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# Broadcasting & Cable

The Newsweekly of Television and Radio

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## Western Cable Show

Programers scramble for position in cable's future

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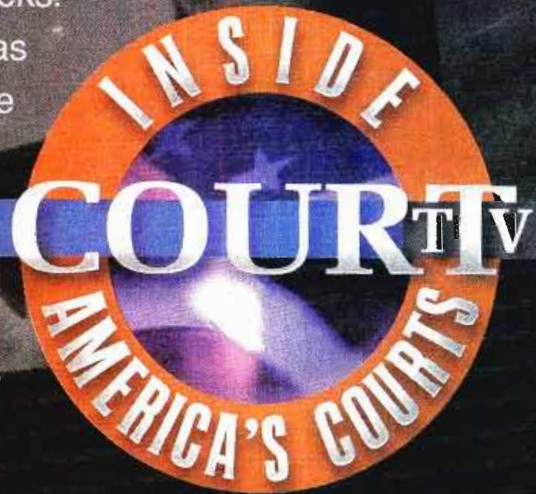
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# Fast Track

MUST READING FROM BROADCASTING & CABLE

## TOP OF THE WEEK

**WESTERN CABLE SHOW: Time Warner to try 10-channel tier** Time Warner Cable is said to be developing a low-priced 10-network tier of new programming for many of its 8.9 million cable subscribers. That was among the many topics of conversation between programmers and cable operators last week at the Western Cable Show in Anaheim, Calif. **On the cover, participants fill the floor of the Anaheim Convention Center. Photo by Matthew Photographic Services. / 6**

**WESTERN CABLE SHOW: 'On time or else'** Borrowing from the pizza-delivery business, the cable industry has promised to show up for installation appointments on time or do the installation for free. / 7



The joint venture between CapCities/ABC (represented by Bob Iger [r]) and the new Hollywood studio backed by the "Dream Team" of (l-r) Jeffrey Katzenberg, David Geffen and Steven Spielberg is ABC's biggest production effort to date. / 18

**Western Cable Show: 'C' stands for consolidation** With the intense consolidation that has been going on in the cable industry during the last six months, convention-goers are worried about the eventual toll on personnel. / 7

**WESTERN CABLE SHOW: New Hollywood needs to reach out** No one in the production business can afford not to consider new ways of financing, producing and distributing movies and television programming, according to several cable show panelists. / 8

**UPN introduces itself** United Paramount Network's 94 affiliates met for the first time last week. They learned about a one-hour Sunday morning kids block for fall 1997 and took a first look at the new network's promos. / 14

## PROGRAMMING

### November sweeps: CBS eyes victory

With its November sweeps performance, CBS has narrowed the season-to-date prime time ratings race. It now is just two-tenths of a rating point behind first-place ABC. CBS was paced by the eight-hour *Scarlett* and several made-for-TV movies.



Two teenage actors will add fuel to 'Turbocharged Thunderbirds.' / 28

### 'Thunderbirds' gets million-dollar make-over

ITC Entertainment Group's *Thunderbirds* supermarionation series is receiving a \$1.75 million overhaul. Live actors will be added and the show's launch, rescheduled for a Dec. 18 debut. / 20

### Saban's syndicated new year

Saban Domestic Distribution's 1995-96 syndicated programming slate will include a new weekly live action and animation kids series and four renewals. / 21



Lauren Hutton will host a half-hour, late-night interview strip next fall for Turner. / 28

## AT LARGE

### The quality controllers

Four members of The Caucus for Producers, Writers & Directors sit down and discuss the challenges facing writers and producers in the ever-changing world of television. / 42

## RADIO

### Analyst bullish on stocks

With a few exceptions, most radio stocks are a solid investment for 1995, a new report says. Among small-cap stocks, a "buy" recommendation was issued for shares of Broadcasting Partners, Citicasters, Emmis Broadcasting, EZ Communications and Saga Communications. / 48

## BUSINESS

### Latest in the affiliation battles

Fox is the only challenger willing to claim victory in the affiliation wars. Fox is upgrading to VHF's in 16 markets and will introduce affiliates into seven. Meanwhile, the three major networks will downgrade to UHF's in 19 markets. / 50

### Fourth-quarter news not as hot

Although net advertising revenue for the first nine months of the year for ABC, CBS and NBC was up 10.6%, gains in the fourth quarter will be significantly

**"I've got enough failures in this job...that I don't need to have one of the successes turned into a failure."**

—Peter Tortorici, president, CBS Entertainment,  
on the performance of 'Scarlett' during the November sweeps

DECEMBER 5, 1994

less, the Broadcast Cable Financial Management Association says. The biggest factor is said to be NFC coverage going from CBS to Fox. / 58

**WASHINGTON**

**FCC considering attribution rules**

The FCC will consider broadcast attribution rules at its Dec. 15 meeting, but the proposed rulemaking will not affect decisions pending about Fox, agency officials say. / 60



*Fox uses video images like this to appeal to possible new affiliates, sometimes hurting the Big Three when successful. / 60*

**NBC tackles Fox over ownership**

NBC has asked the FCC to block any station deal involving Fox until the agency examines its foreign ownership rules. NBC has a vested interest in the matter: Fox-Savoy Pictures plans to buy four NBC affiliates. / 60

**FCC allows movement of antiabortion ads**

The long-awaited ruling on graphic antiabortion advertisements emerged from the FCC—two weeks after the elections. Stations now may "reschedule or channel political advertisements containing graphic abortion imagery to time periods when children are less likely to be in the audience." / 62

**TECHNOLOGY**

**Changing affiliates juggle dishes**

With station affiliations switching all across the country, several stations are finding themselves in the market for new satellite gear to accommodate the different systems that networks use to deliver programming. / 64

**Orion launches transatlantic service**

Orion Atlantic has launched its Orion 1 satellite, which is expected to begin commercial operation in January. Orion hopes to aim the satellite's transponders at the international video, satellite newsgathering and multimedia distribution markets. / 66

**Two for the road**

Washington-based satellite radio proponent CD Radio has begun testing its digital audio system using two NASA satellites. CDR will examine its satellite receiving technology at various suburban, urban and rural areas across the country. / 66



*The premise behind Q2 is "rock-solid," Diller told a CTAM audience. / 32*

**Telemedia Week**

**Diller urges patience**

The greatest danger to the development of new interactive and programing services may be unrealistic expectations of how much and how soon these new services will deliver on hyped predictions, QVC Chairman Barry Diller says. He urges that QVC's

new Q2 upscale shopping network be given six more months to work out its launch difficulties. / 32

**GI returns to analog set-tops**

After announcing further delays for its much-touted digital set-top boxes, General Instrument is introducing a new series of analog addressable converters. GI already has received orders for nearly 2 million of the analog boxes. / 32

**Viewers expected to be increasingly demanding**

Representatives of both video on demand and pay per view say demand exists—and is growing—for both. But to fully tap the potential of VOD and near-video-on-demand, it will be necessary to go beyond household data and evaluate the needs of each individual viewer, a TCI official says. / 32

**CAA throws down gauntlet**

The new media venture being developed by Creative Artists Agency and three Baby Bells will vigorously compete with cable, a CAA official says. / 34

**DEC develops server/set-top alliance**

Digital Equipment Corp. has allied with several third-party developers of set-top boxes, including Apple Computer, General Instrument and Zenith, so the units will interface with DEC's video servers. / 34



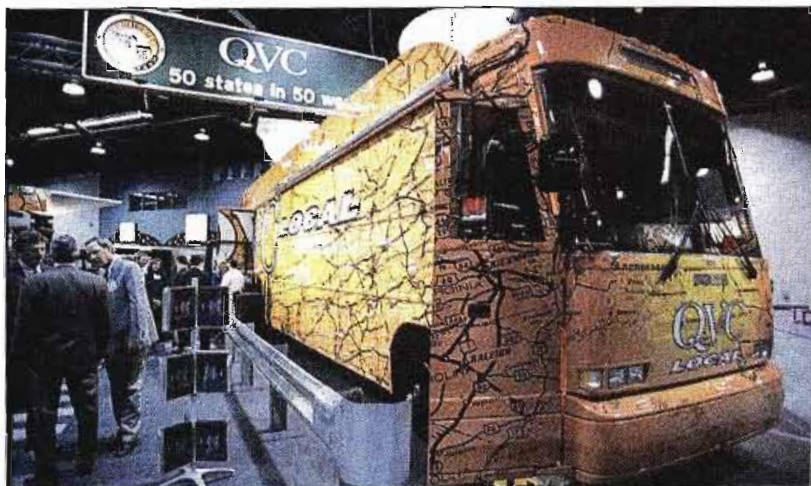
*Star Sight is offering an interactive program guide. / 36*

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## No. 1 1/2

The Western Cable Show has been to that industry as Chicago is to New York: No. 2. But no more. Last week in Anaheim more than 18,000 delegates crowded into the convention center and satellite hotels, a number closing in on the 22,000 attracted to the annual convention of the NCTA.

