTM Television Distribution and Rysher Entertainment are attempting to do what many have tried and failed to do: produce and distribute successful first-run syndicated sitcoms.

MTM has revamped its rollout strategy for the first-run sitcom *Boogie's Diner*. It will now debut as a weekly program in fall 1994, going to strip in midseason or in fall 1995. Initially, the plan was to go to strip right out of the box this fall.

Rysher has teamed with NBC Productions and has agreed to finance first-run episodes of *California Dreams*. Separate episodes of the series are running in the network's Saturday morning "tween" block.

The genre has a checkered past, literally and figuratively. Two of the most durable made-for-first-run sitcoms, Warner Bros.' *Mama's Family* and *It's a Living*, had prior network exposure before moving to first-run syndication.

In the mid-1980s a handful of other first-run sitcoms were produced at the behest of stations looking for fresh and original product. A number of stations, including the NBC-owned stations, tried checkerboarding the sitcoms in access and early fringe.

The results were poor, and post-mortem consensus was that they just didn't have the network-quality production values—or humor—to which viewers had become accustomed.

The genre lay fallow until three years ago when MTM redid *WKRP in Cincinnati* in first-run. The show died in its second season.

But MTM, now owned by International Family Entertainment and with a new TV distribution chief in Chuck Larsen, believes it has a winning formula for success in the first-run sitcom business.

The formula combines targeting a

younger demographic—the same teen-based demo that drives *Saved by the Bell*—with strong international sales. In addition, there's a presold aftermarket on co-owned Family Channel. *WKRP's* problem, says Larsen, was too much competition in the adult sitcom arena.

"There is clearly a need for sitcoms serving the under-18 demographic," says Larsen. The program's sales to

date would appear to support the statement—almost 100 markets covering roughly 65% of the country. Clearances include WFLD(TV) Chicago, WPHL-TV Philadelphia, WFTY(TV) Washington, KXTX-TV Dallas and KZZZ-TV Seattle.

However, one thing the company did discover in the sales phase was that the time periods it needed to sustain the show as a strip would not be there starting in fall 1994.

"Our production is right on schedule," says Larsen. So far, about 23 episodes of a planned 65 for the first season have been produced in Vancouver, Canada (by Franklin/Waterman Entertainment and King St. Entertainment). With the time period crunch, stations are being offered one or two episodes per week for weekend play in year one, he says. The show remains an all-barter vehicle—three minutes national and four minutes local.

Meanwhile, Rysher Entertainment is taking a different approach. It has struck a deal with NBC Productions to finance syndication-only episodes of its Saturday morning show *California Dreams*. Rysher President Keith Samples says the venture with NBC spreads the risk, although he also has a couple of first-run sitcom projects in development that the company itself could take on.

But first-run sitcoms are a lot tougher to do than action hours, he says. "There is not as much international potential, which makes it critical to have the right idea and the right producer"—and a modest budget. "It really has to be geared to a younger audience."

Rysher has cleared the first-run version of *California Dreams* on 83 stations covering 82% of the country. Samples says he expects to go to strip with the show in 1995.

Larsen says *Boogie's Diner* will probably make money in year one, due in large part to surprisingly strong international sales. "Our sales to the international market at NATPE went well beyond our expectations," he says. Conventional wisdom is that sitcoms don't play as well overseas, but Larsen suspects that *Boogie's* has bucked the trend because "internationally, teens are always interested in American fashion, and this show gives them an eye on that culture." ■



MTM has revamped its rollout of 'Boogie's Diner.'



'WKRP' ran up against stiff competition in the adult arena.

Barter boom continues in off-net

Some believe \$100 million business will triple by 1997

By Steve McClellan

In the past five years, barter advertising from off-network sitcoms has grown from nothing to a \$100 million business. With the addition of such hot off-network properties as *Seinfeld*, *Home Improvement* and others to the marketplace, some believe the business will triple in the next three years.

Others note that if the prime time access rule goes away—as many believe it will—revenues from sitcom barter could soar much higher.

Viacom and *Cosby* started it all in the 1988-89 season, when the syndicator withheld an unprecedented minute of barter time in an off-network property. *Cosby* generated barter revenue of roughly \$25 million in each of its first three seasons on the air, estimates the Advertiser Syndicated Television Association.

In the 1991-92 season, *Married... With Children* became the second off-network sitcom to hit the airwaves with barter. That season, the combined barter revenue for *Cosby* and *Married* totaled approximately \$55 million, according to ASTA.

"The syndication business is creating a national daypart where none existed before," says ASTA Executive Director Tim Duncan. "The shows have been there but not available to national advertisers. Even the *Cosby* time was snapped up by just a small handful of major advertisers. Now you're seeing the emergence of a genuine market."

The 1992-93 season saw the addition of much more sitcom barter inventory to the marketplace, with *Roseanne*, *The Wonder Years* and the all-barter *Designing Women*.

This season, two more barter sitcoms joined the mix—the all-barter *Family Matters* and the cash-plus *Empty Nest*. For both seasons, the national barter revenues from sitcoms total roughly \$100 million.

Next season, predicts Dun-

can, "all hell breaks loose" in the category as five more sitcoms with a barter component debut: *Evening Shade*, *Coach*, *Doogie Howser*, *The Simpsons* and *The Fresh Prince of Bel Air*.

Another six sitcoms with barter will debut in syndication in 1996: *Home Improvement*, *Seinfeld*, *Blossom*,

Dream On, *Roc* and the all-barter *Dinosaurs*.

Duncan is convinced that all those sitcom barter opportunities will draw money out of network prime time. Advertising agency executives say that is indeed a possibility. "It would make more sense to take some of it out of prime because you'd be putting it into similar formats and getting more efficiency," says one ad executive.

Barter sales executives anticipate the day that PTAR, which restricts the airing of off-network shows on top-50 affiliates, goes away. "That's the real key to how fast and how much the off-network barter business grows," says Rick Levy, senior vice president, One World Entertainment.

Levy and others agree that the amount of barter inventory is likely to grow regardless of PTAR. "Clearly the industry is hooked on barter, and it's hard to unhook yourself. And even though it's more work and more complicated and involves more risk for the syndicator, it has become a standard method of paying for programs."

On the local and national levels, sales executives say they love to get their hands on sitcom inventory because the category is generally less controversial. Sitcoms tend to avoid the advertiser "hit lists" many talk and reality programs face.

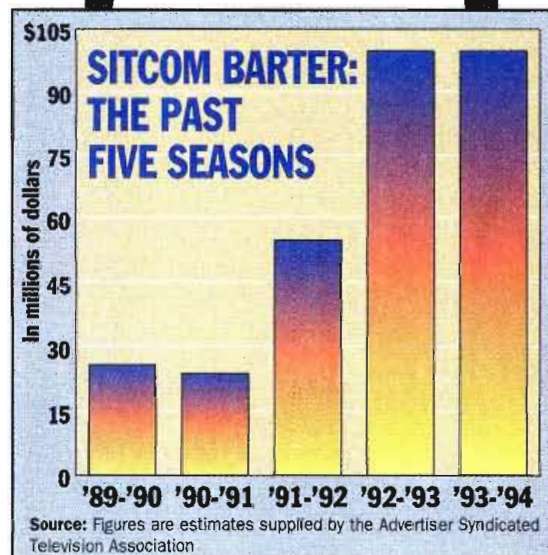
But as Levy knows from selling *Married...With Children*, that's not always the case. From the start, the off-Fox program pushed the boundaries of good taste, and there was some advertiser concern.

But ratings and the passage of time frequently allay such concerns. "*All in the Family* was controversial with advertisers at first," Levy recalls. Standards are constantly changing, he says. "When I was in high school we couldn't even say the word condom, if we knew what it meant, and now they're giving them away in the schools." ■

"Clearly the industry is hooked on barter."



Roseanne, a member of the all-barter class of 1992-93



Emmy returns to network rotation

ABC four-year deal for awards show is replaced; ATAS cites infighting

By David Tobenkin

And the Emmy goes to...Fox, ABC, CBS and NBC.

The Academy of Television Arts & Sciences last week voted to replace a four-year deal with ABC for rights to the prime time awards show telecast with a rotation plan that will allow each network to host the show once in years 1995 through 1998.

The return to the traditional rotation was designed to stem the infighting among the four networks that the academy felt was undermining support for the show.

The academy's headquarters in North Hollywood briefly turned into a gaming parlor last week as TAS President Richard Frank spun a roulette-style wheel with each of the four networks' logos painted on.

The spins resulted in Fox's receiving the games in 1995, ABC in 1996, CBS in 1997 and NBC in 1998. ABC will host the show this year, its second and last under the current contract. The new deal, negotiated with ABC's

consent, will nearly match the \$11 million fee promised to the academy by ABC last year when it outbid the other three networks, said Frank.

Although the money is slightly less, Frank called the move a "win-win situation for everyone. The academy will get the financing it needs. The Emmys will get a large and attentive audience of enthusiastic TV fans. Finally, everyone in the television industry will get evenings of stature to honor the best of what we do."

The academy surprised and angered CBS, NBC and Fox last year by dropping its plan to rotate the show and instead granting ABC the exclusive contract. The \$2.5 million per year

offered by ABC topped the \$2.1 million annual fee that would have been paid under the rotation plan.

The academy hoped that giving the telecast a home network would encourage that network to invest more in the show. CBS and NBC responded to the ABC contract with aggressive



ATAS President Rich Frank spins Emmy's own wheel of fortune to determine the order of telecast for the show.

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counterprogramming during last year's Emmy telecast, resulting in a 13.6 rating/21 share for the show, down from its 13.9/24 average on Fox from 1987-92 and also down from the 19.7/33 average of the most recent five telecasts on the Big Three networks, among which the show was rotated from 1963 to 1986.

Asked whether cancellation of the deal was a disappointment for ABC, ABC Entertainment President Ted Harbert replied: "We can afford one day to unite and pay tribute to those who make up our programming."

Frank said the show will continue to be rotated after 1998 "as long as the revenue raised is sufficient." ■

Errata

A March 28 story on DIRECTV mischaracterized United States Satellite Broadcasting as a program supplier. USSB has its own permit and owns five transponders on the DBS-1 satellite. GM Hughes and USSB are partners in the development and operation of the DBS project.

Cable ratings roundup

Thanks in part to strong ratings for its movies and the continued strength of off-network fare such as *Murder, She Wrote*, USA Network was the top-ranked basic cable network in prime time for first quarter 1994. USA also was among the few cable networks to see a boost in viewership over first quarter 1993.

Among other networks showing gains were A&E, which continued its steady climb in viewers, and E!, which saw its relatively small nightly audience more than triple from 20,000 to 75,000 homes.

Among those networks hardest hit in the ratings was ESPN, which saw its prime time audience during the first quarter drop from 1,054,000 to 817,000 households in a year-to-year comparison. Industry observers cite several possible factors for ESPN's decline, including possible siphoning of viewers to ESPN spin-off channel ESPN2 and competition from the winter Olympics on CBS. —RB

Basic Cable Ratings: 1Q 1994 vs. 1Q 1993

	Prime time (Mon.-Sun. 8-11 p.m.)				Mon.-Sun. 24 Hours			
	1Q 1994		1Q 1993		1Q 1994		1Q 1993	
	Rating	HH (000)	Rating	HH (000)	Rating	HH (000)	Rating	HH (000)
USA	2.4	1,479	2.3	1,415	1.1	710	1.2	724
TBS	2.0	1,237	2.1	1,244	1.4	861	1.4	841
TNT	1.4	864	1.5	905	0.9	567	1.0	572
ESPN	1.3	817	1.7	1,054	0.6	398	0.8	490
NICK	1.0	635	1.0	582	0.9	574	0.7	412
DISC	1.0	624	1.1	677	0.6	341	0.7	387
A&E	1.0	614	0.9	507	0.8	453	0.6	320
LIFE	1.0	576	1.1	673	0.6	362	0.7	413
CNN	0.9	554	1.2	722	0.6	348	0.8	480
FAM	0.9	552	1.1	633	0.4	260	0.5	282
TNN	0.9	542	1.1	600	0.5	282	0.6	320
WGN	1.1	371	1.1	389	0.6	213	0.8	266
MTV	0.6	370	0.6	318	0.5	276	0.4	254
HLN	0.3	161	0.4	205	0.3	162	0.4	206
CNBC	0.3	151	0.2	81	NA	NA	NA	NA
TLC	0.5	130	0.3	57	0.3	89	0.3	50
TOON	1.1	104	—	—	0.8	79	—	—
SCIFI	0.6	87	—	—	0.4	59	—	—
CMT	0.3	81	0.4	80	0.3	76	0.4	73
E!	0.3	75	0.1	20	0.2	62	0.1	23

USA's prime time is 7-11 p.m.; Family's is 7-10 p.m.; CNBC's is 8-11:30 p.m. Mon.-Fri.; Discovery's and TNN's full day is 9 a.m.-3 a.m.; Family's is 7 a.m.-1 a.m.; Lifetime's is Mon.-Fri. 7:30 a.m.-1:30 a.m. and Sat.-Sun. 10 a.m.-1 a.m.; A&E's is 8 a.m.-4 a.m.; E!'s is 6 a.m.-3 a.m.; TLC's is Mon.-Fri. 12 p.m.-3 a.m. and Sat.-Sun. 9 a.m.-3 a.m.; all other networks are 6 a.m.-6 a.m. Source: A.C. Nielsen Co. data supplied by Turner Broadcasting and USA Networks. All ratings based on coverage homes for each network. NA—not available.

HEART
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Producers Entertainment Group buys DSL

Addition of cable programmer broadens base of 'Dave's World' producer

By David Tobenkin

The Producers Entertainment Group Ltd. has agreed in principle to acquire cable programmer DSL Productions Inc. for a combination of cash and stock, the companies said last week. The deal, first reported in BROADCASTING & CABLE March 7, includes the sale of Los Angeles-based DSL's library, development slate and operations. Terms of the deal were not disclosed.

DSL President/CEO Drew S. Levin and the company's 13 employees will join Beverly Hills-based TPEG under the agreement and will continue producing a product mix similar to DSL's current slate, said TPEG Chairman/CEO Harvey Bibicoff.

DSL, formed in February 1992, produces programming that includes *Future Quest* for the PBS Network, *Forces Beyond*, *Hollywood Stuntmakers* and *Hollywood F/X Masters* for the Discovery Channel and *Superstars of Action* for international distribution.

Its acquisition by TPEG, which produces the *Dave's World* sitcom for CBS as well as network and cable TV movies (including the feature film "What's Love Got to Do with It"), is a good strategic fit for both companies,

said Bibicoff. "This will add a great deal because they have a foreign sales and distribution operation and the

ability to develop, create and sell projects for cable on a regular basis," he said. ■

Top cable shows and nets

Following are the top 15 basic cable programs (Mar. 14-20), ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 94.2 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating	
				Cable	U.S.
1. <i>Accidental Meeting</i>	USA	Thu 9:00p	2,565	4.1	2.7
2. <i>Murder, She Wrote</i>	USA	Thu 8:00p	2,515	4.0	2.7
3. <i>Murder, She Wrote</i>	USA	Mon 8:00p	2,513	4.0	2.7
4. <i>Murder, She Wrote</i>	USA	Tue 8:00p	2,329	3.7	2.5
5. <i>Movie: 'You Only Live Twice'</i>	TBS	Sat 8:05p	2,200	3.6	2.3
6. <i>Murder, She Wrote</i>	USA	Fri 8:00p	2,174	3.5	2.3
7. <i>Rugrats</i>	NICK	Sun 10:30a	2,011	3.3	2.1
8. <i>Rugrats</i>	NICK	Sat 7:30p	1,933	3.2	2.1
9. <i>Movie: 'The Quiet Man'</i>	TBS	Thu 8:05p	1,896	3.1	2.0
10. <i>Ren & Stimpy</i>	NICK	Sun 11:00a	1,857	3.1	2.0
11. <i>Movie: 'Thunderball'</i>	TBS	Sat 10:35p	1,749	2.8	1.9
12. <i>Doug</i>	NICK	Sat 7:00p	1,726	2.9	1.8
13. <i>Movie: 'From Russia With Love'</i>	TBS	Sun 7:00p	1,719	2.8	1.8
14. <i>Movie: 'Moonraker'</i>	TBS	Fri 8:05p	1,707	2.8	1.8
15. <i>Wings</i>	USA	Sun 6:30p	1,693	2.7	1.8

The top four basic cable services for the week of Mar. 14-20 are listed at right; they are ranked by the number of households tuning in during prime time (8-11 p.m.). The cable-network ratings are percentages of the total households each network reaches; the shares are percentages of the total households each network reaches that have their sets on during prime time. Source: cable networks based on Nielsen Media Research.