It was a '90s kind of event, from QVC's \$2 million bus (at right) to a wild night grooving to Huey Lewis and The News. Consolidation was on everyone's mind. The principal onstage talk was about the heavy hand of the federal government. The principal offstage activity was trying to stuff a surfeit of new cable hopefuls into a few channel opportunities.



Following the lead of C-SPAN, which has had its yellow peril on the nation's highways this past year, QVC exhibited its bright-orange, map-festooned model at the Western Cable Show. The idea is to discover 1,000 of the best new products from American entrepreneurs in 50 states.

## Time Warner to try 10-channel tier

*Networks hope low rates will buy them a place on expanded lineups*

By Rich Brown

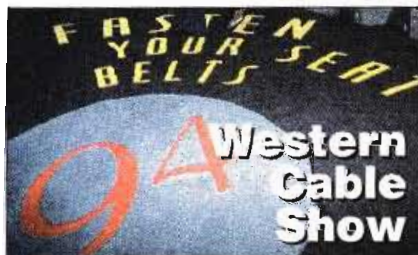
**T**ime Warner Cable, working under the FCC's new going-forward rules, is said to be developing a low-priced 10-network tier of new programming for many of its 8.9 million cable subscribers.

Talk of the Time Warner tier was part of the swirl of discussions and deal-making between programmers and operators at last week's Western Cable Show in Anaheim, Calif.

Programmers say the Time Warner plan calls for its systems to offer a new product tier modeled on the one it offers in Akron, Ohio. Subscribers there pay \$3.50 a month for the descrambler, plus about \$1 for the 10 new networks. Time Warner officials say the response rate has been overwhelmingly positive.

However, the company has not yet made a decision about a wider offering, a Time Warner spokesman said.

During the show, officials from fledgling cable networks got the chance to start talking seriously about carriage with cable system operators. Operators, who long had been in a holding pattern about adding new services, in October won FCC approval to offer unregulated new network tiers and increase the price of basic service



up to \$1.50 a month for adding up to six networks.

Z Music Television signed a 10-year deal with Time Warner that will put the contemporary Christian music video network on the new 10-channel tier when it goes national, according to Morgan Lambert-Howe, Z's senior vice president for affiliate relations. Z is being offered free to operators until 1997. After that it plans to charge 2 cents or less per subscriber, depending on the size of the commitment.

E! wants to be on the expanded basic tier "along with everybody else," President Lee Masters says. But if Time Warner and others can achieve 80%-90% penetration with low-priced new programming tiers, "it starts to become attractive to people like us."

One-year-old Television Food Network, which is being offered free to operators for 10 years, might continue

offering the network for free even longer, according to TVFN President Reese Schonfeld.

Networks like Z Music and TVFN hope their low rate cards will help them get into expanded basic lineups, considering the FCC rules do not allow multiple system operators to charge subscribers more than \$1.50 a month for the expanded basic package.

Under the FCC's new rules, operators will tend to add networks that do not cost very much, according to John Malone, president, Tele-Communications Inc., the nation's largest MSO.

But not all networks plan to enter into a price war. New Fox cable network fX plans to maintain its rate of 25 cents per subscriber, according to Louise Henry, senior VP, affiliate sales and marketing. MSOs will pay for a cable-exclusive service that makes multimillion-dollar commitments to programming and marketing, she said.

"Operators will have to be careful," warned Milt Underwood, director, affiliate sales and relations, Discovery Communications, which is looking to build distribution for The Learning Channel. "If they just add a bunch of low-cost or free services to their programming line-up, they might have repercussions from customers." ■

# 'C' in cable stands for consolidation

*Change stems from need to cluster systems in preparation for telco competition*

By Rich Brown

**T**here probably won't be more than four or five cable companies when the Western Cable Show reconvenes a year from now.

That was the prediction made by Turner Broadcasting System Chairman Ted Turner, speaking at the Western Cable Show last Wednesday.

Cable industry executives were gathering at the convention following six months of intense industry consolidation. Several midsize MSOs already have been swallowed by giant MSOs like Tele-Communications Inc., Time Warner, Comcast, Continental and Cox. Although many of the deals have yet to close, conventiongoers were wondering what the eventual toll on personnel would be.

"You can't have three or four presidents at the same company," said Jack

Clifford, chairman/CEO, Colony Communications, which is set to merge into Continental. But cable executives squeezed out in the consolidation likely will find positions in the fast-growing programming and international arenas, he said.

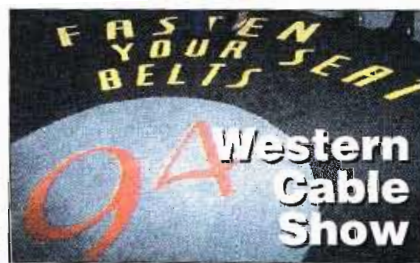
Cable system operators say the consolidation reflects a growing need to cluster systems and prepare for battle with the competition. The competition—telcos, wireless and direct

broadcast satellite—was a nagging presence at the convention.

Tele-Communications Inc. President John Malone acknowledged the fast-growing competition, but he managed to find a silver lining: The cable industry can learn from the success of near-video-on-demand movies on DBS.

"They're essentially doing our market research for us," Malone said. "That's good news for the cable industry, assuming we're in the position in a reasonable time frame to offer these services."

US West Chairman/CEO Dick McCormick also was on hand at the convention and reminded the cable industry about the telcos' plans to offer video services. "It's a trickle right now, but it's inevitably going to come," he said. ■



## 'On time or else,' cable promises

*Industrywide customer service to include free installation, payments for missed or late service calls*

By Harry A. Jessell

**B**orrowing from the pizza-delivery business, the cable industry has promised to show up for cable installation appointments on time or do the installation for free. And, it vowed, it will be on time for service appointments or pay the subscriber \$20.

The customer service guarantees are part of a multipronged plan to improve cable's image among consumers and in Washington, and to meet coming competition from local telephone companies and direct broadcast satellite operators.

Virtually every segment of the cable industry has agreed to offer the guarantees starting on March 1, 1995, National Cable Television Association President Decker Anstrom said in detailing the initiative at a Western Cable Show luncheon.

Other elements of the plan include initiatives to enhance education in American schools, and public relations and advertising campaigns that

depict cable as the high-tech medium of the future.

The undertaking marks cable's taking the offensive in the coming competition. "We will never play defense again," said Anstrom. "We will never let anybody outside our industry tell our story for us."

The guarantee leaves it to individual operators to establish appointment "windows"—the period of time during which the cable technicians agree to install or fix service. The windows may be anywhere from two hours to a day. The average window is three or four hours, said NCTA's Torie Clark.

Although quick to endorse the guarantees, cable operators were reluctant to commit to specific windows. Brendan Clouston, executive vice president, Tele-Communications Inc., said that each of the operator's 850 systems will set its own window.

The goal is to convince consumers that cable customer service is better than that of the telcos, he said. Clouston's message to TCI systems: "Make

sure you damn well know what your customer wants—and deliver."

The educational initiative includes three new programs: The industry will train operators and PTA members to teach critical TV viewing skills; it will produce a TV program on civics for use in schools; and it will co-sponsor events and provide cable programming addressing timely issues or events such as Black History Month in February.

To enhance cable's image as a high-tech medium, cable will put together a multimedia road show, produce short infomercials and a one-hour special on cable technology, and convene a commission of educators and telecommunications executives to explore uses of information technology in education.

The NCTA has budgeted \$10 million per year for the educational and high-tech initiatives.

NCTA will monitor industry participation and performance in the customer-service program and will issue a public report after the first year. ■

# New Hollywood needs to reach out

*Executives predict future will hinge on new platforms including CD-ROM, interactive TV*

By Mark Berniker

**N**o one in the production business can afford not to consider new ways of financing, producing and distributing movies and television programming, according to several panelists at the Western Cable Show in Anaheim, Calif.

Although studios today tightly control the financing and distribution of motion pictures, the top executives said they expect that to change as the creative community begins to think about multiplatform productions and as telephone companies get into the business, they said during last week's panel "Hollywood on the Superhighway."

Studios will continue to distribute movies through theaters and to home video and pay per view, but they will need to go out of house to simultaneously release titles in videogame formats, on CD-ROM and, eventually, interactive television.

Scott Ross, president/CEO, Digital Domain, said his company has hired more than 180 artists to work on digital visual effects for various Hollywood films. In the near-term, he



expects a greater focus on 3-D computer imagery for video games. In the long-term he sees the development of high-powered graphics for interactive broadband networked services.

But while the panelists agreed that the ways of financing, developing and distributing film and TV productions are changing, they differ on how quickly that will happen.

"We don't need to rush into new media," said Kevin Dowdell, vice president, new business development, HBO Pictures. HBO has been working with Prodigy and soon will develop an area on America Online, he said. HBO also is experimenting with movies on demand, offering its catalogue of films on Time Warner's Full Service Network in Orlando, Fla.

"Branding and packaging will be just as important on a PC as it is on a TV," Dowdell said.

However, Daniel Lewis Paul, vice president, new media, Turner Home Entertainment, said it is important that online services do not become a place for "just throwing up repackaged content."

Although the major studios and television programmers are experimenting with online and CD-ROM, the panelists agreed that power is shifting into the hands of the originators of intellectual property. For example, developers of the concepts for *Mighty Morphin Power Rangers* or *Super Mario* will be in the driver's seat.

On the financing and distribution side, the panelists expect that telephone companies and cable networks will gain greater control over channels of distribution.

In the future, when consumers turn on their televisions, there will be distinct areas within a main interface that will allow them to access entertainment, news, sports, shopping, games and other niche areas of interest, Dowdell said. ■

## Levin explains going-forward

Moderator Jerry Yanowitz, vice president, federal affairs, the California Cable Television Association, put it mildly: "The level of goodwill between the cable industry and the FCC is not where we would want it to be." He was introducing a panel of commission staffers sent to address the Western Cable Show's regulatory concerns, preceded by an explanation of the going-forward rules by Blair Levin, the commission's chief of staff.

Almost before he could begin, Levin was interrupted. "Can you talk to my bank?" he was challenged from the audience. The question went unanswered, although Levin explained that "there are no regulatory barriers to your offering anything you want at any price. Of course, you have to convince your bank, just like any business."

The FCC's rationale in constructing going-forward, he said, was to protect existing services and let the future take care of itself: "The constraint is consumer demand, not government."

In response to concern that the new product tier, con-



Blair Levin

structed outside the reach of regulation, might eventually be regulated, Levin said there is no insurance policy. "Every industry," he said, "faces a certain political risk."

Cable's expectation that the FCC would provide some capital incentive for building out the information superhighway was addressed by Levin, if not encouraged. "Some would argue that is Japanese-style industrial policy," he said, adding that he finds it inconsistent for cable to want to be regulated like telephone companies. Nevertheless, Levin said, although the commission does not have any answers, it will give cable's comments full attention.

The most positive statement came from Jim Olsen, chief of the FCC's competition division, cable services, who said that "the case has not been made that clustering is anticompetitive." Clustering, recently called into question by the Federal Trade Commission, is the strategy of cable operators to acquire adjacent systems to achieve critical mass. Most of the pros and cons on the subject are purely theoretical, Olsen said. —DW





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## Socializing on the Western front

The big social event of the Western Cable Show each year is the chairman's reception. Pictured at last week's convention in Anaheim, Calif., are a sampling of the cable industry luminaries gathered for the annual party, held at the Marriott on Wednesday night, Nov. 30.



Jim Heyworth of Viewer's Choice with FCC Chief of Staff Blair Levin.



Terry McGuirk of Turner Broadcasting with NBC Cable's Tom Rogers.



Char Beales of the Cable Television Administration & Marketing Society with Denny Wilkinson of Home Box Office.



Cory Mitchell, Southern New England Telephone; Mark Sena, Communications Equity Associates; Nyhl Henson, Merchants Square Network, and his wife, Sue.

## Programers have new suitor: telcos

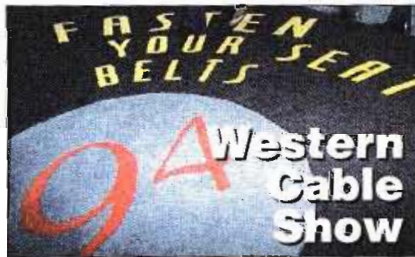
Phone companies want to be able to offer distinctive material

By Rich Brown

The mating dance is under way between telcos and cable programmers, with the telephone companies showing particular interest in networks they can use to differentiate themselves.

"The telcos like the idea of a sort of exclusivity," says Brian Bedol, CEO, Classic Sports Network, the Liberty Media network scheduled to launch on March 24, 1995. He and other programmers say telcos have expressed interest in those networks that, so far, have limited cable distribution. "They think that represents an opportunity for them," E!'s Lee Masters says.

The telcos consider it important to be the first in the market with programming services, says Bob Rose, senior vice president, affiliate relations, Court TV. He says the direct broadcast satellite business already has proved the value of carrying nationally recognizable cable networks with limited cable distribution. DBS supplier DIRECTV, which offers Court TV, in October took out newspa-



per ads in the *Philadelphia Inquirer* to promote a popular local trial that was not available on area cable systems.

Rose says Bell Atlantic, PacTel and US West have been in contact with Court TV. The telcos have shown interest in Court TV's interactive applications for news and information.

C-SPAN's Bruce Collins says his appointment calendar for the show includes telcos. "They're apparently pressing all the programmers for commitments."

Game Show Network President Michael Fleming says his network has been meeting with several of the telcos about their possible carriage of the just-launched game network.

"The telcos are serious about getting involved, but they don't know how or when yet," he says.

Meanwhile, Showtime Networks COO Matt Blank says cable will remain the primary customer "well into the next century.

"Unless there is significant growth, it doesn't help Showtime to trade a Comcast subscriber for a Bell Atlantic subscriber," says Blank.

Classic Sports Network's Bedol says that some of the telcos that have expressed interest in carrying the network have asked about the possibility of their taking an equity stake in the start-up. Bedol says deciding whether to offer an equity stake to the telcos would not be easy.

"We don't want to do anything that will imperil our relationship with cable," he says.

The programmers were clearly enjoying the telcos' attentions. "It's a refreshing change for the years and years of begging and cajoling cable operators to do business," says E!'s Masters. "We now have someone eager to do business with us." ■

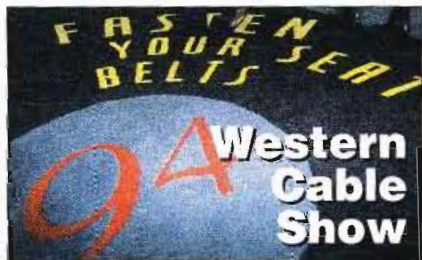
# AT&T enters digital set-top market

*First deal will provide Cablevision Systems with interactive package*

By Mark Berniker

As if AT&T's scope in assembling the pieces of interactive television systems wasn't wide enough, the network communications giant has decided to develop a series of digital set-top converters for both telephone and cable companies.