Network	HHs. (000)	Rating/ Share
1. USA	1,591	2.6/4.1
2. TBS	1,508	2.4/4.0
3. TNT	714	1.2/1.9
3. NICK	714	1.2/1.9

HEAD ENDINGS

IFE losses

International Family Entertainment's newly launched cable networks, The Family Channel (UK) and The Cable Health Club, in 1993 showed net losses of \$3.6 million and \$2.1 million, respectively, according to fourth-quarter financial results released by the company. The launch of the new networks, combined with IFE's acquisition of MTM Entertainment and a material financial restructuring, led to a net loss for the year of \$34,794,000, or 83 cents per fully diluted share.

New game show head

Cable veteran Michael Fleming has been named president of The Game Show Channel, the new basic cable service scheduled to launch later this year. Fleming most recently

served as senior vice president and general manager of the Playboy Entertainment Group's Pay TV operations and held previous posts at Turner Broadcasting, ESPN, Warner Cable and Warner Amex Satellite Entertainment Co. will be based at TGSC's headquarters in Culver City, Calif. TGSC is a joint venture of Sony Pictures Entertainment, Mark Goodson Productions and United Video.

Bakshi signs with Turner

Animator Ralph Bakshi, creator of the X-rated feature cartoon *Fritz the Cat* and the controversial cartoon TV series *Mighty Mouse: The New Adventures*, has signed to create as many as five 7-minute cartoon shorts to premiere on The Cartoon Network in the 1994-95 season.

Hanna-Barbera, the Turner Broadcasting division that is producing the shorts, says Bakshi will be "given free reign to create any cartoon shorts he wishes." Other Bakshi projects have included *Wizards*, *The Lord of the Rings*, *Coonskin*, *Heavy Traffic* and *Cool World*.

The Bakshi shorts are part of the Hanna-Barbera Shorts Project, which is designed to produce 48 shorts for the network. Projects in the works include *George and Junior*, animated by "Roger Rabbit" veteran Pat Ventura; *Hard Luck Duck*, William Hanna's first solo directorial effort since 1941; *Yuckie Duck*, also from Ventura; *Stay Out!*, featuring classic *Flintstones* characters and directed by Joseph Barbera, and *Johnny Bravo*, featuring a 1950s rock 'n' roller.

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Ratings Week According to Nielsen, Mar. 21-27

	ABC	CBS	NBC	FOX
MONDAY	27.6/42	9.3/14	10.2/15	5.7/8
8:00	6. Barbara Walters Special	44. Evening Shade 10.6/16	33. Fresh Prince 11.8/18	80. Fox Night at the Movies—Model By Day 5.7/8
8:30	19.1/30	35. Dave's World 11.3/17		
9:00				
9:30	1. Academy Awards	63. CBS Special Movie—Sudden Impact 8.4/13	54. NBC Monday Night Movies—Bird on a Wire 9.9/15	
10:00	31.1/49			
10:30				
TUESDAY	15.7/26	13.5/22	7.9/13	4.0/6
8:00	18. Full House 13.8/23	17. Rescue: 911 14.0/23	78. Good Life 6.0/10	84. Sinbad 4.3/7
8:30	29. Phenom 12.3/19		77. Second Half 6.4/10	83. Sinbad 4.7/7
9:00	4. Roseanne 19.8/31		72. J. Larroquette 7.1/11	86. Front Page 3.4/5
9:30	9. Coach 18.2/29	21. CBS Tuesday Movie—Marked for Death 13.3/22	69. J. Larroquette 7.4/12	
10:00	13. NYPD Blue 15.0/26		51. Dateline NBC 10.1/17	
10:30				
WEDNESDAY	16.5/26	9.3/15	10.4/17	11.1/17
8:00	12. Home Improvmt 15.5/25	63. The Nanny 8.4/13	37. Unsolved Mysteries	34. Beverly Hills, 90210
8:30	14. Thunder Alley 14.6/22	66. Tom 7.9/12	11.2/18	11.6/18
9:00	2. Home Improvmt 22.4/33	59. In the Heat of the Night 8.7/13	57. Now w/Tom and Katie 9.2/14	44. Melrose Place 10.6/16
9:30	8. Grace Under Fire 18.4/28			
10:00	16. Turning Point 14.1/24	38. 48 Hours 11.1/19	42. Law and Order 10.7/18	
10:30				
THURSDAY	11.2/18	9.1/15	14.6/24	8.5/13
8:00	51. Byrds of Paradise	58. NCAA Basketball Championship 1 9.1/15	32. Mad About You 11.9/19	41. The Simpsons 10.8/17
8:30	10.1/16		15. Wings 14.2/22	56. Martin 9.5/15
9:00	49. Matlock 10.3/16		7. Seinfeld 19.0/29	66. In Living Color 7.9/12
9:30			10. Frasier 16.9/27	81. Herman's Head 5.6/9
10:00	18. Primetime Live 13.8/25		69. NCAA Bball Ch 2 7.4/19	26. L.A. Law 12.4/22
10:30				
FRIDAY	13.1/23	8.6/15	11.9/21	5.6/10
8:00	24. Family Matters 12.9/23	62. NCAA Basketball Championship 1 8.5/15	39. World Figure Skating 11.0/19	82. Adventures of Brisco County Jr. 5.1/9
8:30	25. Boy Meets World 12.7/22		29. NBC Friday Night Mystery—Hart to Hart: Crimes of the Heart 12.3/22	78. The X-Files 6.0/10
9:00	22. Step By Step 13.1/22			
9:30	26. Hangin w/Mr. C 12.4/21		59. NCAA Basketball Championship 2 8.7/18	
10:00	20. 20/20 13.6/25			
10:30				
SATURDAY	6.7/12	11.9/21	12.4/22	7.5/13
8:00	76. The Prince and the Pauper 6.5/12	22. Dr. Quinn Medicine Woman 13.1/23	26. World Figure Skating 12.4/22	72. Cops 7.1/13
8:30		49. Road Home 10.3/18		65. Cops 8.0/14
9:00	74. ABC Saturday Night Movie—Gremlins 2: The New Batch 6.8/12	29. Walker, Texas Ranger 12.3/22		69. America's Most Wanted 7.4/13
9:30				
10:00				
10:30				
SUNDAY	10.4/17	18.2/29	8.9/14	8.2/13
7:00	39. Am Fun Hm Vid 11.0/19	3. 60 Minutes 20.8/34	68. World Figure Skating 7.7/13	84. Tiny Toons Spring Break 4.3/7
7:30	48. Am Fun People 10.4/17	5. Murder, She Wrote 19.2/29	74. seaQuest DSV 6.8/10	55. Martin 9.8/15
8:00	53. Lois & Clark 10.0/15			42. Living Single 10.7/16
8:30		11. CBS Sunday Movie—The Corpse Had a Familiar Face 16.4/26	46. NBC Sunday Night Movie—Search and Rescue 10.5/17	35. Married w/Chld 11.3/17
9:00	46. ABC Sunday Night Movie—The Yarn Princess 10.5/17			61. George Carlin 8.6/13
9:30				
10:00				
10:30				
WEEK'S AVGS	14.3/23	11.8/19	10.8/18	7.3/12
SSN. TO DATE	12.5/20	14.2/23	11.2/18	7.2/11

RANKING/SHOW (PROGRAM RATING/SHARE) (nr)=NOT RANKED *PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT TELEVISION UNIVERSE ESTIMATED AT 94.2 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 942,000 TV HOMES

Bankrolling those with the goods

Infomercial producer's new venture funding new products

By Geoffrey Foisie

Brockway Direct Response Television is taking what it claims is a new step in the infomercial business: It will bankroll inventors or manufacturers with interesting products or services, produce infomercials based on their products, and help distribute them.

Richard S. Brockway, chairman of infomercial producer Brockway Direct Response Television, says the formation of the new subsidiary that will undertake the joint ventures—Brockway New Venture Partnerships—is one of several expansion moves the production company will make during the next few months.

Brockway is majority-owned by the Interpublic Group of companies.

Until now, the Huntington, N.Y.-based company has operated primarily as a producer of infomercials for customers that already have financial backing, Brockway says.

"We have always had a client to pay for production, and that is true for all the production companies. We are the first marketing/production company that has said, 'We will do joint ventures,'" he says.

New Venture Partnerships will have enough capital to fund as many as 15 new products during the next two

years, the Brockway company says. In addition to funding projects, the new company will "develop strategy, provide production services, secure media buys and handle orders and fulfillment." In most cases, New Venture Partners also will "take on putting the product in retail, catalogue and other distribution channels," Brockway says.

While infomercials will be produced by Brockway producers, other services could be provided by a variety of vendors, who will be chosen by a separate management team.

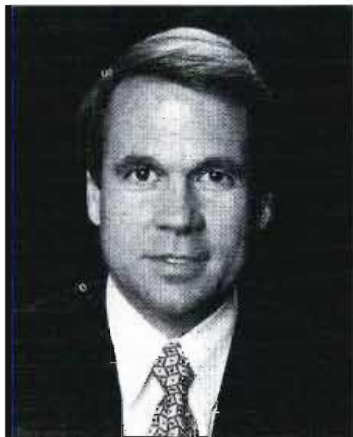
Formed just over 10 years ago, Brockway's infomercial production clients have included Black & Decker, Redken Hair Products, First Brands Corp. and

MCA/Universal.

Other expansion at the company is taking place overseas. It is exploring producing infomercials in Europe, Brockway says: "Through Interpublic, we have access to seven production centers on the continent."

The advertising agency connection via Interpublic, Brockway adds, gives the company good access to terrestrial broadcasters.

Also planned is a move into cable. The company is exploring a variety of "platforms" for infomercial exposure, Brockway says. ■



Richard S. Brockway, chairman, Brockway Direct Response Television

Olympics boost station revenue in February

TV station revenue rose in February, according to the monthly time-sales survey released by the Television Bureau of Advertising.

Advertising revenue from the winter Olympics boosted CBS affiliates and the affiliate revenue category, which jumped 21% over year-ago figures. But even independents, a category in which TVB includes Fox affiliates, gained 6.3% in local revenue and 12% in spot revenue, for a total gain of 8.7%.

For the first two months of the year combined, local revenue was up 14% for all TV stations, and spot revenue was up 17%, for a combined 15.5%. —GF

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Infrastructure bill's cost: money, FCC staff

Analysis says agency would have to take host of actions in wake of passage

By Kim McAvoy

If the House version of an information superhighway bill is enacted, the FCC likely will need more money and staff to carry out the measure's extensive mandate.

"We are going to need more bodies and different kinds of bodies," says Blair Levin, chief of staff to FCC Chairman Reed Hundt.

An early analysis of H.R. 3636 by one affected industry shows the legislation would require the FCC to initiate at least six inquiries, six proposed rule-makings and 16 reports to Congress. The bill, which is known as the Markey-Fields bill after its sponsors, House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) and ranking Republican Jack Fields of Texas, was passed last month by the full Commerce Committee.

It could be approved by the full House as early as this summer. A similar measure is pending in the Senate.

Exact costs unknown

Although the FCC does not know exactly how much it might cost to enact an information superhighway bill, it is working to come up with some type of assessment it can present to Capitol Hill. Hundt may have an estimate when he testifies later this month before a Senate Appropriations subcommittee.

If the measure passes, the agency will go to Congress and ask for additional resources, Levin says. However, "if the rule-makings are done right and on a timely basis, every single penny will be rewarded many times over in terms of impact on the economy."

Obtaining additional funding to implement the bill should not be a problem. Hundt has established a rapport with House Democrats, particularly Markey. Also, the Energy and Commerce Committee approved an amendment to the bill that would authorize more money if the FCC needs it.

The FCC encountered funding dif-



An information superhighway bill would mean additional duties—and costs—for Reed Hundt's FCC.

ficulties last year, when it asked Congress for extra money to enact the 1992 Cable Act. The act mandated creation of a new cable services bureau. The commission still is hiring more than 200 new staff members to oversee implementation of the cable act.

Eventually, after considerable lobbying by the FCC, Congress appropriated another \$16.1 million for the agency to carry out the act.

The bill's main objective is to create a more competitive telecommunications marketplace by permitting telephone companies to offer cable services in their service territory, and making it easier for cable to enter the local telephone business.

Among the major proceedings the FCC would have to undertake if the bill were to become law:

- Establish regulations for levying tariffs on video platform services.
- Establish rules for broadcasters to use their spectrum for ancillary or supplemental services.
- Adopt regulations to require a video programming affiliate of a common carrier to comply with access rules for commercial and noncom-

mercial broadcasters.

Within one year, the FCC would have to:

- Establish equal access and interconnection regulations.
 - Establish rules for just and reasonable compensation for equal access and interconnection services.
 - Initiate an inquiry into the effect of competition on rural telephone service.
 - Issue regulations for infrastructure sharing.
 - Adopt regulations to insure that advanced network services are available to the hearing-impaired.
 - Establish regulations to prohibit discrimination by a common carrier operating video platforms, and the rules for that platform.
 - Adopt rules that will prohibit telcos from cross-subsidizing their video programming services with revenues from their telephone operations.
 - Conduct an inquiry and adopt rules concerning the FCC's TV and radio ownership rules.
 - Report to Congress on the broadcast-cable crossownership prohibition.
- The FCC would have to review its standards for universal service and equal access every three years. The commission also would have to file an annual report on the status of video platform deployment.
- The legislation also would keep the Commerce Department's National Telecommunications and Information Administration busy.
- According to the analysis, NTIA would, in consultation with the FCC:
- Launch an inquiry into policies that would advance "civic participation" through Internet.
 - Complete—within a year—an inquiry into the availability of advanced telecommunications services to educational and other public institutions. This would be followed by an annual update.
 - Help the FCC devise rules that would be aimed at removing market barriers for small and minority-owned business. ■

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Reed Hundt's FCC one day may revisit the broadcast ownership rules, but that day is still sometime off. As promised, Hundt met last Monday with top staff members to discuss the national and local limits on TV and radio ownership and other broadcast issues, but ordered no action beyond more analysis. Mass Media Bureau Chief Roy Stewart says the bureau will continue to examine the rules, but it has no deadline for reporting back to the chairman.

Stewart leaves no doubt about where he stands on the ownership rules. "I think we need to do something in this area," he says. "Broadcasters aren't the only game in town anymore."

Also attending the Monday session were General Counsel Bill Kennard and Hundt aide Merrill Spiegel. Reporting to Hundt on the NAB convention two weeks ago, Kennard says he found networks and large broadcast groups want relief from the national ownership limits. However, there was "less unanimity" among broadcasters regarding the local rules.

Other issues on the agenda: enforcement of minority employment rules, digital audio broadcasting and the Emergency Broadcast System.

The FCC has a big backlog of so-called circulate items—much to the dismay of communications lawyers and their clients who are ensnared in it.

According to agency sources, 110 to 120 items are demanding the attention of Chairman Reed Hundt and the two other commissioners. That's a large, but not unprecedented, backlog, they say. The items are policy and adjudicatory matters requiring a vote by the commissioners, but not of sufficient importance to merit a place on the monthly meeting agenda.

Blair Levin, Hundt's chief of staff and the man responsible for keeping the paper flowing, acknowledges the circulate list is too long and promises to shorten it. "In one month it will be better," he says. "In three months it will be much better."

The backlog is due to the "avalanche" of issues the FCC has faced since Hundt's arrival last December, Levin says. The FCC plowed a lot of time and effort into refining the cable rules and preparing FCC testimony on telecommunications legislation, he says.

But Levin makes no apology for the FCC's overall performance record, noting five meetings have been held in Hundt's first 100 days. The next meeting is set for April 20.

FCC Commissioner Andrew Barrett told broadcasters at the NAB convention two weeks ago that he had no "concrete position" on the fairness doctrine. That was a surprise to Barrett-watchers, who had him pegged as a doctrine proponent ever since he was nominated to the FCC in 1989. And with good reason.

At the time of his nomination, he was quoted in this magazine as saying the FCC erred in repealing the doctrine in 1987: "There are some things the FCC should leave alone, like the fairness doctrine" (June 19, 1989). He also indicated his support in written responses solicited during the confirmation process (Aug. 21,

1989). But most telling was his pro-doctrine vote a year ago (Feb. 22, 1993). Barrett and then-Commissioner Ervin Duggan formed a two-commissioner majority calling on a federal court to give the agency a chance to review its repeal of the doctrine.

Producers of educational children's programming take note: The federal government last week formally invited such producers to apply for up to six grants ranging from \$50,000 to \$300,000.

The National Endowment for Children's Educational Television, authorized under the 1990 Children's Television Act, is administered through the Commerce Department's National Telecommunications and Information Administration.

NTIA is looking primarily for "broadcast-quality" shows aimed at 6- to 8-year-olds. The act limits the funding of each project to 75% and requires the programming to appear initially for two years on public TV.

"The Clinton administration and the Department of Commerce place a high priority on children's educational programming, and this process will provide the support necessary to insure that quality programming plays a vital and instructive role," Commerce Secretary Ron Brown said in a prepared statement.

"Pre-applications" are due at NTIA on May 4; full applications, July 13.



Vice President Al Gore, speaking last week before a group of public interest advocates in Washington, continued to beat the drum for information superhighway legislation.

"Our goal is to pass legislation this year that will provide both universal service and open access," he said.

"The administration and Congress are united in this goal, and we are going to reach this goal." But, Gore

acknowledged, it won't be easy. "Passing complex legislation that will have billions of dollars of economic impact will never be easy."

PBS President Ervin Duggan isn't worried about Nickelodeon and other commercial TV networks taking away public TV's substantial children's audience. That's because the commercial and noncommercial networks have different "imperatives" that affect the nature of their programming, he says in an appearance on public TV's *TechnoPolitics*.

Commercial TV is ruled by the "snag and nag" imperative, he says. "You want to snag those little eyeballs for commercial advertisers, and you want to nag their parents to buy whatever it is that is advertised," he says.

"Our only imperative is to serve all of the audience with the best programming that addresses them as human beings and not as consumers."

Washington Watch

Edited By Kim McAvoy

Compression's quality quid pro quo

Squeezing pictures through gantlet of compression devices could pose problems

By Chris McConnell

With digital compression technologies abounding in all sorts of new TV station devices, broadcasters could face one potential problem.

The compression technology may be able to slip less-than-full-bandwidth pictures past all but the most discerning eye, broadcasters say. But they also say the proliferation of compression machines may cause problems as pictures squeeze through one compression system after another en route from the camera to the TV set.

"Those things haven't been addressed properly," says Tony Uyttendaele, director of engineering development and advanced systems with Capital Cities/ABC.

Uyttendaele notes that a picture

may run through as many as three different compression schemes between the camera and distribution by affiliate stations. Although the picture begins with a 1-gigabit signal, he says, compression systems may cut it down to 45 megabits per second (mbps) for satellite distribution, and then down to 20 mbps at the affiliates.

The systems, Uyttendaele adds, will need to be friendly with each other to avoid placing picture defects in front of viewers. "What hasn't been looked at is making sure all the pieces are in place," says Mark Richer, vice president of engineering and computer services with PBS.

Richer, whose company is compressing signals to reduce transponder costs, agrees the industry needs a systemwide approach to compression.

PBS, Richer adds, is pushing manufacturers to examine the issue.

If they do consider the issue, equipment makers will do so as they also survey a growing number of compression options. Until now many have been using the older JPEG compression approach to supply the post-production industry with nonlinear editing machines. The standard offers greater frame accuracy for performing post-production chores.

The JPEG standard does not, however, compress audio, rendering it less practical for the file server devices now vying for broadcasters' attention.

Companies such as Hewlett-Packard and IBM brought machines using MPEG compression to the recent National Association of Broadcasters convention. And MPEG com-

Solid state: The shape of transmission to come

While the video-storage business was looking to replace tape, the transmission business was moving to replace tube technology with new products at the National Association of Broadcasters convention this year.

Equipment makers brought new versions of solid-state transmitters to the show. Marketers and engineers with the equipment makers agreed that the technology, although not yet ready to replace the larger transmitters, represents the shape of things to come.

"Solid state seems to be the area where everyone is working on new product," says Joe Wozniak, sales and marketing manager with Acrodyne Industries Inc. Wozniak's company brought modules for new solid-state UHF transmitters the company plans to introduce in the third quarter. The 5 kw and 10 kw models will be targeted to small broadcasters serving limited areas.

Acrodyne currently offers 1 kw and 2 kw models of the transmitters aimed at the low-power television market. Wozniak says the company plans to build about 50 of the 1 kw and 2 kw versions this year, but likely will build less than 10 of the newer 5 kw and 10 kw versions.

The solid-state technology uses a collection of transistorized amplifiers to replace the more expensive tubes. The transmitters offer a "soft fail" feature that allows broadcasters to lose some but not all of a transmitter's power when amplifiers fail.

The ability to stay on the air with a failed amplifier was also a feature Information Transmissions Systems Corp. (ITS) touted with its new 1 kw solid-state transmitter. The

company's ITS-830 model uses high-gain, parallel amplifiers to allow a user to stay on the air if one amplifier fails, says Richard Schwartz, ITS's senior sales engineer.

Schwartz notes that solid-state technology does not yet offer a cost-effective solution for 60 kw transmitters, which carry price tags in the \$300,000 range. He adds that ITS will offer 500 w and 2,000 w versions of its solid-state model.

Joining the solid-state parade was Harris Allied, which introduced 5, 10 and 15 kw UHF solid-state transmitters at the convention. The company's UltraVision transmitters also allow continued operation at a reduced power level in the event of amplifier failures.

Additionally, Harris announced the sale of \$30 million worth of UHF and VHF transmission equipment to Televisión Azteca S.A. de C.V. of Mexico. During the next two years, Harris will deliver more than 90 VHF and UHF transmitters, antennas and other RF equipment to upgrade TV Azteca-owned stations in 58 Mexican cities.

Other new transmitter exhibits included a "high-definition-ready" transmitter from Larcan that the company says will be able to send digital HDTV signals once the FCC sets the transmission standard.

Comark, meanwhile, announced it has acquired RCA Broadcast Transmitter Service & Parts from General Electric. The former GE company, which services and supplies parts for RCA transmitters, will move from New Jersey to Comark headquarters in Colmar, Pa. —CM

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pression offers still more choices. The new MPEG 2 standard carries as many as 20 possible versions, though manufacturers do not plan to make chips for all of them.

The versions most relevant to broadcasters, says chip-maker C-Cube Microsystems' Rick Rasmussen, are the main-level/main-profile and main-level/simple-profile versions of MPEG. The main level offers CCIR 601-quality video, as opposed to MPEG 1-quality video for the "low" level and different degrees of high resolution for the "high 1440" and "high" levels of MPEG 2.

Rasmussen, vice president of marketing, says the main level allows users to store more video with lower data rates but carries a higher cost because the decoders require more memory. The "simple" profile version is cheaper but loses up to 20% of the compression efficiency, he notes.

Paul Hearty, manager of the Advanced Television Evaluation Laboratory (ATEL) in Canada, says research at his lab indicates that the main level can afford as much as a 33% savings in bit rate for certain material.

Once the pictures are compressed, broadcasters face an additional problem in manipulating the video. Broadcasters, Richer notes, will need to edit compressed signals as well as switch between pictures from different sources. "That might be the weak link," Uyttendaele adds.

Richer says the issue of switching between compressed bit streams has drawn attention in the working party charged with testing the proposal for advanced television, which will compress HDTV pictures to fit 6 mhz channels.

While citing potential problems in mixing and matching different compression algorithms and switching among them, however, Richer and other broadcasters voice little concern about the compression schemes themselves. Richer notes that PBS is using DigiCipher 1 compression and plans to convert to a DigiCipher 2 compression system that is also compatible with the MPEG 2 standard.

He says PBS hired the ATEL in Canada to conduct subjective testing of pictures compressed using the DigiCipher 1 system. The lab, which has conducted similar testing on HDTV proponent systems, con-

cludes that PBS likely could get away with compressing pictures twice as much as the current 12 mbps rate.

At 6 mbps, Hearty says, viewers in the test could begin to see differences between the compressed and uncompressed versions of the most challenging material used (video that compression systems have historically had trouble compressing effectively). They could not, however, discern differences for material the lab was using to represent typical PBS programming.

At 12 mbps, Hearty adds, the non-expert viewers judged the compressed pictures either as good as or better than the uncompressed pictures.

NBC's Stan Baron also maintains that video compressed at as little as 8 mbps using MPEG 2 compression will satisfy viewers.

Baron, managing director of technical development, says NBC is compressing video at 45 mbps for satellite uplinking. Viewers may be looking at a compressed Tom Brokaw when the anchor appears in a smaller window on the screen, Baron notes. "Can you notice anything?"

Although the trained eye might begin to notice "compression artifacts" at 5 mbps, NTSC video at 12 mbps and higher looks just like the real, uncompressed thing, Baron says. "The human mind is very forgiving," he adds.

When the mind does register the compression shortcomings, it perceives them as any one of a variety of picture defects. Edges of objects can disappear or appear to move. Pictures can lose resolution.

Many problems also can hinge on the content of the picture, adds Rasmussen. He says movies are easier to encode, while sports presents problems. Rasmussen speculates that sports material requires 8 mbps per second for achieving broadcast-quality resolution, while other programming might need as little as 4 mbps.

"We see no need for 12 mbps," Rasmussen says. Hearty offers similar numbers, maintaining that users can compress film at about 4 mbps, while critical video material can require between 6 and 9 mbps.

"Based on the technology I've looked at, the best you're going to get away with is going down to 6 mbps," adds Hearty. ■

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National Association of Television Program Executives

Cutting Edge

By Chris McConnell

In preparation for the World Cup soccer tournament this summer, Comsat World Systems is reserving seven global channels aboard five Intelsat satellites. The U.S. Intelsat signatory expects the event to garner a cumulative audience of some 32 billion during its month of play.

Comsat has booked capacity for the Atlanta-based EBU Sports International to deliver coverage of the games, and also is offering short-term leases of additional transponders. Company executives note that Comsat offered five short-term leases during the winter Olympics last month and say they expect to sign a similar number for the soccer tournament.

Coverage of the event will travel from nine U.S. cities to the International Broadcast Center in Dallas, where it will be transmitted to gateway earth stations for uplinking to the Intelsat satellites. The soccer tournament begins June 17 in Chicago and runs through July 17.

AT&T will be responsible for delivering the coverage from the various sites to the broadcast center in Dallas.

Joining Comsat in the World Cup soccer business is IDB Broadcast, which is providing satellite and fiber transmission services for the event to Italy's Telespazio and Germany's Deutsche Bundespost. IDB Broadcast, a unit of IDB Communications Group, will take feeds

from the Dallas Broadcast Center and deliver them via fiber to the company's Staten Island International Teleport for uplink to the Intelsat 601 satellite. As many as 180 nations are expected to televise the tournament, which will consist of 52 matches.

Cycle Sat Inc., which during the NAB convention announced that it will invest in Sony digital Betacam machines, also has announced a new deal to deliver commercials to Canadian broadcasters.

The company will provide its technology to Forbes Satellite Service, a new venture to distribute spots via satellite. Forbes will employ the technology Cycle Sat now uses to distribute commercials to U.S. broadcasters. The new Canadian service will operate via the Anik E 1 satellite.

In another spot distribution venture, Vyvx Inc., the television services affiliate of WiTel, says it will form a service with Los Angeles-based VDI to deliver advertising to local broadcasters. "Broadcast One" will allow the delivery of commercials via fiber. VDI will receive ad-transmission orders from an advertiser or media buyer and will coordinate airing with station traffic departments. Vyvx says it will provide a window for the service each day along with another window for retransmissions.

VDI also will supply stations with the necessary equipment for receiving

transmissions. Broadcasters, the companies say, will be able to upgrade the hardware to allow for digital storage of the advertising.

With a satellite ready to go later this year, Orion Atlantic was looking to book transponders at the NAB convention in Las Vegas. The satellite, scheduled for launch during the fourth quarter onboard a General Dynamics rocket, will carry 34 Ku-band transponders.

Orion Atlantic President and CEO Neil Bauer says the company hopes to sign its first



lease agreements within the next few months and that Orion is marketing the transponders to the satellite newsgathering business. He notes that the satellite, in addition to spot beams, will have a high-gain antenna that will reduce the required size of dishes. "That gives us a great capacity for covering the SNG market," Bauer says.

His company also announced at the show the authorization of satellite landing rights with three European countries: Ireland, Switzerland and Romania. Other European countries that have granted landing rights to the separate system venture include the UK, Austria, Belgium, Denmark, Germany, Italy, Luxembourg and Sweden.

C-Cube Microsystems says it will build a video decoder chip capable of decoding both MPEG and DigiCipher 2 video. C-Cube, which is licensing the DigiCipher 2 compression from General Instrument in order to build the

chip, says it will make sample quantities available during the second quarter. The company plans to market the chips for use in the digital cable and direct-broadcast satellite set-top decoder market.

Also offering a new compression product at the NAB convention was Compression Labs Inc. (CLI), which launched a line of encoders and decoders designed to compress entertainment programming for delivery via fiber, satellite, cable and twisted pair. The company's Magnitude product line reduces the necessary program delivery bandwidth six times to 60 times, depending on the transmission medium and complexity of the video.

CLI said the encoders and decoders will allow real-time delivery of broadcast material and non-real-time delivery of video-on-demand services.

With wide screen television looming on the horizon, BTS brought cameras to Las Vegas capable of switching between the 4:3 and 16:9 aspect ratios. The company's new LDK 10 studio camera and LDK 10P portable version offer computerized switching between the two aspect ratios.

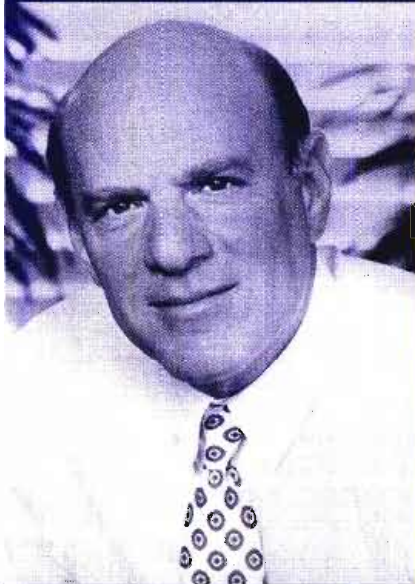
The cameras use a "dynamic pixel management" technology to accomplish the switching while setting a 1,000-pixel-per-line standard in both the 4:3 and 16:9 formats. Users can switch between the two aspect ratios with a button on the master control panel. The LDK 10P also offers menu-selectable switching at the camera head.