AT&T is calling its first set-top box a "digital video home terminal" and it hopes the move will strengthen the company's bid to win contracts for end-to-end interactive TV systems. The AT&T unit will be part of a series of set-tops the company will manufac-



ture, with more advanced boxes to debut in 1996, according to Marcy Garriot, vice president of visual/multimedia communications, AT&T Network Systems.

Now AT&T is in an even stronger position to make good on its promise to other cable operators and telcos to provide complete hardware and software for a totally integrated interactive television solution for network operators.

In a major step toward cracking the cable market, AT&T announced a preliminary agreement with Cablevision Systems Corp. to lead the MSOs movement into new video services. The formal contract, which could be worth more than \$100 million, is expected to close in the coming weeks.

Cablevision, the country's fifth-largest cable operator, had considered several vendors for its plan to deliver interactive TV services first to a portion of its subscribers on Long Island, and then elsewhere. Its cable systems serve 2.5 million subscribers.

Wilt Hildebrand, Cablevision vice president of technology, says his company wanted to integrate its various cable systems from video servers to network equipment to set-tops for

interactive television with one vendor, which could "coordinate from cradle to grave."

Hildebrand says Cablevision will receive 20,000 of AT&T's new digital video home terminals by next summer. Cablevision has begun in-house technology trials and will start testing in subscriber homes during the end of first quarter 1995.

The Cablevision move comes, in part, from competitive pressures being exerted upon it by Nynex in the telco's

home territory. Nynex has already filed applications with the FCC to roll out interactive video services throughout the Northeast, and is awaiting approval for its ambitious plans.

Cablevision says it will launch its interactive TV services package to paying customers during the second half of next year. While Hildebrand expects some subscribers will be keen to try the new interactive offering, he admits that "it's an unknown business." ■

## GTE Main Street, Columbia TriStar go gaming

*Telco on verge of deals with MSOs to offer interactivity*

By Mark Berniker

GTE Main Street has signed a licensing deal with Columbia TriStar Television to develop interactive versions of some of the studio's game shows.

Beginning in January, GTE Main Street will offer its customer a new set of interactive games, including ones based on *The Joker's Wild* and *Bullseye*.

GTE Main Street is an interactive TV service offered to cable subscribers of Daniels Cablevision in Carlsbad, Calif., and Continental Cablevision's systems in Massachusetts and New Hampshire. Subscribers pay a flat fee of \$9.95 for unlimited use of more than 80 interactive services.

Tom Greib, Main Street vice president/general manager, says the venture plans to pass more than a million homes by the end of next year, but that it now has only "a couple of thousand homes on both coasts." Greib is in negotiations with several midsize cable operators for carriage of Main Street, and expects to conclude several deals within the next few months.

GTE has said it is focusing on the top 20 TV markets for its Main Street service, but a national rollout is going slower than it had expected. The com-

pany now is focusing on developing new local services in the markets where it offers its interactive service menu.

"I believe the local area is going to lead the national area for advertisers over Main Street," Greib says. He says GTE is able to charge local advertisers, such as restaurants, only about \$125 to post their menus over its interactive services system.

Another division of GTE is developing several new CD-ROM titles, says Greib, and many of those products may be ported over to the interactive TV format and be available via Main Street.

Greib sees no conflict between GTE's various wireline and wireless telecommunications networks and Main Street's focus on developing interactive products and services to be offered over those pipelines in the future.

Greib says the biggest stumbling block to the growth of Main Street is government regulation, which also has complicated GTE's negotiations with cable operators considering carrying its services.

"The FCC has whipsawed the cable industry, and it is very difficult for operators to plan for the future," Greib says. ■

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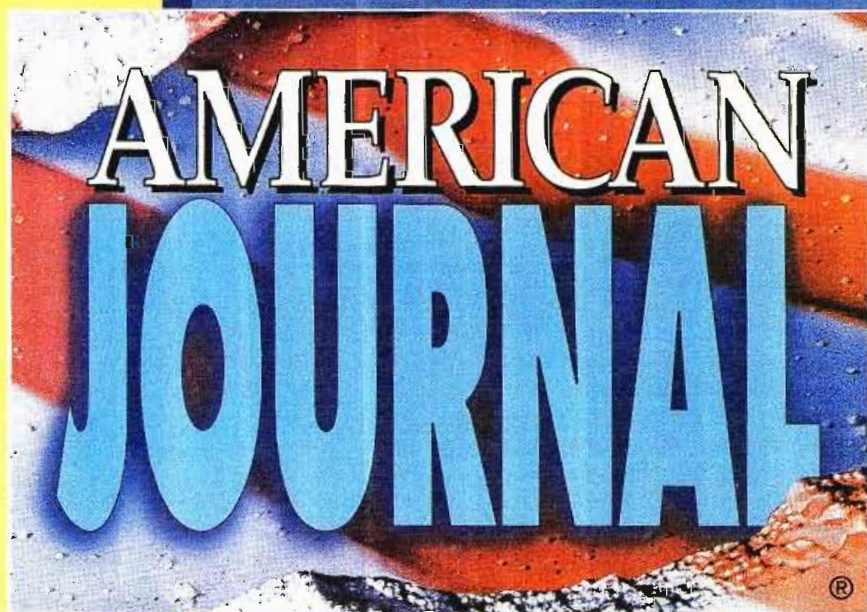
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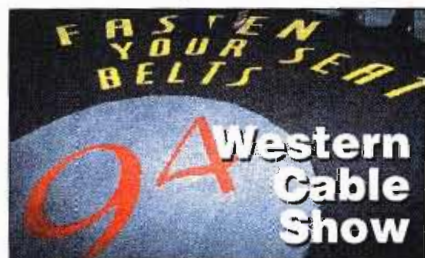
# Transponders a hot ticket in Anaheim

*Hughes sells out space on Galaxy 7 and 3R; plans to build more birds*

By Chris McConnell

**S**atellite transponders were going fast at last week's Western Cable Show.

Moving to snatch up the rapidly diminishing supply of space capacity, Tele-Communications Inc. booked up to 12 Ku-band transponders on the Hughes Communications Galaxy 7 satellite for its planned "Headend in



the Sky" service and another four C-band transponders for its Netlink subsidiary on GE Americom's Spacenet 4. Hughes also announced a series of full-time leases that, with the TCI deal, cover about 34 transponders, says Senior Vice President of Galaxy Satellite Services Carl Brown.

The sales leave the Hughes Galaxy 7 and still-to-be-launched 3R satellites sold out, Brown says.

His company's deal with TCI provides the cable company with space capacity to deliver pre-compressed programming from its \$100 million National Digital Television Center near Denver. TCI's plan calls for delivering the compressed bitstreams from the center to its cable systems.

TCI hopes to begin transmitting the compressed material next summer, says Rich Fickle, TCI marketing and business development vice president.

TCI booked the Ku capacity in part due to the shortage of large blocks of C-band space. "That's a primary reason," Fickle says, adding that the Ku-band transponders also will enable TCI cable systems to receive the digital transmissions with smaller satellite dishes. TCI's long-term lease with Hughes gives it access to the Galaxy 7 transponders for more than five years.

Hughes also announced more C-band lease agreements with HBO and TVN Entertainment Corp. HBO will move three HBO feeds and one Cine-

max feed from AT&T Telstar 302 to Galaxy 7 and 1R satellites. The feeds, which reach the C-band home dish market, will shift to Galaxy 3R after its scheduled launch next September.

TVN, meanwhile, booked 11 C-

band transponders on Galaxy 3R. The programmer, which carries the *NFL Sunday Ticket* package for C-band viewers, will use the capacity to deliver pay-per-view programming to the backyard dish market and to cable operators. ■

## UPN introduces itself to affiliates

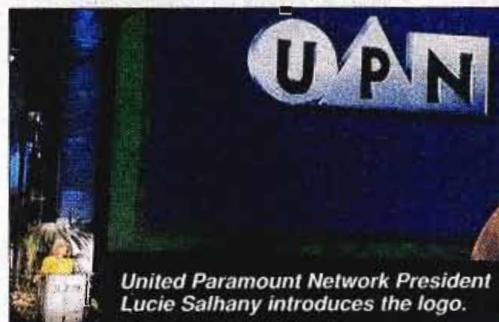
The United Paramount Network is offering a one-hour Sunday morning kids block for fall 1995, a two-hour weekday kids block for fall 1997 and a prime time sci-fi series with Leonard Nimoy as producer, affiliates were told last week at the network's first affiliates' meeting.