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Company that Park built goes on the block

Group owner's stations not likely to be sold separately, analyst says

By Geoffrey Foisie

Park Communications is for sale. The proceeds could be more than \$500 million, according to one investor, with all but 10% going to the estate of founder Roy H. Park.

Analysts contacted last week were unsure whether the publisher/group owner of 22 radio stations and eight TV stations would be sold as a whole or split into pieces.

The company's board of directors says its decision was motivated by the estate's decision to sell its stock. Company officials declined to discuss the matter further.

Park died last October. The company's stock jumped more than 30% in the week following his death, as speculation began that the company would be sold. After trading down

some, the stock increased again last week, closing at 22-3/4 on Monday.

One major shareholder estimates the private-market value of the company at \$27 per share. Multiplied by 20.7 million shares outstanding gives a possible gross liquidation value of \$560 million.

Kevin Gruneich of First Boston says he doubts stations will be sold individually, except perhaps the large-market properties such as WPAT-AM-FM New York: "Selling individual properties is more risky, since it takes more time. And that opens up the risk that



Shortly after Roy Park's death last October, speculation began that his company would be sold.

the interest rates will go up more, or some other problem could occur."

The highest multiples could be achieved by selling each of the three divisions—newspapers, radio and TV—separately, Gruneich says.

The TV stations are mostly in mid-size markets. All eight are affiliates: five of CBS, two of ABC and one of NBC. All but one are in the South and range in market size from 51-163.

The radio group is the 23rd largest in the country and includes AM-FM combinations in New York City; Portland, Ore.; Minneapolis, Minn.; Richmond, Va.; Seattle, Wash.; Syracuse, N.Y., and Chattanooga, Tenn.

Speculation last week was that Goldman Sachs & Co. would be retained to handle the sale.

As for possible bidders, Gannett's name was mentioned by one investor. ■

March 1, 1994

Iowa State University Broadcasting Corporation

has completed the sale of the assets of

WOI-TV Ames, IA

the ABC-TV affiliate for Des Moines

to

Capital Communications Company

Philip J. Lombardo, President

The undersigned initiated this transaction on behalf of the seller and assisted the parties throughout the negotiations.

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BOTTOM LINE

Radio revenues up

The Radio Advertising Bureau reports that its survey of more than 100 markets shows February station revenue gained 12% over the year-ago period.

National revenue showed the biggest increase, at 20%, while local revenue was up 10%, according to the bureau. Southwest local revenue was up the most, at 13%, while Midwest revenue gains underperformed the average, at 8%.

New Vision joins TVB

New Vision Television group has joined the Television Bureau of Advertising, adding six stations to the TVB membership roster.

—GF

Changing Hands

This week's tabulation of station and system sales

WHBQ-TV Memphis □ Purchased by ComCorp of Tennessee Inc. (Thomas Galloway Sr., president) from Adams TV of Memphis Inc. (Stephen Adams, chairman, and Paul Brissette Jr., CEO) for \$43 million. **Buyer** owns KPEJ(TV) Odessa, KWKT(TV) Waco and KVEO(TV) Brownsville, all Texas; KPEL(AM)-KTDY(FM) Lafayette, WGBM(TV) Baton Rouge and WRNO-FM Metairie, all Louisiana, and KEZA(FM) Fayetteville, Ala. **Seller** owns WWLP-TV Springfield, Mass.; WLX-TV Lansing, Mich.; WMTV(TV) Madison and WSAW-TV Wausau, both Wisconsin; WHOI-TV Peoria, Ill.; WTRF-TV Wheeling, W.Va., and KAUZ-TV Wichita Falls and KOSA-TV Odessa, both Texas. WHBQ-TV is ABC affiliate on channel 13 with 316 kw visual, 63.2 kw aural, and antenna 1,000 ft. Filed March 11 (BALCT-940311KI).

WRDC(TV) Durham, N.C. □ Purchased by ComCorp of America (Thomas Galloway Sr., president) from shareholders (Paul Brissette Jr.) for \$34 million. See WHBQ-TV Memphis. WRDC is NBC affiliate on channel 28 with 5,000 kw visual, 250 kw aural and antenna 2,000 ft.

WXYT(AM) Detroit □ Purchased by Infinity Broadcasting Corp. (Mel Karmazin, president/CEO) from Fritz Broadcasting Inc. (Jock Fritz, president) for \$22.774 million. **Buyer** owns 10 AMs and 16 FMs. **Seller** owns WKYG(AM)-WXKX(FM) Parkersburg, W.Va. In related transaction, Fritz is swapping WMXD(FM) Detroit to Booth American for Booth-owned WTOD(AM)-WKKO-FM Toledo, Ohio, and WSGW(AM) Saginaw and WIOG (FM) Bay City, both Michigan (See "Changing Hands," March 14). WXYT has news/talk format on 1270 khz with 5 kw. Filed March 11 (BAL 940311EB). *Broker: Gary Stevens & Co.*

KMTW(AM)-KKLZ (FM) Las Vegas □ Purchased by Radio Management Inc. (C.T. Robinson,

president/director) from Southern Nevada Radio Inc. for \$2.018 million. **Buyer** is buying KQAM(AM)-KEYN-FM/KFH(AM)-KXLK-FM all Wichita, Kansas, pending FCC approval. KMTW has AOR format on 1340 khz with 1 kw. KKLZ has classic rock format on 96.3 mhz with 100 kw and antenna 1,170 ft. Filed March 14 (AM: BAL940314 EA; FM: BAL-940314EB).

WCVS-FM Virden, Ill. □ Purchased by Neuhoff Broadcasting-WCVS Inc. (Geoffrey Neuhoff, president/director) from Virden Broadcasting Corp. (Randall Miller, president/director) for \$400,000. **Buyer** owns WFMB-AM-FM Springfield and WDAN(AM)-WDNL-FM Danville, both Illinois, and KODE-TV Joplin, Mo. **Seller** owns WCNL(FM) Carlinville and WTIM(AM) Taylorville, both Illinois. WCVS-FM has oldies format on 96.7 mhz with 3 kw and antenna 328 ft. Filed Feb. 8 (BAPLH-940208GG).

KRGT(FM) Hutto, Tex. □ Purchased by Robert Burdette Investments Inc. (Gloria Burdette, director/president) from Austin Broadcasting Inc. (Robert Simmons, president) for \$300,000. KRGT has Spanish format on 92.1 mhz with 3 kw and antenna 300 ft. Filed Feb. 3 (BAPLH940203 GO). *Broker: Norman Fischer & Associates.*

KIQS-FM Willows, Calif. □ Purchased by Pacific Spanish Network Inc. (James Bonilla Valdez, chairman) from KIQS Inc. (Anthony Rusnak, president) for \$260,000. **Buyer**

has no other broadcast interests. KIQS-FM has adult contemporary format on 105.5 mhz with 5.4 kw and antenna 140 ft. Filed Feb. 3 (BALH-940203 GY). *Broker: Miller & Associates.*

WCNX(AM) Middletown, Conn. □ Purchased by Instant Traffic Inc. (Robert Dunn Jr., president) from Radio Middle-

Continued on page 52

Proposed station trades

By dollar volume and number of sales

This week:

AMs	□ \$23,024,000	□ 2
FMs	□ \$22,840,000	□ 7
Combos	□ \$4,143,000	□ 3
TVs	□ \$77,000,000	□ 2
Total	□ \$127,007,000	□ 14
So far in 1994:		
AMs	□ \$49,257,514	□ 41
FMs	□ \$205,454,500	□ 87
Combos	□ \$348,931,052	□ 67
TVs	□ \$271,340,000	□ 16
Total	□ \$976,847,066	□ 217

SOLD!

KYA(FM), San Francisco, CA from **First Broadcasting**, Ronald Unkefer, President, to **Alliance Broadcasting**, John P. Hayes, Jr., President/CEO for \$18,000,000.

Elliot B. Evers represented Alliance Broadcasting in this transaction.

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RADIO

HELP WANTED MANAGEMENT

Eastern Long Island Radio Network: WBAZ-FM/ WLIE-FM seeks general sales manager, operations manager and news director. Duopoly committed to local community service and highest quality marketing, sales, news and on-air entertainment products. WBAZ leads the market with a light AC format plus Boston Pops; NY Mets; candidate debates; award winning election night and monthly public affairs program; editorials; political endorsements, and a myriad of special features. WLIE will sign on shortly with an equally strong news commitment, NY Yankees and a format to be announced. We seek smart, hands-on, creative leaders who play to win. Competitive salary and equity alternative. EOE. Contact President, Box 1200, Southold, NY 11971; fax 516-765-1662.

Are you a shining star in managing a top notch sales department? Do you enjoy working with the best in a market? Or maybe your management position was eliminated by LMA or duopoly situations? We're a trio of top rated stations serving S.E. Ohio and N.W. West Virginia and we have an immediate opening for you in sales management. Reply to Box L-1. EOE.

Are you ready for the next step? Are you ready to lead the sales team for the fastest growing combo in New Hampshire. WTSL/WGXL are looking for someone who can sell and teach others to sell! We have a good sales team, we're now looking for a dynamic spark to lead them. Resumes to GM, Tom Barney, WTSL/WGXL, PO Box 1400, Lebanon, NH 03766. EEO employer.

Sales manager: Entertainment industry executive has purchased Four Corners area superstation, KISZ FM. We need a professionally trained person with radio sales or sales management experience to build, train and guide an outstanding sales team. With more acquisitions already planned, our need for management will grow. Send resume with cover letter to: Jim Hoffman, KISZ Radio, 653 West Broadway, Farmington, NM 87401. EOE.

HELP WANTED SALES

Great opportunity with growing Shamrock Communications. We are in the process of acquiring a new AM/FM in Wilkes Barre/Scranton and seeking account executives for great account lists with salary, commission, profit sharing, benefits and opportunities for advancement. If you're not happy with status quo, rush cover letter and resume to Shane Reeve, 149 Penn Ave., Scranton, PA 18503. EOE.

HELP WANTED NEWS

Experienced news person to gather, write and report local news. Salary and benefits. AM-FM in beautiful East Tennessee. Reply to Box E-42. EOE.

News director interested in working in small market. Congenial working conditions, must have four years news writing experience. Send resume and tape to WTTT, 185 South Washington St., Tiffin, OH 44883. EOE.

Radio talk show/news-top broadcast operation seeks producer/host. Local call-in/talk show. Reporter and anchor radio newscasts. Degree in broadcast-journalism or related. Experience required. Please send non-returnable tape & resume by April 8 to: Personnel Director, PO Box 119, Topeka, KS 66601. EOE.

HELP WANTED PERSONALITY/TALENT

Partner needed for morning show! Southwest location. One to three years experience required. Basic news writing ability a plus! Females and minorities encouraged to apply. Reply to Box L-2. EOE

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Freelance: NJ/PA automotive advertising agency seeks male/female voiceover talent with strong production skills. Hardsell, sexy softsell & dialects capabilities desired. Must be able to hand 24-48 hour turnarounds. Forward your non-returnable cassette highlighting auto dealerships spots directly to: Mr. Steve Kayne, c/o SKYLINE MEDIA, INC. d/b/a CAR ADS, 1451 Highway 88 W, Suite 3B, Brick, NJ 08724. EOE.

SITUATIONS WANTED MANAGEMENT

General manager: Experienced in medium and small markets. Very strong sales/sales training background. Prefer South/Southeast market 804-384-0127.

Bill Fowler, former Park Group head and recent Florida major market GM, now living in Orlando and seeking GM or GSM southeast or elsewhere. As close to a guarantee as you can get. Talk to this true professional today for results. Call 407-876-2021.

SITUATIONS WANTED SALES

Account executive: Over 15 years at AM-FM now being sold. 33 years sales experience. Also H.S. & college play by play, news & DJ in my background. Alabama, Mississippi, North Florida. Reply to Box L-3.

TELEVISION

HELP WANTED MANAGEMENT

Local sales manager: Excellent track record in sales management is key to joining our team! Must possess outstanding management and leadership skills to direct our team and maximize revenue opportunities. Ability to produce nontraditional revenue and a strong sales marketing program is essential! Reply to: Kim Cleaver, Station Manager, KCAU-TV, 625 Douglas, Sioux City, IA 51101. Phone 712-277-2345. EOE.

Traffic/assistant manager: Chicago TV traffic assistant manager experience. PO Box 731, Tinley Park, IL 60477. EOE.

COO wanted for innovative live Rock'n Roll cable startup. Track record in television required. Fax letter & resume 310-558-0045. EOE.

General manager for KTVI-TV (NBC), Siouxland's News Channel. Opportunity to lead the market leader in Sioux City, Iowa. Excellent compensation package with privately owned broadcast group. Send resume to Ralph Oakley, QNI Broadcast Group, PO Box 80, Quincy, IL 62305. EOE/MF.

Sales manager: WYZZ-TV Fox 43, Bloomington, Illinois is seeking an experienced local sales manager. This position is an outstanding opportunity for the individual with a strong commitment to people, growth and development. Contact Teresa Casey in confidence at 1-800-733-2065. EOE.

Leading CBS affiliate in one of the fastest growing southwestern markets has an opening for a business development manager. Responsibilities include identification and analysis of business expansion opportunities associated with existing and emerging video technologies such as data broadcasting, video compression, second channels, and interactivity. Bachelors degree in marketing, engineering or finance required. MBA a plus. Send resume to Box L-4. EOE.

General/local sales manager: Are you a person who gets real satisfaction in helping others grow? Are you a person who cares about your people and can activate them to achieve? Are you a risk taker, overcome obstacles easily and enjoy challenges? If so, we may have the position just right for you. We are looking for a general/local sales manager for a young, aggressive and rapidly growing Independent station in the fastest growing market in the country. Our candidate will have 3-5 years mgmt. experience with proven results and expertise in setting priorities and developing strategies to be the best sales organization in the market. If you have an energy and creativity level that is always at a peak, experience with sales promotions, sports and event marketing and a focus on customer satisfaction, send your resume and references to Box L-6 EOE. Women and minorities are encouraged to apply.

Business manager/controller: Top 75 Southwest market independent is seeking an individual to head our business department. Individual will report to the GM and corporate controller and be responsible for managing the stations financial operations. Candidate must exhibit outstanding analytic, organization and communication skills and be able to handle problem solving and decision making. The successful candidate will have a BS degree in Accounting with a CPA preferred and broadcasting experience. Send resume and references to Box L-5. EOE. Women and minorities are encouraged to apply.

General sales manager: WDKY Fox 56 in Lexington, KY is seeking qualified candidates for the position of GSM. Successful candidate must be professional possessing strong leadership and organizational skills with the ability to motivate and train sales team. Local and national sales experience is a must with emphasis on marketing and management experience. Submit cover letter, resume and salary history to: George F. Boggs, General Manager, WDKY Fox 56, 434 Interstate Avenue, Lexington, KY 40505. No telephone calls. EOE.

National sales manager: Fast growing Indy in great market looking to fill newly created national sales manager position. Candidate must have 3-5 years station/rep sales or mgmt. experience, can sell with and beyond the numbers, has demonstrated results in developing creative solutions to clients needs and knows how to work the rep, agency and client relationship simultaneously. Send sales and management philosophy along with resume and references to Box L-7. EOE.

HELP WANTED RESEARCH

Research whiz: Able to get to the heart of the matter with political profiles, policy papers, voting records & public statements for conservative syndicated political talk show. Self-starter with strong work ethic and accuracy required. Television experience preferred. Familiarity with Nexis and other computer databases and government sources, etc. Quick turnaround for daily East Coast-based program. Resumes, project samples and non-returnable tapes to: Box L-9. EOE.

HELP WANTED SALES

Account executive: Immediate opening for an experienced sales rep who can handle good existing list and develop new business for ABC affiliate. Live and work on Maryland's Eastern Shore—a healthy, growing market. Susan Kelly, GSM. WMDT TV, PO Box 4009, Salisbury, MD 21801. EOE, M/F.