They also got the first look at the new network's promotion campaign.

At the meeting, held in Los Angeles, station executives were told the network has added 22 new affiliates, bringing total clearance to 76% of the country via 94 stations. The new affiliates (11 primary, 11 secondary) include wsbk Boston, which the Paramount Television Group is purchasing from New World for \$100 million.

Kevin Tannehill, former president, MTM Television Distribution, was introduced to the affiliates as the new senior vice president, network distribution. He will be responsible for network distribution, affiliate relations and affiliate marketing for the network, which debuts on Jan. 16.

Affiliates also were told they would begin receiving promos for the network this week. The promos will be produced in the form of a rock opera that will tease viewers with clips from the new shows and hark back to previous Paramount-produced successes. The promos will be in 15-, 30-, 60- and 90-second lengths. Stations also were asked to air a 90-



United Paramount Network President Lucie Salhany introduces the logo.

second promo during their local newscasts.

Affiliates were shown clips from the network's five debut series and were given sketchy details about 8-10 back-up projects in development. "They're not going to sit around and wait on [the initial] programs if they're not working. They'll pull them and replace them with other programs," said Ray Depa, station manager, KZIA-TV El Paso, Tex.

Affiliates' reviews of the new shows were mostly positive. "*Star Trek: Voyager* looked better than *Star Trek: The Next Generation*," said Richard Doure Jones, general sales manager, KBNK San Francisco. "It had much more action and a strong storyline."

However, while most affiliates were impressed with *Star Trek: Voyager* and sitcoms *Platypus Man* and *Pig Sty*, others had questions about dramas *Marker* and *The Watcher*. "Tuesday night [*Marker* at 8 and *The Watcher* at 9] is the big question mark," one affiliate employee said.

Haim Saban, chairman, Saban Entertainment and producer of *The Mighty Morphin Power Rangers*, also addressed the affiliate meeting, telling the group his company will co-produce, with the network, the one-hour Sunday morning kids block. —SC, DT

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Spielberg, Iger, Katzenberg and Geffen cut the deal.

## ABC makes high-profile production leap

*Venture with Hollywood heavyweights could yield shows by mid-1995*

By Steve McClellan

**T**he joint venture between Capital Cities/ABC and the new Hollywood studio backed by Steven Spielberg, Jeffrey Katzenberg and David Geffen represents ABC's single biggest production effort to date, according to Capcities/ABC President Robert Iger.

Both parties have committed more than \$100 million each to the seven-year venture, which will produce and distribute television shows for various media and dayparts for Capcities and non-Capcities distribution outlets. It will be based at the new SKG motion picture studio to be built by Spielberg, Katzenberg and Geffen in Los Angeles. The first shows could appear by mid-1995.

Among the networks, ABC has been the most aggressive at setting up production ventures. Efforts include its in-house production unit, ABC Productions, and previous ventures with Brillstein-Grey Productions, producer Steven Bochco and *Home Improvement* producer Wind Dancer. They will remain separate from the SKG venture.

However, Steven Spielberg's Amblin Entertainment will be folded into the venture, excluding shows already on the air, including NBC's

*Earth2* and *seaQuest DSV*.

This latest, largest venture for ABC represents SKG studio's sole thrust into TV production. Otherwise, it plans to concentrate on making movies. "This is a major commitment on behalf of our company and Capcities to kind of pioneer a new highway. It reinvents the way in which traditional deals have been done," Geffen says.

Each side is committed to putting up in excess of \$100 million, "and more if necessary," Geffen says. "It's probably the first time a supplier and a network have agreed to equally finance programming. It's a genuine partnership."

The network for the first time also will share advertising revenue from venture-produced shows that air on ABC. But network sources stress it is the 50-50 nature of the investment that makes revenue-sharing workable. "We're taking money out of our pocket temporarily to build assets," one source says.

Analysts say the deal, which was crafted by Iger and Katzenberg, will put pressure on NBC and CBS to make similar alliances for fear of losing access to top-tier Hollywood production talent.

Wall Street analysts and advertising executives reacted favorably to news

of the deal. "It really reflects what [ABC has] been saying they would do for the past several years, which is produce more of their programming in-house," says John Reidy, a media analyst with Smith Barney.

Media buyer Paul Schulman calls the deal a "real feather in Capcities' cap." It's likely that other independent producers will strike similar deals with networks, he says.

The catalyst for the deal was the changing nature of the broadcast business, Geffen says. "It probably comes out of the cauldron of what's happened in the television business with these new alliances...Fox, Warner and Paramount having their own networks, Disney talking about buying NBC, ...the access to talent becomes really important, particularly for ABC," with the major studios competing directly in program exhibition.

While the alliance is intended to provide ABC with new programming opportunities, the venture can sell to others. "They're exclusive to us in terms of the business relationship, but [as for] the product they create, ...there isn't an exclusive relationship in that regard," Iger says of SKG.

But with revenue-sharing as an incentive, the venture is clearly designed to give ABC first crack at product. "We have a great desire to put more and more good product on our air, and it's our bet, given the nature of this investment, that we're going to get that product from this entity," Iger says.

All the money Capcities and SKG invest in the venture will be for programming, talent, development and production, the executives involved say.

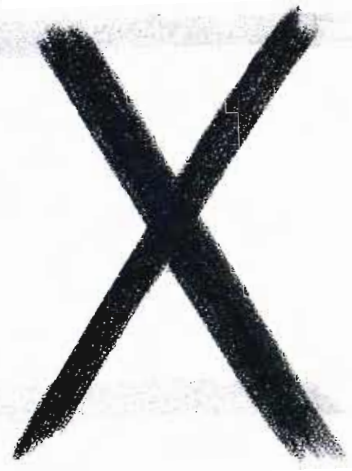
Meanwhile, SKG is negotiating for 75 acres in Los Angeles where the studio owned by Howard Hughes was housed. "Our concept is to create a campus environment, as opposed to a tight factory the way most of the studios are laid out today," Spielberg says of the trio's plans for a studio. "It's a more creative environment."

A syndication arm is possible, Katzenberg adds. "When and if it's appropriate, we're prepared for that."

But Iger reiterated that ABC has no intention of becoming directly involved in the syndication business (BROADCASTING & CABLE, Oct. 31). "If there is a syndication business here, although it's possible we will have an ownership position in it, we will not be actively involved," he says. ■



*Family Matters*



**FULL HOUSE**



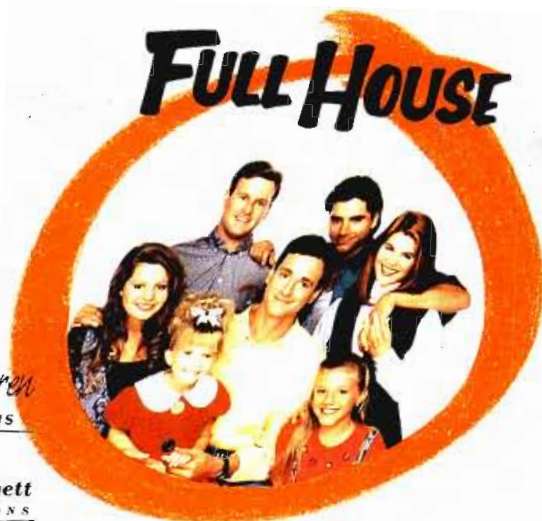
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Three in a row...you win

*Family Matters*



**FULL HOUSE**



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## Family Matters

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## November sweeps: CBS eyes victory

Network takes top honors in household ratings; ABC, CBS, NBC each claim demo wins

By Steve Coe

In seasons past, at the end of a sweeps period, there was a clear winner and the rest were losers. In today's network television marketplace, however, everyone is a winner, if each network's November sweeps analysis is to be believed.

CBS won the November sweeps in the traditional measurement of household ratings, with a 12.9 Nielsen rating and a 21 share, followed by ABC's 12.3/20, NBC's 11.6/19 and Fox's 8.0/13. CBS was paced by the eight-hour *Scarlett* miniseries and by several highly rated made-for-television movies, including the revival *The Rockford Files: I Still Love L.A.*, which pulled in an 18.5/28.

As for *Scarlett*, which performed strongly enough to give CBS the household win while delivering ratings and share below what the CBS sales department guaranteed to advertisers, Peter Tortorici, president, CBS Entertainment, said the miniseries was an unqualified success. "Look, I've got enough failures in this job—it's just the nature of the business that you're going to fail more times than succeed—that I don't need to have one of the successes turned into a failure," he said. "We were absolutely happy [with its performance]. It made money, it doubled the ratings in the time periods [in which] it aired, and it won the November sweeps. Next."

As for CBS's possibly picking up a sequel—which has been talked about—Tortorici said it was unlikely that the network would step up to the plate.

As a result of its sweeps performance, CBS has narrowed the season-to-date prime time ratings race and is now just two-tenths of a rating point behind first-place ABC.

In addition to its prime time performance, CBS was the top-rated network in late night with *The Late Show with David Letterman* averaging a 5.5 rating compared with NBC's *The Tonight Show with Jay Leno*, which pulled in a 4.6 for the month. "We're particularly delighted with the performance of Let-



Jim Rockford's back and CBS is glad they've got him.

terman," said Tortorici, "considering all of the drumbeats were for Leno going in." *The Tonight Show* was poised with its second New York City visit and they got thrashed."

CBS also was number one in daytime, with a 5.6 rating average, besting ABC's 4.5 and NBC's 3.0. CBS had six of the top 10 daytime programs, including the number-one show *The Young and the Restless*.

Looking at the prime time demographic performances of the four networks, however, the results are somewhat different. Among adults 18-49, ABC was first with a 7.4 rating, followed by NBC with a 7.1, CBS with a 6.0 and Fox with a 5.7. In adults 25-54, ABC and NBC were tied for first with a 7.9, followed by CBS with a 7.2 and Fox with a 5.4. Among women 18-49, NBC was first with a 7.9, followed by ABC's 7.8, CBS's 7.5 and Fox's 6.0. In women 25-54, the only key demographic category won by CBS, the network averaged a 9.0, topping NBC's 8.7, ABC's 8.3 and Fox's 5.5.

ABC pointed out that it was the fifth consecutive November sweeps in which the network finished first among adults 18-49. In other ABC highlights among the key demographic, the network finished first on five nights,

including Monday, Tuesday, Wednesday, Friday and Sunday. Among the 18-49 crowd, CBS won Saturday night and NBC won Thursday night.

"Eighty-seven percent of ABC's November sweeps schedule was regular programming," said Ted Harbert, president, ABC Entertainment. "Our strategy was to rely on regular series, the backbone of our schedule. Not only because shows like *Home Improvement*, *Grace Under Fire*, *NYPD Blue*, *Roseanne* and *Ellen* are strong enough to perform well against any highly touted special programming, but also because we wanted to avoid interrupting the long-term potential of our other promising series," he said.

ABC and NBC each had five of the 10 top-rated regular series among adults 18-49, with NBC's *Seinfeld* ranked number one. CBS's top series was *Murphy Brown*, which ranked 14th, and Fox's lone entry was *Beverly Hills, 90210*, which ranked 17th.

In terms of growth this November sweeps versus November 1993, Fox was the only network to show increases in homes and in each of the key demographic groups. Fox was up 10% in homes versus November 1993, and up 10% in each of the key demographic groups. "The only place we're down is among viewers 55-plus," said Andy Fessel, Fox senior VP, research and marketing. Fox also finished second, behind ABC, in adults 18-34. Fessel said that Fox preempted the least of its regular schedule in November for sweeps fare. He said the network aired 90% of its regular programming compared with ABC's 86%, CBS's 76% and NBC's 68%.

NBC executives acknowledged that the network made a mistake by preempting too much of its core series schedule during the sweeps, opting instead for sweeps programming that didn't deliver numbers as strong "as our underlying schedule," said Warren Littlefield, president, NBC Entertainment. "Having 'JFK' on our schedule for two nights was a liability," he said, citing one example. ■

# 'Thunderbirds' gets million-dollar makeover

Series adds live actors and action scenes to original 1960s marionette footage; show was relaunched last summer on Fox with high ratings that later nose-dived

By David Tobenkin

ITC Entertainment Group's campy *Thunderbirds* kids supermarionation series is receiving a \$1.75 million rehaul that will add live actors and retarget the show for a December launch as part of Bohbot Entertainment's syndicated Amazin! Adventures weekend kids block.

*Turbocharged Thunderbirds* will make its debut Sunday, Dec. 18, on the weekly animated block, which is cleared in 112 markets covering 83% of the U.S. A total 13 half-hour episodes will be altered and aired through



The revived 'Thunderbirds' debuts on Dec. 18.

the end of spring.

The addition of two teen actors is intended to freshen the 1960s series, which was first updated and relaunched last summer on the Fox Children's Network. There, it debuted to strong ratings for its first few episodes before viewership nose-dived and the show was yanked from the schedule.

"One of the things we found out from airing the show on the Fox network was that while kids love action, they have a hard time relating to puppets," says Michael Russo, executive vice president of domestic television for ITC. "We, unlike the Euro-

peans, are [unaccustomed] to puppets. We think these live-action characters will give a basis for kids' relationships to the puppets."

The two actors play Tripp and Roxette, teen space travelers who intercept a distress call for the crime fighting International Rescue team and later join the team themselves. Roxette is portrayed by Johna Stewart, whose credits include films "Ladybugs" and "Irreconcilable Differences" and a role in the television movie "Boy Meets World," and Tripp is played by Travis Wester, who has appeared in television series *Off-Limits*, the film "About Love" and stage productions of "Annie," "Peter Pan," "Ali Baba" and "The Sound of Music."

Live-action footage of Tripp and Roxette giving advice from a spaceship-bridge set will be inserted between scenes of original marionette footage.

The new shows will be produced by Propaganda Films in association with ITC Entertainment Group. Executive producers are Robert A. Tercek, a director of interactive entertainment programming for computer software label 7th Level, and Sally DiSipio, an executive at Propaganda Films. ■

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## Top cable shows

Following are the top 15 basic cable programs for the week of Nov. 21-27, 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 95.4 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable U.S.
1. NFL Football	ESPN	Sun 8:00p	5,095	8.1 5.3
2. CFA Afternoon	ESPN	Sat 4:00p	3,421	5.4 3.6
3. CFA Prime Time	ESPN	Sat 7:30p	2,643	4.2 2.8
4. NFL Prime Time	ESPN	Sun 7:00p	2,546	4.0 2.7
5. NFL Sportscenter	ESPN	Sun 10:56p	2,344	3.7 2.5
6. Movie: 'Back to the Future Pt. 2'	USA	Sun 3:00p	2,338	3.8 2.5
7. Movie: 'Kindergarten Cop'	USA	Wed 9:00p	2,302	3.7 2.4
8. Rugrats Special	NICK	Sun 5:00p	1,913	3.2 2.0
9. Doug	NICK	Mon 7:00p	1,898	3.1 2.0
10. Movie: 'No Mercy'	TBS	Sun 10:35a	1,866	3.0 2.0
11. Rugrats Special	NICK	Sun 6:00p	1,851	3.1 1.9
12. Rugrats Special	NICK	Sun 4:30p	1,843	3.1 1.9
13. Rugrats Special	NICK	Sun 6:30p	1,801	3.0 1.9
13. Movie: 'High Plains Drifter'	TBS	Thu 12:00n	1,801	2.9 1.9
15. Rugrats	NICK	Mon 6:30p	1,796	3.0 1.9

Following are the top five pay cable programs for the period of Nov. 21-27, ranked by the number of households tuning in. Source: cable networks based on Nielsen Media Research.