Television account executive: #1 CBS affiliate in 84th market. Looking for enthusiastic team player. Apply in writing to Thomas A. Labuzienksi, WSBT-TV, 300 W. Jefferson Boulevard, South Bend, IN 46601. EOE.

National sales: WLIG-TV 55, Long Island, seeks experienced sales pro to develop and expand national and regional sales with NYC agencies. Station or rep experience required. Growth opportunity with full benefits. Resume to: Michael Wach, GM, WLIG-TV, PO Box 1355, 270 South Service Road, Melville, NY 11747. EOE.

Account executive: WMC-TV, NBC, is looking for an innovator whose minimum 3 years intangible sales experience will provide a base for future growth. Computer (TV-Scan, Marshall) literacy a plus. Send resume to Scott Leslie, LSM, 1960 Union Ave., Memphis, TN 38104. EOE & affirmative action station.

Account executive: Outside sales experience required, two years broadcast media sales experience preferred. Must be highly motivated, sharp, and organized. Great list is waiting for the right candidate, 50+ income potential. Send resume to Diane Fancher, Fox 29/WUTV, 951 Whitehaven Road, Grand Island, NY 14072. WUTV is an EOE. No phone calls please.

Equal opportunity employer seeks local account executive for progressive Fox affiliate in a top 20 market. Minimum 3 years broadcast experience and/or 2 years outside sales experience preferred. Must be able to sell commercial advertising to direct accounts and advertising agencies, generate new business, develop merchandising and promotional ideas for clients, and participate in rating book and research analysis. Computer/word processing skills essential. Benefits. Send resume to Box L-8. EOE.

Account executive: Top 50 SE NBC affiliate seeks an account executive with one to two years experience in broadcast sales. Strong new business development a must. Familiarity with Marshall Marketing and TV Scan a real plus. Send resumes to: Human Resources Manager, WYFF-TV, PO Box 788, Greenville, SC 29602. EOE.

Sales trainee: Unique opportunity for entry level sales position for energetic and resourceful candidate with strong communication/presentation skills. Will work with strong team in a fast-paced atmosphere and be responsible for new business development. College degree/computer skills required. Prior sales/broadcast experience preferred. No phone calls please. Letters of introduction with resumes only to Christine B. King, Local Sales Manager, WLS TV, 190 N. State St., Chicago, IL 60601. EOE.

Account executive: Exceptional opportunity for self motivated, high achiever with excellent communication/presentation skills and persuasive negotiating abilities. Three to five years major market/major agency broadcasting experience with in-depth TV sales knowledge. Must demonstrate the ability and commitment to a television sales career with strong sales knowledge and solid research credentials. College degree/computer skills required. No phone calls please. Letters of introduction with resumes only to Christine B. King, Local Sales Manager, WLS-TV, 190 N. State St., Chicago, IL 60601. EOE.

HELP WANTED TECHNICAL

Landmark Communications, has an immediate opening for a broadcast maintenance engineer. Must have a minimum of two years electronics training or equivalent broadcast engineering experience. Candidates knowledgeable with P/C's, Betacam, Odetics, Quantel, Ampex, and Grass Valley equipment desired. Shift work required. Competitive salary and benefits package offered. Send resume to Landmark Communications, Engineering Department, 2600 Cumberland Pkwy. Atlanta, GA 30339. EOE.

Master control operator: Position for technical or electronics school grad. Successful applicant will have knowledge in the operation of 1-inch, 3/4 inch and Beta-broadcast equipment; master control, with computer operations. Send resume to: C.E., WXMT-TV, 300 Peabody Street, Nashville, TN 37210. EOE.

WPTT-TV 22 is searching for a chief engineer. Applicant must have UHF transmitter experience, an FCC license along with SBE certification. Individual will be self-motivated and expected to maintain entire operation. Communication skills are a must. Excellent salary and benefits. Send resume to: Kevin O'Leary, Operations Manager, PO Box 2809, Pittsburgh, PA 15230. Application deadline Friday, April 8, 1994. Serious inquiries only! No phone calls. EOE.

Videotape editor, senior: Responsible for formation/post production of videotape television and quality control and technical compliance. Duties: Control videotape machines and computer editor in formation of television program, confers with television production staff in planning of final formation of program and performs post-production audio and video editing in-house and for contract work. Minimum qualifications: Bachelors degree in Radio and Television or related field and four years videotape editing which includes two years of computer videotape editing or eight years of videotape editing experience. Preferred qualifications: Two years videotape computer editing experience on Sony 5000/9000 systems or CMS equivalent and one year ADO/CG operator experience. Hiring range: \$20,118-\$27,000 annually. Closing date: April 13, 1994. For an official UA application (resumes will not substitute), write: Employment Services, 1717 E. Speedway, Tucson AZ 85719 or call 602-621-3660; TDD 602-621-8298. The University will in accordance with the Americans with Disabilities Act, upon request and with advance notice of at least 72 hours make reasonable accommodation in the application, interviewing and selection process. EEO/AA employer.

Graphic designer: Design and produce on-air graphics utilizing Quantel Paint Box & Harriet. Minimum 3-5 years experience in television production/design required. College degree preferred. Typing skills and Macintosh experience a plus. Reply to: Allan Beutler, Design Director, WFAA-TV, 606 Young St., Dallas, TX 75202-4810. EOE, M/F.

Chief engineer: "Hands-on" chief engineer wanted for Washington, DC UHF Independent. Send resumes to: WFTY-TV 50, 12276 Wilkins Avenue, Rockville, MD 20852, or fax to 301-881-3441. No phone calls please. Equal opportunity employer.

Assistant chief engineer: Group owned, top rated Fox affiliate in Jacksonville, Florida has an immediate opening for a maintenance tech or assistant ready to leave the snow behind. The ideal candidate would possess an F.C.C.G.O. license, have at least 5 years TV (UHF preferred) transmitter experience, and be knowledgeable in the repair and maintenance of analog and digital video system components. Contact Russ Rockwell, Chief Engineer 904-642-3030. EOE.

Fox O&O seeking a director/editor highly experienced in on-line editing, operation of ADO, AVC 33 switcher, ACE-200 editor, and 1" and Beta tape machines. College degree preferred. Must be experienced at multiple machine editing. Strong organizational and client skills a must. Background in graphics preferred. No phone calls, please! Send resume to: Personnel Dept., WATL Fox 36, One Monroe Place, Atlanta, GA 30324. EOE.

Maintenance engineer: Seeking maintenance engineer with Beta, LMS, automation systems, camera and satellite communication experience. UHF transmitter experience preferred. Must be SBE certified. Send resumes to WCMH, Assistant Chief Engineer, PO Box 4, Columbus, OH 43216. No phone calls. EOE.

HELP WANTED NEWS

Executive news producer: Oversee daily newscasts with emphasis on writing, story format, story structure, story selection and graphic presentation. Good communication and people skills important. Must have news producing background in top 30 market. Send tape, resume, one page outline of news philosophy to Bill Gray, KMGH-TV, 123 Speer Blvd., Denver, CO 80203. EEO/AA.

Needed now!! Investigative reporters. Guam Cable TV's Cable News, winner of Polk, AGA Silver Gavel and 8 Ace Awards, is looking for the next Woodward and Bernstein's willing to work as a team. Send letter with news philosophy, resume, non-returnable tape, salary history and references via domestic priority mail to: Harrison Flora, Vice President, Guam Cable TV, 530 West O'Brien Drive, Agana, Guam 96910. EOE.

Looking for an energetic weekend sports anchor/reporter. Someone who can shoot and edit. Send non-returnable tape to Pete Michenfelder, Dept. ND-4, WJBF-TV, 1001 Reynolds Street, Augusta, GA 30903. EOE.

Weather anchor: Meteorologist preferred for main weeknight position at Florida ABC affiliate. Seek strong communicator for long-term deal to grow department. Resume, references, non-returnable tape to: S. Peter Neumann, News Director, WEAR-TV, 4990 Mobile Highway, Pensacola, FL 32506. Deadline: April 15. M/F EEO.

Chief photographer: Dominant ABC affiliate looking for a chief photographer. TV-3 News in Palm Springs, CA, has a brand new BETA camera waiting for the right applicant. Must have at least one year of commercial experience in shooting and editing, and the desire to lead a small videography staff to new levels of excellence. The right candidate will have a good eye, a creative mind, and strong leadership skills. No phone calls please! Rush tape and resume to Dana C. Beards, News Director, KESQ-TV, 42-650 Melanie Place, Palm Desert, CA 92211. Equal opportunity employer.

Reporter/photographer: KESQ-TV/Palm Springs, CA has an immediate opening for a reporter/photographer. Candidate must have a college degree, and at least one year of commercial experience. Looking for a tape that demonstrates strong photography, editing, and reporting skills. No beginners. Send tape, resume and a cover letter to Dana C. Beards, News Director, KESQ-TV, 42-650 Melanie Place, Palm Desert, CA 92211. Equal opportunity employer. Women and minorities encouraged to apply.

News tape editor: WXII-TV in Winston-Salem, NC has an immediate opening for a creative, motivated news tape editor for our 6:00 and 11:00 newscasts. Successful applicant must have two years experience in television news and possess extensive knowledge of contemporary Betacam video photography and editing techniques. We're looking for a team leader! Send non-returnable tape and resume to Bill Sandefur, News Director, WXII-TV, 700 Coliseum Drive, Winston-Salem, NC 27116. Equal opportunity employer.

Producer: Experience preferred. Individual will produce the six and ten o'clock news, Monday through Friday. Excellent writing skills and solid news judgement are necessary for this position. Send letter, resume and non-returnable tape to Veronica Bilbo, EEO Coordinator, KPLC-TV, PO Box 1488, Lake Charles, LA 70602. EOE.

Weatherperson: Weatherperson for early morning and noon newscasts. Meteorologist preferred but not mandatory. Send letter, resume and non-returnable tape to Veronica Bilbo, EEO Coordinator, KPLC-TV, PO Box 1488, Lake Charles, LA 70602. EOE.

Strong management and editorial skills a must for this managing editor position. NewsChannel 5, the CBS affiliate in Nashville, Tennessee is seeking a manager with an aggressive journalistic track record. Candidates must also have proven people skills. Newsroom has staff of 60 plus, along with all the journalistic tools from an SNG truck to computers. Send cover letter and resume to Robert Stoldal, News Director, WTVF-TV, 474 James Robertson Parkway, Nashville, TN 37219. WTVF is an equal opportunity employer and encourages applications from members of minority groups. No phone calls please.

News director: ABC affiliate seeks experienced small-market news director with good people skills to lead a young, aggressive team. Must have the journalistic and organizational skills to develop a competitive product and be a good teacher. BASY, live unit, remote bureau, latest equipment. Send resume and salary history to: Frank Pilgrim, General Manager, 202 Downtown Plaza, Salisbury, MD 21801. Fax 410-742-5767. M/F. EOE.

News director: Minimum 3 years directing live newscasts in top 30 market. Must excel in technical knowledge and ability. Prefer creative individual with drive and broad outlook. Send resume and tape(s) to Bill Gray, KMGH-TV, 123 Speer Blvd., Denver, CO 80203. EEO/AA.

News producer: Creative producer who writes well, has strong organizational skills and excellent news judgment. Minimum 5 years TV news producing in top 50 market. Send resume, tape(s), and one page description of news philosophy to: Bill Gray, KMGH-TV, 123 Speer Blvd., Denver, CO 80203. EEO/AA.

Chief photographer: Looking for superb videographer with management skills with ability to lead dynamic photography staff that is one of the best in the nation. Send tape, resume and NPPA history to Bill Gray, KMGH-TV, 123 Speer Blvd., Denver, CO 80203. EEO/AA.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Director/TD. Minimum 5 years experience directing and switching local programs, commercials, promos and special projects. Send VHS tape with examples of newscasts and commercial/promotion production. Reply to Box E-38. EOE.

KJCT-TV(ABC) Grand Junction, CO. seeks a writer/producer. Successful candidate will write, shoot and edit client and station spots. Position requires a degree in TV production or equivalent and a skilled communicator able to produce quality under tight deadlines. Send resume and tape to Glen Sanders, KJCT-TV, 8 Foresight Circle, Grand Junction, CO 81505. EOE.

Local programing producer/writer: WSB-TV is looking for an energetic, enthusiastic producer/writer who can sink their teeth into the Atlanta market and produce compelling local TV magazine stories or specials that have community impact. Must enjoy working hard and being involved in the community. Must be able to find and tell powerful stories. Minimum 5 years experience of related work in commercial television. EOE. Rush resume and tape ASAP: Mark Engel, WSB-TV, 1601 West Peachtree St., Atlanta, GA 30309.

Promotion manager: We are a fast growing company looking for an experienced marketer with the leadership skills, promotion and advertising expertise, creative flair and high energy that can help promote and sell our programs and station. We are asking a lot, but we are willing to give the same in return. An equal opportunity employer. Send resume to Box E-37.

Broadcast graphic designer: Seeking broadcast designer with min. of 2 yrs exp. Position requires BFA or equivalent in graphic design. DP Max or AVA 3 exp. required. Send resume, salary expectations and demo tape to: Art Director, PO Box 4, Columbus, OH 43216. No phone calls. Minorities encouraged to apply. EOE.

Creative services promotion producer: Seeking creative, organized, self motivated broadcast promotion producer with 2 yrs exp. writing, producing and editing news, programing and station promotion spots. Beta editing skills a must. Off line editing skills a plus. Send resume tape and salary expectations by 4/8/94 to: CSD Mgr., PO Box 4, Columbus, OH 43216. No phone calls. Minorities encouraged to apply. EOE.

Editors needed for Atlanta teleproduction facility. Minimum 3 years on-line experience. Excellent client skills, editorial talent and technical ability required. We have CMX 3500, Grass Valley 200 switchers, ADO 2000, Chyron 4100 and iNFiNiTi!, BetaSP, 1", D-2. New component digital Betacam suite with Sony 8000C, DME5000, BVE 9100, Abekas A57. Avid experience a plus but not required. Send resume only to: Peachtree Post, 1781 Peachtree Street, NE, Atlanta, GA 30309. EOE.

Postroom editor: Fastest growing and most exciting market in US is looking for a postroom editor. 1-inch and Beta SP, Grass Valley 141 Editor, Microtime Impact DVE, Grass Valley 200 switcher, paintbox, still store and Dubner 20K. 2-years experience, creative and must have excellent client service/people skills. This is a fast paced commercial editing position and only experienced applicants should apply and prefer experience on this equipment. Send resume and tape to Jeff Chesser, 3228 Channel 8 Drive, Las Vegas, NV 89109. No calls please. EOE.

Producer/director: Immediate opening for team leader with management potential. Require 5-10 years experience directing fast paced news programs. Send non-returnable tape, resume and salary requirements to Personnel Director, WXII-TV, PO Box 11847, Winston-Salem, NC 27116. EOE, M/F.

Promotions producer/editor to create daily news topicals that compel tune-in. Top 40 ABC affiliate is looking for the person that will help take us to the top. You must have excellent writing, producing and editing skills. Two or more years experience preferred. Daily news promotion is the priority but you must be equally effective promoting all programing, including sports. Live in the environmentally top-ranked city in the US doing what you love. Send your resume and a tape of your best, recently produced spots to: Chad Craig, Business Manager/Personnel, KSAT-TV, PO Box 2478, San Antonio, TX 78298. No phone calls. Any job offer contingent upon results of substance abuse testing. EOE/M-F/DV/ADA.

TV director/editor: Experience with both live newscast and commercial production required. Must be able to work with clients and meet tight deadlines. Immediate full-time opening. Resume and reel to Human Resources, WLEX-TV, PO Box 1457, Lexington, KY 40591. EOE. Females and minorities encouraged.

SITUATIONS WANTED MANAGEMENT

President/general manager major-market station or group! More than 40 years experience! Administration! Sales! Programing! News! Community-involvement! Has turned-around 3 radio/7 television stations! Produced spectacular profits/prestige! Obviously I am a senior-citizen. If you have a problem with that, you'd better pray I don't become your competitor! Reply to Box L-10.

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Dale Carnegie sales graduate with six years selling radio advertising, currently employed with AT&T, is looking for a position as an account executive with a television station. Please call Martin Garbus at 213-749-3461 or write to him at 27113 Sanford Way, Valencia, CA 91355.

SITUATIONS WANTED NEWS

Award-winning sports anchor/reporter. 5 years TV sports experience. Seeking top 50. Can start in 3 weeks. 205-837-6980.

SITUATIONS WANTED TALENT

Male "Dear Abby"/"Wizard of Oz": 70,000 hours experience counseling. Buddy Piper, humorous talk show host. "What's your problem?" 1-800-743-0707.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Shopping channel veterans: Former QVC execs and managers each looking for new challenges. Talent, production, marketing, programing and other areas. All with start-up experience. Reply to Box E-23.

CABLE

HELP WANTED NEWS

The Weather Channel® cable network desires to expand its library of potential candidates for future on-camera meteorologist positions. We're looking for a real team player with a positive attitude, who can readily adapt to a unique environment. If you have at least 2 years on-camera experience, possess good communication skills, are willing to work any shift schedule, and can dedicate yourself to a continuous improvement environment, please send a non-returnable tape (VHS or BETA) and resume to: Craig Brewick-Manager, On-Camera Meteorology Department, The Weather Channel, 2600 Cumberland Parkway, Atlanta, GA 30339. We respond to all applicants. EOE.

News director/anchor: Greater Media Cable of central Mass. is seeking an experienced news director/anchor for its daily newscast. Applicants must possess a college degree, minimum 3 years broadcast news background, plus strong management & organizational skills. Send resume and salary history together with a 3/4 inch tape to Greater Media Cable c/o Human Resources, 95 Higgins Street, Worcester, MA 01606. The successful applicant must pass a preplacement substance abuse test. An EEO employer.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Writer/producers wanted: America's fastest growing cable network seeks experienced writer/producers to staff creative services department in Denver. We're launching six new thematic entertainment channels this summer. State-of-the-art digital editing, a Henry, and the greatest movies of all time to work with. Lots of promos, and lots of opportunity. Send resume and reel to: Human Resources, PO Box 4917, Englewood, CO 80155. EOE.

ALLIED FIELDS

HELP WANTED MANAGEMENT

General manager Texas Student Publications, The University of Texas at Austin. The general manager oversees the day-to-day operations of a \$2.5 million student media operation consisting of a newspaper, radio station, television station and two yearbooks, with increasing emphasis on radio and television. Required qualifications are a bachelor's degree, five years of managerial experience, and experience in the administration of budgets and personnel. Experience in the management of print or electronic media is preferred. Salary is open; excellent fringe benefits. Complete information on this vacancy will be provided to finalists at the interview. To apply, submit letter of interest, resume, and three letters of reference to: Carlene Wooley; Texas Student Publications; TSP 3.304; Austin, TX 78712. An equal opportunity/affirmative action employer. Minority applicants are encouraged to apply.

HELP WANTED SALES

LARCAN-TTC Inc. is seeking an experienced, full-power television sales person. Qualifications include 5+ years experience in full-power television sales, a television engineering background, computer literacy and knowledge of system design. An enthusiastic self-starter who follows through to close is required. LARCAN-TTC is located outside of Denver, Colorado and offers an excellent compensation package for the right candidate. Please send resume with salary history to the Director of Sales and Marketing, LARCAN-TTC Inc., 650 South Taylor Avenue, Louisville, CO 80027. LARCAN-TTC is an EOE.

HELP WANTED RESEARCH

New Colorado market research company with group of progressive, creative professionals seeks like-minded researcher. Three to five years experience in all phases of research required. Advance degree in communications research or market research preferred. Travel required. Must be team oriented, like working in informal, self-directed atmosphere and have excellent presentation skills. Earn competitive salary and benefits working for a subsidiary of a national communications company. Reply to Box L-11. EOE.

HELP WANTED INSTRUCTION

Wilkes University's Communications department invites applications for a tenure-track position to teach undergraduate courses in television/mass communication beginning in August, 1994. Qualifications include an earned or nearly completed doctorate (doctorate must be completed before tenure can be granted). The successful candidate must be able to instruct mass communication courses and help develop the University's television production facility plus teach Fundamentals of Speech course. Skill and knowledge in teaching research methods is highly desirable. Opportunity to develop and teach courses in speciality exist. Wilkes University stresses teaching excellence, on-going scholarly commitment and an active involvement in campus life. The University is a comprehensive independent institution of over two thousand students offering bachelor and master degrees in the Arts and Science, Engineering and Business. Innovative approaches to curriculum and interaction instruction and methods are encouraged. Minorities and women are encouraged to apply. Submit letter of application, complete with vita, and three letters of recommendation to: Chairman, Communications Department, Wilkes University, Wilkes-Barre, PA 18766. Phone: 717-824-4651 ext. 4164, fax no. 717-824-0733. Position will remain open until filled. Rank and salary will be commensurate with qualifications and experience. Wilkes University is an EO/AA employer.

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Submit resume and salary history/requirements to Greater Media, Inc., PO Box 1059, East Brunswick, N.J. 08816. EOE.



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PUBLIC NOTICE

The Public Broadcasting Service National Program Policy committee will meet at noon on April 21, 1994 and at 9:00 a.m. on April 22, 1994 at the PBS offices, 1320 Braddock Place, Alexandria, Virginia, to discuss PBS's National Program Service evaluation and other business.

LEGAL NOTICE OF STATE PROPERTY

Sale of State Property
State of West Virginia
Department of Administration

The West Virginia State Agency for Surplus Property, a unit of the Purchasing Division will open sealed bids at 1:00 pm on April 20, 1994 on Req. #SPB-94-02 for the item listed below located at WNPB-TV, Morgantown, WV.

TV CHANNEL 24 TRANSMITTER SYSTEM AND EQUIPMENT

For more information or for the proper bid forms, contact the West Virginia State Agency for Surplus Property at (304) 766-2626. The State of West Virginia reserves the right to accept or reject any or all bids.

No bid will be considered unless submitted on forms prescribed by and available from the West Virginia State Agency for Surplus Property, 2700 Charles Avenue, Dunbar, WV 25064.

HELP WANTED PROGRAMING PROMOTION & OTHERS

TV PROMOTION PRODUCER

Applicant should have a minimum of 3-5 years experience at another TV station. Should be familiar with Time Code Editing, Paintbox, DOS based desktop publishing, college degree preferred. No phone calls. Resumes to:

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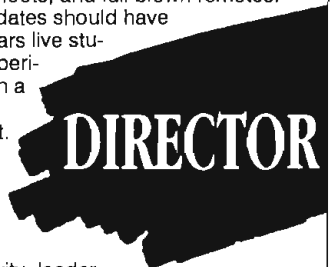
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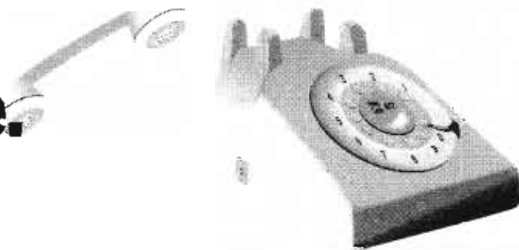
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For the Record

FACILITIES

Applications

Jonesboro, AR KASU(FM) 91.9 mhz—Arkansas State University seeks mod. of CP to make changes; ant. 210 m.; TL: .5 km N of Jonesboro, 2.6 km E of State Rte 141 in Craighead Co., AR, and to change antenna supporting-structure height.

Cottonwood, AZ KVRD-FM 105.7 mhz—KVRD Inc. seeks CP to make changes; ERP: 0.30 kw; ant. 776 m.; class: C3 and to change antenna supporting-structure height (per MM docket 87-431).

Rancho Palos Verdes, CA KRPA(TV) ch. 44—Rancho Palos Verdes Broadcasters Inc. seeks MP to change TL: Dakin Peak, 2 miles NW of Avalon, ant. 451.3 m.

South Oroville, CA KYIX(FM) 104.9 mhz—Linda Adams seeks mod. of CP to make changes; ERP: .260 m.; ant. 472 m.; TL: Bloomer Hill, 5.1 km W of Berry Creek, Butte Co., CA, and to change antenna supporting-structure height.

Marshalltown, IA KXIA(FM) 101.1 mhz—Marshalltown Broadcasting Inc. seeks CP to make changes; change ERP: 100 kw; ant. 199.8 m.; TL: on U.S. Hwy 30; 1.4 km W of Hwy 14, in Timber Creek Township, Marshall Co., IA.

Vinton, IA KVYV(FM) 107.1 mhz—Kenneth C. Rosato seeks CP to make changes; ant. 70 m.; TL: 1.55 km W of U.S. 218, 4.91 km N of SR 199 in Eden Township, Benton Co., IA,

Abbreviations: alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m.—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; PSA—presunrise service authority; pwr.—power; RC—remote control; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. One meter equals 3.28 feet.

and to change antenna supporting-structure height.

Kokomo, IN WZWZ(FM) 92.7 mhz—Mid-America Radio Group Inc. seeks one-step application to change channel to 223A.

St. Louis KSLH(FM) 91.5 mhz—Board of Education of St. Louis seeks CP to make changes; ERP: 85 kw; ant. 313 m; TL: 7555 MacKenzie Rd., Shrewbury, St. Louis, MO.

Clarksdale, MS WWUN-FM 101.7 mhz—Sunflower Broadcasting Co. Inc. seeks CP to make changes; ERP: 25 kw, ant. 100 m.; TL: N side Hwy 1, approx. 10 miles N of Clarksdale, MS, antenna supporting-structure height, class: C3 and to change frequency from 101.7 mhz to 101.5 mhz (per MM docket 89-551).

Hamilton, OH WGRR(FM) 103.5 mhz—The Dalton Group Inc. seeks mod. of CP to make changes to make changes; change: ERP: 11 kw; ant. 316 m.

Actions

Key West, FL WSKP(FM) 107.9 mhz—Granted app. of CSJ Investments Inc. for mod. of CP to make changes: ant. 110.8 m.; TL: Lot D, Cudjoe Acres, Cudjoe Key, Monroe Co., FL. One mile N of U.S. Hwy 1 and 3/4 mi. E of Cudjoe Rd. Action Feb. 14.

Tampa, FL WUSA-FM 100.7 mhz—Granted app. of Combined Communications Corp. for one step to change class to C: ant. 414 m.; TL: 15001 Boyetta, Balm, FL. Action March 10.

Lindsborg, KS KQNS-FM 95.5 mhz—Granted app. of Davies Communications Inc. for CP to make changes: ERP: 15.5 kw; ant. 127 m. frequency changed to 95.5 mhz; class changed to C3 (per MM docket 93-171). Action March 16.

New Madrid, MD KMIS-FM 106.5 mhz—Granted app. of New Madrid Co. Broadcasting Co. for mod. of CP to make changes; ant. 143 m.; TL: 0.6 km E of Portageville on Hwy 162E, and to change antenna supporting-structure height. Action Feb. 15.

Rapid City, SD KGGG-FM 100.3 mhz—Granted app. of Thomas Ingstad Broadcasting Inc. for CP to change antenna supporting-structure height. Action March 15.

Midvale, UT KQMB(FM) 102.7 mhz—Granted app. of Walter P. Faber for mod. of CP to make changes: ERP: 44 kw; ant. 843 m.; TL: transmitter and antenna is proposed to be collocated with KZHT-FM transmitter and antenna on Lake Mtn. Action Feb. 15.

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Changing Hands

Continued from page 43

town Inc. for \$250,000. **Buyer** has no other broadcast interests. WCNX has news/talk format on 1150 khz with 2.5 kw daytime. Filed Feb. 17 (BAL 940217EB).

KQNM(FM) Gallup, N.M. □ Purchased by KKOR/KYVA Inc. (George Malti, president) from Gallup Broadcasting Co. for \$230,000. **Buyer** has no other broadcast interests. KQNM has CHR format on 93.7 mhz with 62 kw and antenna 161 ft. Filed March 10 (BALH940310GU).

KLEX(AM) Lexington and KAYX (FM) Richmond, both Missouri □ Purchased by Bott Communications Inc. (Richard Bott, president/ director) from Summit Operations Inc. (Shelby Hendee, president) for \$225,000. **Buyer** owns KCCV-AM-FM Overland Park-Olathe, Kan.; KQCV(AM) Oklahoma City, Okla.; WFCV(AM) Fort Wayne, Ind.; KCIV Mt. Bullion, Calif.; KSIV(AM) Clayton, Mo., and WCRV(AM) Collierville, Tenn. KLEX has news/talk, adult contemporary format on 1570

khz with 250 w day. KAYX has news/talk, adult contemporary format on 92.5 mhz with 6 kw and antenna 500 ft. Filed Feb. 24 (KLEX: BAL940224 ED; KAYX: BALH940224-EE).

WVMI(AM)-WQID(FM) Biloxi, Miss. □ Purchased by Southern Starr Broadcasting Group Inc. (Robert E. Long, chairman/CEO) from TeleSouth Communications (Stephen C. Davenport, president) for \$1.9 million. **Buyer** owns KOLL-FM Little Rock, Ark.; WPLR-FM New Haven, Conn.; WGNE-FM Daytona Beach, Fla., and WKNN-FM Biloxi-Gulfport, Miss. **Seller** owns WKXG(AM)-WYMX-FM Greenwood, Miss. WVMI has talk format on 570 khz with 5 kw. WQID has CHR format on 93.7 mhz with 100 kw and antenna 984 ft. *Broker: The Connelly Co.*

KYXY(FM) San Diego □ Purchased by SFX Broadcasting Inc. (Robert Sillerman, chairman/CEO) from Parker Broadcasting Inc. (John Parker, chairman) for \$14 million plus \$3 million for real estate. **Buyer** owns KRLD(AM) Dallas; KODA-FM Houston; KJQY-FM San Diego; WSIX-FM Nashville; WMYI-FM-WSSL-AM-FM Greenville-Spartanburg, S.C., and WMSI-FM-WJDS(AM)-

WKTF-FM Jackson, Miss. It has also purchased WHYH(FM) Nashville, Tenn., subject to FCC approval (see below). **Seller** has no other broadcast interests. KYXY has adult contemporary format on 96.5 mhz with 41 kw and antenna 540 ft.

WYHY(FM) Nashville □ Purchased by SFX Broadcasting Inc. (Robert Sillerman, chairman/CEO) from Legacy Broadcasting Partners (Carl Hirsch, president) for \$4 million. **Buyer** has also purchased KYXY(FM) San Diego (see above). **Seller** owns WHK(AM)-WMMS-FM Cleveland and WRVF(FM)-WHOK(FM)-WLOH(AM) Columbus, both Ohio. WYHY has CHR format on 107.5 mhz with 58 kw and antenna 1,234 ft.

KISZ-FM Cortez, Colo. □ Purchased by Quantum Media Inc. (Robert Pittman, president) from Explorer Communications Inc. (James Hoffman, president) for \$650,000. **Buyer** has no other broadcast interests. **Seller's** president, Robert Pittman, is also president of Time Warner Enterprises. KISZ-FM has CHR format on 97.9 mhz with 100 kw and antenna 1,360 ft. *Brokers: William A. Exline Inc. and Robert Heyman Jr.*

THIS WEEK

- April 5**—"Journalism on the Info Highway," seminar sponsored by Center for Communication. Center for Communication, New York. Contact: (212) 836-3050.
- April 5-7**—Virtual Reality Entertainment Forum. Grand Hyatt Hotel, New York. Contact: (212) 717-1318.
- April 6**—International Radio and Television Society Gold Medal Dinner. Waldorf-Astoria Hotel, New York. Contact: (212) 867-6650.
- April 6**—Radio and Television News Directors Foundation annual banquet and Celebration of the First Amendment. Mayflower Hotel, Washington. Contact: Frances Dattilo, (202) 659-6510.
- April 6-8**—"Redefining Local Exchange Competition: New Rules, New Players, New Technologies," seminar sponsored by Business Research and Swidler and Berlin. Ritz Carlton, Washington. Contact: (800) 822-6338 or (202) 842-3022.
- April 9**—"Creating Today's Television," seminar sponsored by NATPE International. WMAQ-TV, Chicago. Contact: (310) 453-4440.