1. Movie: 'Fatherland'	HBO	Sat 8:00p	2,515	12.2 2.6
2. Movie: 'Addams Family Values'	HBO	Tue 8:00p	1,707	8.3 1.8
3. Movie: 'Mrs. Doubtfire'	HBO	Sun 9:00a	1,643	8.0 1.7
4. Boxing: Toney-Jones	HBO	Fri 10:30p	1,566	7.6 1.6
5. Movie: 'Benefit of the Doubt'	HBO	Sun 8:00p	1,458	7.1 1.5

## Top cable shows (delayed from previous week)

Following are the top 15 basic cable programs for the week of Nov. 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 95.4 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable U.S.
1. NFL Football	ESPN	Sun 8:00p	6,293	10.0 6.6
2. Pro Football Post Game	ESPN	Sun 11:14p	4,693	7.5 4.9
3. NFL Prime Time	ESPN	Sun 7:00p	2,596	4.1 2.7
4. NFL Sportscenter	ESPN	Sun 11:15p	2,450	3.9 2.6
5. Clash of the Champions 29	TBS	Wed 8:05p	2,229	3.6 2.3
6. Rugrats	NICK	Sat 7:30p	1,991	3.3 2.1
7. NFL Gameday	ESPN	Sun 12:00n	1,988	3.2 2.1
8. Murder, She Wrote	USA	Mon 8:00p	1,983	3.2 2.1
9. Salute Your Shorts	NICK	Sat 6:00p	1,890	3.1 2.0
10. Doug	NICK	Tue 7:00p	1,876	3.1 2.0
11. Rugrats	NICK	Sun 10:00a	1,871	3.1 2.0
12. My Brother and Me	NICK	Sun 6:30p	1,787	3.0 1.9
13. Doug	NICK	Mon 7:00p	1,779	3.0 1.9
14. Aaahh!!! Real Monsters	NICK	Sat 7:00p	1,778	3.0 1.9
15. Doug	NICK	Thu 7:00p	1,747	2.9 1.8

Following are the top five pay cable programs for the period of Nov. 14-20, ranked by the number of households tuning in. Source: cable networks based on Nielsen Media Research.

1. Movie: 'Addams Family Values'	HBO	Sat 8:00p	2,988	14.5 3.1
2. Movie: 'Judgment Night'	HBO	Sun 8:00p	2,103	10.2 2.2
3. Movie: 'Single White Female'	HBO	Sat 9:30p	1,683	8.2 1.8
4. Movie: 'Night Eyes 3'	HBO	Sat 11:30p	1,524	7.4 1.6
4. Movie: 'Rudy'	HBO	Tue 8:03p	1,485	7.2 1.6

# Saban's syndicated new year

By David Tobenkin

**S**aban Domestic Distribution's 1995-96 syndicated programming slate will include a new weekly live-action and animation kids series, *Princess Tenko and the Guardians of the Magic*, and renewals of the company's *VR Troopers*, *Francine Pascal's Sweet Valley High* and *Creepy Crawlers* children's shows.

*Tenko* features world-class Japanese female magician Princess Tenko as a superhero who battles to save the world from the dark forces of the evil twins Jana and Janus.

"In [*Mighty Morphin*] *Power Rangers*, we have generated tremendous success with female characters who are both the physical and the intellectual equal of boys, so we thought it was time to do a series whose main focus was a strong female character and that incorporates the element magic, which has proved very popular with kids," says David Goodman, Saban senior vice president of domestic distribution.

That show will be packaged with returning weekly *Creepy Crawlers* in the new Saban Children's Hour block. A total 13 episodes of both shows will be produced for 1995-96.

*Tenko* will be offered on a barter basis with a split of three minutes local and two and a half minutes national.

The syndicator's successful new strip *VR Troopers* will return with 40 new episodes and a sixth day. *Troopers* is being offered on a three-and-a-half-minute local/two-and-a-half-minute national basis, with 30 seconds less local time for the Saturday episode.

The syndicator will return with 22 new weekly half-hours of teen show *Sweet Valley High*, offered with a barter split of three and a half minutes local and three and a half minutes national.

Still under consideration for renewal is weekly kids show *BattleTech*, says Goodman. ■

**EXTRA**

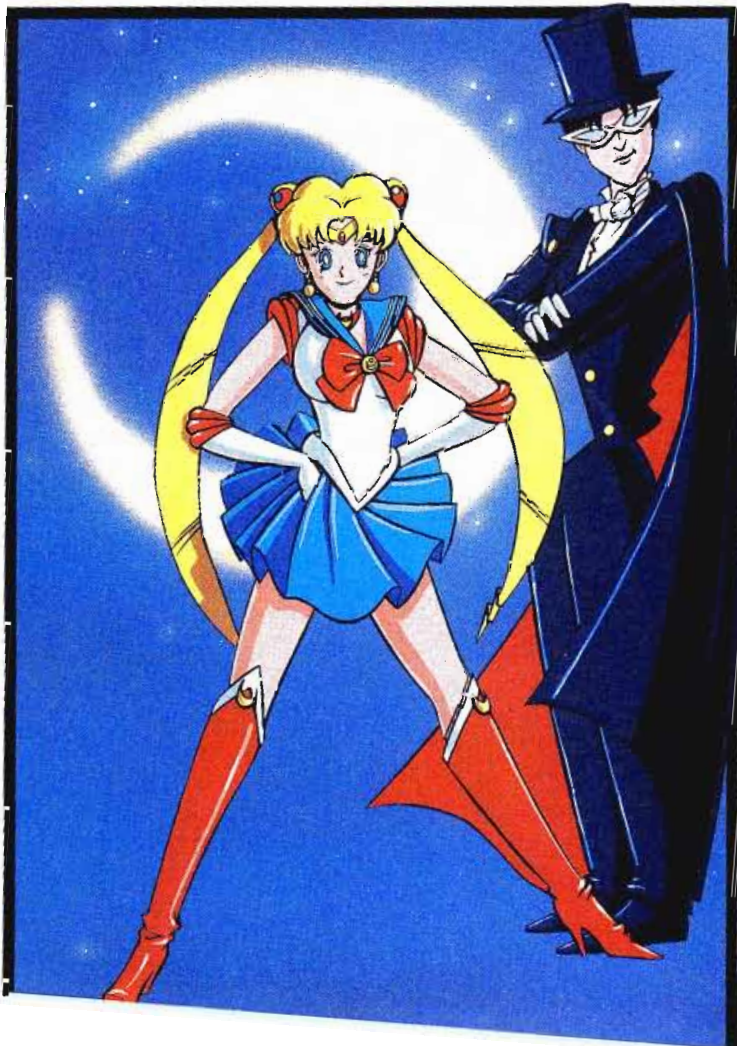
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Renaissance-Atlantic/Bandai Toys will present the line based on the exciting characters from Sailor Moon at the New York Toy Fair, with a major

commitment of showroom space, catalogue space, and consumer advertising through Sacks Finley Advertising.

The series launch will be supported by a broad spectrum of licensed product with extensive TV advertising. Video games, apparel, food products, trading cards, fast food promotion, and a full video line distributed by Buena Vista Home Video will all contribute to massive character awareness.

An enormous media blitz begins at the New York Toy Fair in February and culminates in an unprecedented television saturation promotion during the month of August, immediately preceding the launch of the TV series.

The launch will feature an entire spectrum of licensed product supported by extensive television advertising. Video games and food products are among the Sailor Moon licensees which will be part of the property from the very inception. Unlike many properties which see their licensed products come to market after their success, DIC at Renaissance-Atlantic/Bandai has organized teams of licensees whose presence will be felt PRIOR TO the launch.