APRIL

- April 10-12**—Association of National Advertisers marketing communications conference. Don CeSar Beach Resort, St. Petersburg, Fla. Contact: (212) 697-5950.
- April 10-12**—Cabletelevision Advertising Bureau. New York. Contact: (212) 751-7770.
- April 11**—"Communications Technology for Everyone: Implications for the Classroom and Beyond," sponsored by Annenberg Washington Program. Willard Office Building, Washington. Contact: Nicole Nolan, (202) 393-7100.
- April 11-13**—Cable Television Administration and Marketing Society national pay per view conference. Orlando, Fla. Contact: (703) 549-4200.
- April 12**—50th annual Radio and Television Correspondents' Association dinner. Washington Hilton. Contact: Ivan Goldberg, (202) 828-7016.
- April 12**—"The Business of Entertainment: The Big Picture," conference sponsored by Wertheim

Datebook

- Schroder and Variety. Pierre Hotel, New York. Contact: (212) 492-6532.
- April 15-20**—MIP-TV. Cannes, France. Contact: (212) 689-4220.
- April 19**—National Academy of Television Arts and Sciences 15th annual Sports Emmy Awards. Marriott Marquis Hotel, New York. Contact: Trudy Wilson David Beld or Rob Sirmelkjaer, (212) 586-8424.
- April 20**—Scripps Howard Foundation National Journalism Awards. Cincinnati Westin Hotel, Cincinnati, Ohio. Contact: (513) 977-3035.
- April 21-22**—National Association of Broadcasters second regional career seminar. Embassy Suites Hotel, Chicago. Contact: (202) 429-5498.
- April 21-22**—"Current Issues in Multimedia Licensing," seminar sponsored by Prentice Hall Law & Business. New York Palace, New York. Contact: (800) 223-0231.
- April 23-24**—National Academy of Television Arts and Sciences 21st annual Daytime Emmy Awards judging panels. New York. Contact: Trudy Wilson, (212) 586-8424.
- April 30-May 1**—National Academy of Television Arts and Sciences 21st annual Daytime Emmy Awards judging panels. Los Angeles. Contact: Trudy Wilson, (212) 586-8424.

MAY - JUNE

- May 8-11**—Conference on Interactive Marketing/East. Marriott Orlando World Center Resort and Convention Center. Orlando, Fla. Contact: (310) 798-0716.
- May 11-12**—National Infomercial Marketing Association third annual midyear meeting. Grand Hyatt, Washington. Contact: David Savage, (202) 962-8342.
- May 13-15**—Federal Communications Bar Association annual seminar. Nemaocoin Woodlands Resort.

- Farmington, Pa. Contact: (202) 736-8149.
- May 22-24**—NBC affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: (212) 664-4444.
- May 22-25**—National Cable Television Association. New Orleans. Contact: (202) 775-3669.
- May 22-25**—National Association of Minorities in Cable. New Orleans. Contact: (310) 404-6208.
- May 25**—National Media Owl Awards. First Chicago Center, Chicago. Contact: Mary Schwartz, (312) 664-6100.
- June 1-4**—CBS affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: (212) 975-4321.
- June 2-4**—43rd American Women in Radio and Television national convention. Minneapolis Hilton and Towers, Minneapolis. Contact: Gene Barnes, (212) 302-3399.
- June 5-11**—15th annual Banff Television Festival. Alberta, Canada. Contact: Jerry Ezekiel, (403) 762-3060.
- June 7-9**—ABC affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: (212) 456-7777.
- June 8-11**—PROMAX International and Broadcast Designers Association. New Orleans. Contact: (213) 465-3777.
- June 11-13**—ShowBiz Expo. Los Angeles Convention Center, Los Angeles. Contact: (714) 513-8400.
- June 20-23**—Wireless Cable Association International annual convention. Las Vegas Hilton, Las Vegas. Contact: Connie Clark, (319) 752-8336.
- June 20-23**—Women In Cable 13th annual national cable management conference. Atlanta Hilton and Towers, Atlanta. Contact: Tracy Mitchell, (312) 661-1700.
- June 23-24**—Fox Broadcasting affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: Ciro Abate, (310) 203-1169.
- Major Meetings**

Gerald Monroe Rafshoon

It's no surprise that Gerald Rafshoon, former Carter administration official, found a home at The Brookings Institution, a famous Washington think tank. But unlike the analysts down the hall from his rented office, Rafshoon is not studying the history of nationalism in the former Yugoslavia or the roots of Balkan strife. Rafshoon is a movie producer, and from his memento-strewn office he looks for his next leading actor, plots his story lines and plans future deals.

Rafshoon currently is involved in an international co-production for Turner Network Television involving Italian and German partners. The project's ambitious plan is to produce 21 Bible stories. So far, TNT has committed to three multipart movies, covering the stories of Abraham (which aired Sunday, April 3), Jacob and Joseph.

Although most people still think of Rafshoon as the Carter administration's communications director, the early part of his career centered on advertising and promotion. His first job in television was in the mid-1950s at KTBC-TV Austin, Tex., a station owned by Lady Bird Johnson and her family. Rafshoon wrote local ad copy in an office shared with a young Bill Moyers.

In 1959 Rafshoon moved to Atlanta, where he was copywriter for Rich's Department Store before landing a job as Southeastern advertising and publicity manager for 20th Century Fox.

In 1962 he returned to his birthplace, New York City, as national advertising director of 20th Century Fox. Rafshoon was soon assigned to the four-hour feature *Cleopatra*, starring Elizabeth Taylor, which once held the record as the most expensive flop in the history of U.S. cinema.

In 1962 Rafshoon returned to Atlanta and opened his own agency, specializing in broadcast advertising. It was then that he met a Georgia state senator who would change his life. Rafshoon eventually ran two gubernatorial campaigns for Jimmy Carter and, most important, Carter's 1976 presidential campaign. Rafshoon later



was credited for successfully introducing an unknown product—Carter—through a national campaign—the presidential election. It was during this time that Rafshoon developed one

of the precepts he employs as an executive producer: "Get good people, tell them what to do and get out of their way."

In the White House, when American hostages were taken in Iran, Rafshoon found himself with a nearly impossible task—conveying an image of a successful and competent president as the administration became paralyzed by a seemingly unending international crisis.

After Carter's defeat in 1980, Rafshoon almost immediately went to CBS with the idea of an insider's account of the hostage crisis. While the network showed some interest initially, it passed on the project. A CBS executive eventually told Rafshoon that the

people of the United States did not want to think about two subjects: the Vietnam War and the Iran hostage crisis.

In the meantime, Rafshoon founded a communications company affiliated with Ogilvy & Mather that worked on marketing, public relations and advertising for clients around the globe.

He didn't give up on his idea of producing movies for television. In 1985 CBS aired his five-part miniseries, *The Atlanta Child Murders*, followed in 1986 by *Circle of Violence: A Family Drama*. And in 1989 he produced his first project for cable, *The Nightmare Years*, which aired on TNT.

After the success of *The Nightmare Years*, TNT aired *Crisis: U.S. and Iran*, a four-hour miniseries about the hostage crisis.

Rafshoon says the show's ratings may have vindicated the CBS executive who rejected the proposal on the grounds that the public was not interested.

Founder, Rafshoon Productions, Washington, D.C.; b: Jan. 11, 1934; bachelor's in journalism, University of Texas, 1955; U.S. Navy, 1955-58; copywriter, Rich's Department Store, Atlanta, 1959; Southeastern advertising and publicity manager, 20th Century Fox, 1959-62; national advertising manager, 20th Century Fox, New York City, 1962-63; chairman, Gerald Rafshoon Advertising Inc., Atlanta, 1963-78; assistant to the president for communications, Washington, 1977-78; media and communications director, President Carter re-election campaign, 1978-79; president, Rafshoon Communications, Rafshoon Productions, 1980-present; m. Eden White, March 3, 1978; children: Susan, 37; Patricia, 35; Janet, 33; Scott, 28.

Recently, Rafshoon has become something of an expert in international co-productions. Like *The Nightmare Years*, which was about Nazi Germany, the series of Old Testament Bible stories he is producing requires international cooperation and financing.

His decision to live in Washington, however, has taken its toll. During the past year he has spent only two months in the city. Asked what his fantasy project would be, Rafshoon answers: "Something

we could shoot right here in the streets of Washington, maybe even in Georgetown, where I live...on my street; that's the kind of movie I want to make."

—CS

BROADCAST TV



Jones

Lawrence Jones, senior VP, Fox Inc., Beverly Hills, Calif., named executive VP, business operations, Fox Sports, there.

Marjorie Kaplan, director, advertising, Kraft/General Foods, New York,

joins Lancit Media there as VP, marketing, sales.

Jeff Stettin, account executive, Turner Entertainment Networks, Turner Broadcasting Sales, New York, joins New World Sales & Marketing there as sales and marketing executive.

Appointments at WJZ-TV Baltimore: **David Morris**, sales manager, Group W Television, Los Angeles, named GSM; **Larry Scott**, GSM, WUPW-TV Toledo, Ohio, joins as local sales manager.

Ardell Hill, director, engineering, operations, Media General Broadcast Group, Tampa, Fla., named VP, advanced technology.

Robert Dalrymple, head of Dalrymple Productions, Los Angeles, joins Visualize Studios there as executive producer.

Ike Seamans, former reporter, WTVJ-TV Miami, and correspondent, NBC News, rejoins WTVJ-TV as general assignment reporter.

Josh Kaplan, independent special projects producer, KCBS-TV Los Angeles, joins KTTV-TV there as executive producer, *Good Day L.A.*

Sal Marchiano, sportscaster, WNBC-TV New York, joins WPIX-TV there as weekend sports anchor.

Appointments at WHDH-TV Boston: **Kim Carrigan**, reporter/anchor, WHO-TV Des Moines, Iowa, joins as weekend anchor; **Victoria Block**, freelance reporter, WHDH-TV, named general assignment reporter.

Jill MacGregor, national sales manager, KOLD-TV Tucson, Ariz., joins KWQC-TV Davenport, Iowa, as local sales manager.

Hoyt Andres, GSM, WDSI-TV Chattanooga, joins WSFA-TV Montgomery,

Ala., in same capacity.

John McNally, national sales manager, WLYH-TV Lancaster, Pa., named GSM.

Bob Danielle, on-air manager, KSTW-TV Tacoma, Wash., named program director/operations manager.

Appointments at KJAC-TV Port Arthur, Tex.: **Glenn Selig**, weekend anchor/producer, named anchor/reporter;

Marla Pytcher, producer, WIVB-TV Buffalo, N.Y., joins as weekend anchor/producer; **ReShonda Tate**, associate producer, KTRK-TV Houston, joins as morning anchor/reporter.

RADIO



Rohleder

Chris Rohleder, account executive, Interep Radio Store, New York, named director, StationScan, Interep's technology division, there.

Bill Rose, Eastern division manager, advertiser/agency sales, Arbitron, New York, named senior account executive, Arbitron's Radio Station Services, Eastern division, there.

Mark Lapidus, marketing/promotion director, WCXR-FM Washington, joins Liberty Broadcasting Inc., Marlow Heights, Md., as director, marketing.

Mike Anthony, director, affiliate relations, StandardNews/Zap News, Washington, named director, news.

William Johnson, assistant program/music director and morning show host, WIFC-FM Wausau, Wis., joins WNDU-FM-AM South Bend, Ind., as program/music director.

Larry Nielson, production director, KYNG-FM, Dallas, joins WTEM-AM Rockville, Md., in same capacity.

Glenda Villanueva, director, sales, Caballero/McGavern Guild Radio, New York, joins CBS Hispanic Radio Networks there as account executive.

Frederick Brown, former news director, KYW-AM Philadelphia, and assistant director, news, programing, WWJ-AM Detroit, joins WHYF-FM Philadelphia as radio manager.

Appointments at WOR(AM) New York: **Morris Eliassof**, account executive, named Long Island sales manager; **Laura La Pre** and **Adam Gronski**, account executives, WINS New York, join in same capacities.

Appointments at North American Network Inc., Bethesda, Md.: **Eric Wright**, graduate, American University, Washington, joins as business development officer, national accounts; **Mary Harris**, graduate, George Mason University, Fairfax, Va., joins as business development associate; **Craig Hoffman**, graduate, West Virginia University, Morgantown, W.Va., joins as RadioTour manager.

Phil Hendrie, late-night host, WCCO Minneapolis, joins WIOD-AM Miami as night talk show host.

Jeanette Reese, announcer, WMDH-AM-FM New Castle, Ind., joins WHIO-AM Dayton, Ohio, as news anchor.

CABLE



Greene

Stanley Greene, VP/GM, Greater Media Cable, Philadelphia, joins Bell Atlantic Corp. there as VP, total quality management.

Appointments at Nickelodeon, New York: **Marjorie**

Cohn, executive in charge of production, named VP, current programing; **David Vogler**, art director, new business, named associate creative director, consumer products, ACME Creative Group, Nickelodeon/Nick at Nite; **Douglas Greiff**, co-creator/producer, Nickelodeon's interactive video magazine, *UIIU*, named director, program development, Nickelodeon Productions; **Rande Price**, manager, research, named director, research, Nickelodeon/Nick at Nite; **Chris Gifford**, producer, *Clarissa Explains It All*, named executive in charge of development, production, Nick Jr.; **Magda Liolis**, head writer/supervising producer, *Nickelodeon's Guts*, named supervising producer, Nickelodeon Productions.

Jon Baum, account manager/talent coordinator, Marketing Entertainment

Group of America, New York, joins The Box, Miami, as director, promotions.

John Kuglin, technology coordinator, School District One, Missoula, Mont., joins TCI Cable Management Corp., Englewood, Colo., as director, TCI's national teacher training facility.

Appointments at MTV Networks, New York: **Kris Bagwell**, VP, affiliate sales, marketing, Southeastern region, and **Sandy Ashendorf**, VP/senior counsel, named VPs, business development, MTV Networks affiliate sales, marketing; **John Andrews**, senior producer, animation, MTV; Music Television, there, named director.

Appointments at Home & Garden Television Network, Cincinnati, Ohio: **Mark Hale**, VP, operations, E! Entertainment Television, Los Angeles, joins in same capacity; **Annette Lindstrom**, senior manager, marketing, affiliate relations, Pro Am Sports System, Detroit, joins as director, affiliate marketing.

Appointments at A&E Networks, New York: **Pepe Panchos**, manager, corporate marketing, named VP, advertising sales, Midwestern region, Chicago office; **Martine Mahoney**, affiliate sales coordinator, Eastern region, named account manager, affiliate sales, Southeast region, Atlanta office.

TECHNOLOGY

Appointments at Zenith Electronics Corp., Glenview, Ill.: **John Bowler**, president, cable division, named VP, corporate research, development, cable/LAN engineering; **Wayne Lupow**, division VP, research, development, advanced television systems, named VP, consumer electronics, engineering, HDTV; **Peter Skerlos**, VP, engineering, consumer products division, named VP, advanced development.

Cheryl Snyder, Northeast regional sales manager, Instant Video Technologies, San Francisco, joins Future Vision of America Corp., Princeton, N.J., as director, marketing, sales.

Mary Pat Ryan, executive VP/director, client services, Kobs & Draft, New York, joins United States Satellite Broadcasting, St. Paul/Minneapolis, as VP, marketing.

AWRT honors Ellerbee

NBC News anchor Tom Brokaw presents Linda Ellerbee, head of Lucky Duck Productions, with the American Women in Radio and Television Commendation Award. Ellerbee was honored March 24 during the 19th annual national AWRT Commendation Awards luncheon in New York. She was recognized for her documentary *Ms. Smith Goes to Washington*. Other honorees were Don Hewitt, executive producer, CBS's *60 Minutes*; Kaity Tong and Jack Cafferty, WPIX-TV New York; actresses Cybill Shepard and Mary Steenburgen; Lifetime Television, and other radio and TV luminaries.



ADVERTISING

Appointments at BBDO, New York: **Larry Novenstern**, associate director, national broadcast, and **Karen Radkowsky**, associate research director, named senior VPs; **John Belfiore**, senior VP/media director, elected to BBDO board of directors; **Joan McDermott**, local broadcast supervisor, and **Rachel Shulman**, account supervisor, named VPs; **Chris Geraci**, national television supervisor, named associate media director.

Appointments at Wunderman Cato Johnson, New York: **Lauren Cohen**, assistant planner, named media planner; **Karen Stellato**, named media supervisor; **Susan Lekanides**, broadcast traffic manager, assumes additional responsibilities as assistant producer.

Appointments at D'Arcy Masius Benton & Bowles, St. Louis: **Don Creed**, associate creative director, Leo Burnett, Chicago, joins as senior art director; **James Misloski**, art studio manager, Noble & Associates, Springfield, Mo., joins in same capacity.

INTERNATIONAL

Stephen Claypole, editor, Reuters Television, London, joins the Associated Press there as managing director/chief executive of its new international news video division, APTV.

DEATHS

Walter Lantz, 93, animator who created the cartoon character Woody Woodpecker, died March 22 from a

heart ailment, at Saint Joseph Medical Center, Burbank, Calif. The inspiration for Woody came from a woodpecker that disturbed the Lantzes' honeymoon cottage in 1941. (His wife, Grace Stafford, gave the bird its trademark "heh-heh-heh-HEHHHH-heh" laugh. She died in March 1992.) His other cartoon characters included Andy Panda, Chilly Willy and Oswald Rabbit. In 1930 Lantz made animation history by producing the first Technicolor cartoon—the five-minute opening sequence of "The King of Jazz." Walter Lantz Productions Inc. produced more than 600 animated cartoons for theaters and television before it ceased production in 1975. He received an honorary Oscar in 1979.

Dack Rambo, 53, the actor who played Jack Ewing on the CBS series *Dallas* and Congressman Grant Harrison on the NBC soap opera *Another World*, died March 21 in Delano, Calif. Cause of death was not reported, but in 1991 Rambo announced that he was infected with the AIDS virus and left the soap opera. He and his twin brother, Dirk, starred in *The New Loretta Young Show*. Rambo also co-starred as Walter Brennan's grandson in *The Guns of Will Sonnett*.

Christine Bizinski, 34, office administrator, CBS/Media Relations, died March 21 of a heart attack in New York. Bizinski had held her post as office administrator for four years. Previously, she was with CBS/Affiliate Relations for seven years. She graduated from Hunter College, New York, this past January. Survivors include her parents, two sisters and a brother.

—Compiled by Marsha L. Bell

Ted Turner is at it again. The Atlanta-based entrepreneur is eyeing the Home Shopping Network and the 11 UHF stations owned by spin-off company Silver King Communications. John Malone, CEO of top MSO Tele-Communications Inc., chairman of HSN majority owner Liberty Media Corporation, and a member of the Turner Broadcasting board, might be ready to distance himself from any apparent conflict in his cable holdings and probably sees Turner as someone who could afford to develop the TV stations into a new broadcast network, according to analyst Mark Riely of McDonald, Grippo and Riely. "TCI would like to keep the investment in the federation, if you will," says Riely.

The Grand Alliance transmission system will take the field this week for a series of early tests. Although the alliance HDTV system is still under construction, participants in the FCC's Advisory Committee will get a sneak preview of the system's transmission technology at the committee's field testing facility in Charlotte, N.C.

Fox Inc.'s planned cable network, FX, has reached new carriage agreements with top MSOs Continental Cablevision, Jones Intercable, Falcon, Sammons and others, giving it a potential reach of 38.5 million cable homes. However, the network is not yet saying how many subscribers will be on board at launch later this year, and at presstime, top MSOs Time Warner, Cablevision Systems Corp. and Comcast had yet to sign deals. Time Warner sources say the MSO might sign a "token" retransmission-consent agreement committing 50,000-200,000 of its subscribers to the new channel. And that agreement would not include Time Warner's top-market subscribers in New York City. Time Warner, as well as at least one other top MSO that already has signed

Peabody winners

The University of Georgia last week announced 29 Peabody Awards to shows, series and individuals. The winners, cited for overall merit: "Vietnam Women's Memorial," ABC Radio News, Washington, D.C.; "Health Reform Coverage 1993," National Public Radio, Washington; "Fresh Air with Terry Gross," WHYY-FM Philadelphia, distributed by NPR; "Kid Company," wzb(AM) Boston; "Document: The Unspeakable Atrocity," BBC Radio 4, London; "Facing Reality: Politics, Drugs and Waste," WWL(AM) New Orleans; "Scarred for Life," ABC News *Day One*, New York; "Under the Influence," WKRN-TV Nashville; "Health and Science Reporting by Robert Bazell," NBC News, New York; "Chuck Kraemer Reporting," WCVB-TV Boston; "Good Morning, Miss Toliver," FASE Productions, Los Angeles; "The New Explorers," WTTW Chicago and Kurtis Productions Ltd.; *Steven Spielberg Presents Animaniacs*, Warner Bros. Animation and Amblin Entertainment for Fox Children's Network, Los Angeles; "Fox Children's Network: 1993 Public Service Campaign," Churchill Entertainment, Los Angeles, for Fox Children's Network; *I Am a Promise: The Children of Stanton Elementary School*, Home Box Office and Video Verite Films, New York; *The Nineties: All Your Kisses Are Mine*, BBC South, Bristol, UK; *Silverlake Life: The View from Here*, P.O.V./Silverlake Productions, New York; "Angels of Change," WVTM-TV Birmingham, Ala.; *60 Minutes*: "The CIA's Cocaine," CBS, New York; *Katie and Eilish: Siamese Twins*, Yorkshire Television, England, presented on The Discovery Channel; *Homicide—Life on the Street*, NBC and Baltimore Pictures in association with Reeves Entertainment; *The Ernest Green Story*, A.M.L. production for The Disney Channel; *American Masters*: "Paul Simon—Born at the Right Time," WNET Newark, N.J., MTM Enterprises Inc. in association with EuroArts/Brilliant Media; *Mystery Science Theater 3000*, Comedy Central, New York, and Best Brains Inc.; *Mystery!* "Prime Suspect," Granada Television, England, in association with WGBH-TV Boston; *The Larry Sanders Show*, Home Box Office and Brillstein-Grey Entertainment; The Discovery Networks, Bethesda, Md.; and CNN correspondents Christiane Amanpour and Paul Harvey. —CM

on to carry FX, has held out for such "token" agreements because of the relatively high price of 25 cents per FX subscriber. "Fox has come to the conclusion that they're not going to force it down a lot of systems' throats," said one top MSO source. An FX spokeswoman said the price of the channel is firm, but negotiations are ongoing with the hold-out MSOs over how many subscribers will be committed.

Congress should streamline Radio Marti and TV Marti, but keep the broadcasts to Cuba on the air, an advisory panel said last week. Issuing a three-volume

report to lawmakers, the Advisory Panel on Radio Marti and TV Marti recommended that Congress concentrate the transmissions on the hours when most listeners and viewers are available, and also reform the supervisory organization in the Office of Cuba Broadcasting. The reforms and streamlining, the panel said, could save \$6 million-\$10 million per year on the cost of broadcasting to Cuba.

CBS was the big winner among nominees for Daytime Emmys. The network had 65, including a single-show high of 16 for *Guiding Light*. Soap star and perennial Emmy

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bridesmaid Susan Lucci failed to be nominated for the first time since the 1980-81 season. Other nomination totals: syndication, 43; ABC, 40; PBS, 38; NBC, 13; Fox, 12; Disney Channel, 10; HBO, 4; Nickelodeon, 4; Lifetime, 2; CNBC, 1; CNN, 1. The awards will be broadcast on ABC in prime time May 25.

Cowboys head coach Jimmy Johnson's departure last week was followed by statements from Fox, Turner Sports and ESPN confirming their interest in having him join their football telecasts. Fox holds rights to most NFC games, while ESPN and Turner Sports split Sunday game rights for NFC and AFC games. Turner said that it already had held discussions with Johnson about joining its stadium show.

Pay-per-view network Playboy TV will move from its 10-hour-per-night, seven-night-per-week schedule to a 24-hour schedule May 1.

The Baseball Network has signed two more multiseason advertisers: Anheuser-Busch and MCI. The Busch deal is worth \$35 million-\$40 million, sources say.

CNN has been charged with criminal contempt of court for the 1990 airing of jailhouse conversations between ousted Panamanian dictator Manuel Noriega and his attorneys. Miami-based U.S. prosecutors charged the cable network "knowingly and willfully" disobeyed an order by Judge William M. Hoeveler not to air tapes. A CNN spokesman said the network believes it isn't guilty and "welcomes the opportunity" to prove so in court. Trial is set for July 11.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending March 20. Numbers represent aggregate rating average/stations/% coverage.)

1. Wheel of Fortune	14.7/219/97
2. Jeopardy!	12.4/209/96
3. Star Trek: Next Generation	9.8/245/99
4. Entertainment Tonight	8.5/181/95
5. Roseanne	8.4/184/97
6. Oprah Winfrey Show	7.7/219/96
7. Star Trek: Deep Space 9	7.4/227/99
8. Hard Copy	6.7/161/92
8. Inside Edition	6.7/163/93
10. Baywatch	6.6/188/94
11. A Current Affair	6.4/175/92
12. Married...with Children	6.3/181/95
13. Family Matters	6.0/177/91
13. Wheel of Fortune-wknd	6.0/139/65
15. Action Pack Network	5.8/162/95

Selling 'SEALS'

Orion Pictures Corp. is selling the rights to a television series based on its 1989 film "Navy SEALs," company officials told BROADCASTING & CABLE. Several syndicators and networks have expressed interest in buying the rights, said Orion Executive Vice President of Television Joseph Indelli. Orion announced last week that it has sold rights for a show based on its "F/X" movies to syndicator Rysher Entertainment and Canadian production company Skyvision Entertainment, which together recently launched a syndicated show based on Orion's "Robocop" movies. Skyvision President Brian Ross confirmed that Rysher and Skyvision are bidding on "Navy SEALs," which grossed roughly \$30 million in U.S. movie theaters. —DT

WASHINGTON

Cities weigh in

Not everyone is happy with the Markey-Fields information super-highway bill, H.R. 3636, pending in the House. The U.S. Conference of Mayors (USCM) already is talking to key House members about amending the measure when it hits the floor later this year. Kevin McCarty, assistant executive director for the USCM, says the group wants to "preserve and strengthen" the role of local governments in the bill. The cities, he says, want to have a "say in how the information highway passes through our communities." He says that in the rush to get the measure through the Energy and Commerce Committee, local governments were "left behind." McCarty says the conference also is working in the Senate to obtain changes to an information highway bill pending before the Commerce Committee. The Markey-Fields bill is especially troubling to cities because it does not impose any franchise obligations on telcos delivering cable services, and it precludes any city regulation of telcos in general.

Courtesy call

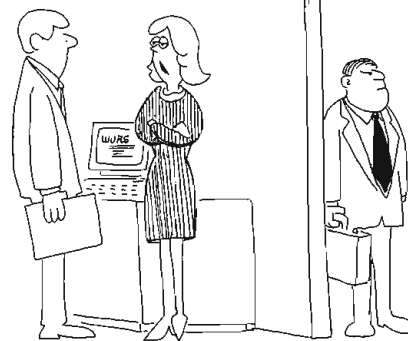
NBC President Bob Wright paid his first visit to FCC Chairman Reed Hundt last week. Wright, accompanied by NBC's Rick Cotton and Jim Rowe, made the rounds at the FCC to discuss the network's interest in obtaining regulatory flexibility to use the spectrum for new services. The group, which also called on FCC Commissioners James Quello and Andrew Barrett and FCC General Counsel William Kennard

and Mass Media Bureau Chief Roy Stewart, made a pitch for relaxing the agency's broadcast ownership rules. Cotton told BROADCASTING & CABLE that he was "pleased" with their discussion with Chairman Hundt and that NBC is hopeful that the FCC will join the administration and Congress to "develop a broadcast agenda."

NEW ORLEANS

Gold Medal Winners

Television executive Merv Griffin and former MCA TV creative services head Mort Slakoff will receive PROMAX Gold Medallion Awards for service to the industry at the annual PROMAX International & BDA Conference awards ceremony June 11 in New Orleans. Griffin, creator and executive producer of *Wheel of Fortune* and *Jeopardy!*, will receive the association's Industry Achievement Award. Slakoff, who supervised all advertising, promotion and press relations for off-network, ad-supported and first-run series for MCA until his retirement in February, is being inducted into the association's hall of fame.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"He's pitching a new reality show: 'True Stories of the IRS.'"

Look! Up in the sky!

All those eyes focused on the information highway may be misaimed. While they anticipate the voice-data-video breakthrough of the next century, another historic launch is just around the corner in this one. That will take place this spring when United States Satellite Broadcasting and DIRECTV open a new generation of broadcasting to the American public. Their direct-broadcast satellite operations represent not only gigantic investments but leaps of faith. Although the "smart money" doesn't think so, they could revolutionize all of electronic communications.

The key word is wireless, used increasingly these days to suggest an alternative to the wired nation. It signals a new fidelity to the magic of broadcasting, almost as Marconi knew it: words and pictures leaping full-blown from the ether into our radios and TV sets, unencumbered by coaxial or optical tethers.

The same compression that makes possible 500 channels and HDTV and DBS is behind this renewal of wireless. It makes possible the so-called flexibility that is the new hope in terrestrial broadcasting. All sprang from converging paths of technological research and development whose first fruits will be revealed simultaneously to an entire nation in the next few months.

We don't sell cable short; the high-capacity communications system that's in our future will utilize every avenue available. But we do say more attention should be paid to the high adventure on which Hubbard and Hughes are embarked. It could change history.

Reprieve

We had occasion to report last week that the fairness doctrine was on hold in Congress. Our authority was a

panel of congressional aides who told the NAB convention that reimposition of the doctrine had been sidetracked by the opposition of Rush Limbaugh and religious broadcasters.

That's the good news. The bad news is that the mainstream broadcasters did little to protect their medium from hobbling at the hands of the politicians. Mr. Limbaugh took on the battle because he considered the fairness-doctrine threat to be directed at him personally. Whether or not he was correct in assessing his own importance in this matter, his is an attitude that might well be adopted by all broadcasters. Indeed, it is against all broadcasters that the misnamed doctrine is aimed.

(Actually, there's still more bad news. The Reed Hundt FCC may volunteer to step up to the plate that Congress is presently avoiding. But that's another story.)

If fairness is on hold, it is only a temporary stay. John Dingell and his adherents—a majority in both houses—will return to fight another day, and another. Until, that is, they are either convinced of the error of their ways or are rebuffed by a solid, unyielding wall of broadcaster opposition.

We wouldn't count on the former.

Here we go again

The FCC finally has released its new cable rules. The old ones numbered several hundred pages and numbed all but the most eager fine-tooth-comb-toting legal eagles. The new rules are equally imposing and will take more than one sitting to digest. It remains to be seen how well that meal will sit in Denver.

Our hope is that the new 17% solution does not dilute the value of the industry to the extent that its ability to help build the telecommunications future is compromised. That would be a Pyrrhic rate reg victory indeed.

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