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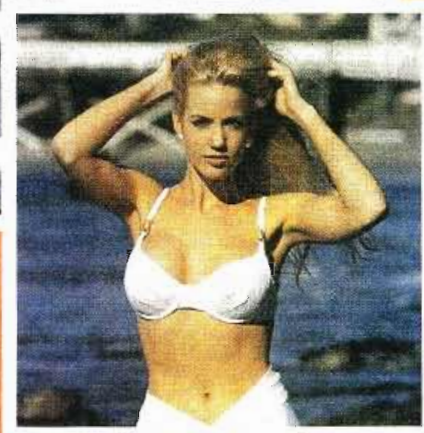
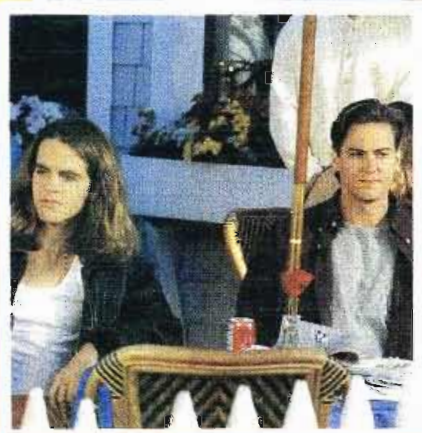
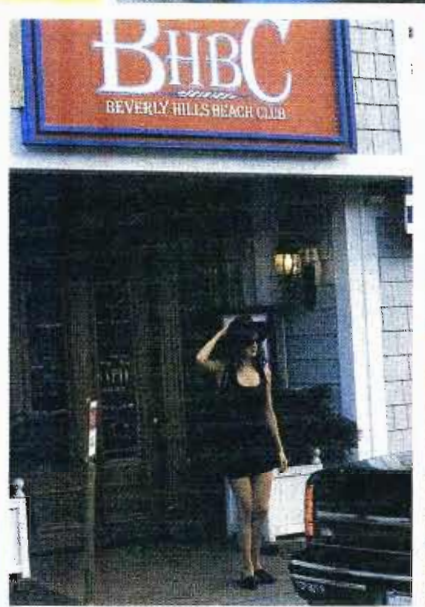
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# Local rankings hold steady in November

By David Tobenkin

There was little change in the overall pecking order of stations in the top three markets for this November sweeps compared with last, although new syndicated shows such as *The Simpsons* and *Fresh Prince of Bel Air* have left their marks on the ratings. This analysis covers the sweeps through Nov. 29, the next-to-last day, with comparisons made to November 1993 sweeps results unless otherwise indicated.

## New York

WABC-TV continues to dominate every local news time period except noon-12:30, with WNBC in second. The woes of WCBS-TV's early evening news continue. At 5 p.m., the results were a 10.3 Nielsen rating/21 share for WABC-TV and a 6.5/14 for WNBC, both flat from November 1993, and a 4.5/9 for WCBS-TV, a 15% ratings drop. The results were similar at 6 and

11 p.m., although in the latter, WCBS-TV managed a performance even with last year's performance.

The 10 p.m. independent news face-off yielded results similar to last year's, with WNYW on top, followed by WPIX and WWOR-TV. WNYW's *Good Day New York*'s 4.6/17 was up 48% from November 1993, good enough for first place over the network morning shows.

In access, there was no change to the overall dominance of WABC-TV's *Wheel of Fortune* and *Jeopardy!*, with both shows flat. Despite the strength of *The Simpsons* as one of the top new off-network shows, in New York WPIX pulled an access upset with an 8.3/14 win by one-season-old reruns of *Family Matters* over *The Simpsons*' 7.9/13 at 7:30 p.m.

WABC-TV's *Oprah Winfrey* continues to dominate New York talk shows with an 11.1/27, up from a 10.5/26 last year.

## Los Angeles

Perhaps most dramatic in the market was the 7:30 p.m. win of *The Simpsons* over the usually dominant *Wheel of Fortune*, the best rating in the time period since 1986. *The Simpsons*' 13.1/20 easily beat *Wheel*'s 12.4/19 and more than doubled the 5.3/9 performance of predecessor *A Current Affair*.

November was a sweet book for KCBS-TV, which saw the creation of its triple-access slot pay off with improved ratings for every half hour from 5 p.m. through 8 p.m. The station also registered a whopping 82% growth in viewership of its 11 p.m. news.

KABC-TV's 4, 5 and 6 p.m. newscasts remained dominant, while KNBC-TV (closely followed by KCBS-TV) pulled ahead of KABC-TV at 11 p.m. At 4-5, KABC-TV's newscast (7.8/19) topped KNBC-TV's 5.3/13 by a similar margin to last year's. The new 4 p.m. KCBS-TV newscast earned a 3.2/8, down only slightly from the 3.5/9 of predecessor *Geraldo*.

Among 5-6 p.m. newscasts, KABC-TV's fell substantially, to an 8.3/16, but was still good enough to top KNBC-TV's 7.4/15 and KCBS-TV's 5.1/10, which was up 24% over KCBS-TV's year-earlier performance. The move of the *CBS Evening News* from 6:30 to 6 p.m. resulted in a 14% increase in ratings.

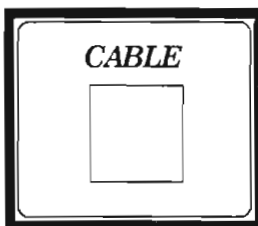
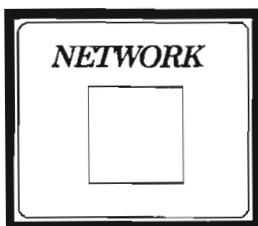
At 6-6:30, KABC-TV and KNBC-TV were ranked first and second, respectively.

Among independents, KCAL's 8-11 news block registered a 4.3/7, up 30% from last year. As for 10-11 head-to-head competition, KTLA registered its usual win by strengthening to a 6.2/11, and KTTV posted a 39% improvement, to a 5.0/9.

In other access news, KCBS-TV's addition of *Entertainment Tonight* more than doubled its 7:30 predecessor's rating, to a 9.8/15, while KNBC-TV's *Price Is Right*'s 4.5/7 was less than half the rating of predecessor *Hard Copy*. KTLA's running of new off-net *Fresh Prince of Bel Air* at 7 p.m. generated a 9.2/15, a 20% improvement over its predecessor. KCAL's move of *Rush Limbaugh* to 7:30 p.m. was rewarded with a 4.6/7, up 28% over predecessor *American Journal*. *ET* was up 38% over its per-

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formance last year despite the presence of KNBC-TV's *Extra* at 7 p.m. *Extra*'s 6.7/11 nearly equaled the rating of *ET* in the same slot on KNBC-TV last year. *Hard Copy* dropped from a 9.3/15 to a 7.3/12 on its new home, KCBS-TV.

### Chicago

The Chicago market was largely steady, with news leader WLS-TV on top in both early and late newscasts, followed by second-place WMAQ-TV and a dramatically weakened third-place WBBM-TV.

WLS-TV's 4-5 p.m. newscast was unchanged at a 10.4/24, while its 5-5:30 cast was up 9%, to 11.8/24, and its 6-6:30 edition was up 15%, to 13.0/23. WMAQ-TV had an 8.0/18 (4:30-5), a 7.7/16 (5-5:30) and a 6.7/12 (6-6:30), all basically flat performances. However, WBBM-TV's new 4-4:30 newscast dropped 50% from predecessor *People's Court*, to a 3.8/9. Its 4:30-5:30 newscast dropped 31%, to 5.2/11. And WBBM-TV's 6-6:30 broadcast dropped 6%, to a 5.0/9.

The picture was similar in late-night newscasts, with WLS-TV steady

at 18.1/29, followed by WMAQ-TV's 15.7/25 and WBBM-TV's 10.4/16, down 17%.

In access at 6:30 p.m., WLS-TV's

overwhelmingly dominant *Wheel of Fortune* rose 10%, to an 18.2/31, while *The Simpsons* garnered a strong 7.4/13, up 32% from predecessor *Cops*. ■

## Hutton to host talk show

Late-night strip will be set in New York with roving camera, filmed in both B&W and color; fall debut

By David Tobenkin

**T**urner Program Service plans in fall 1995 to launch a half-hour, late-night interview strip featuring supermodel and actress Lauren Hutton.

*Lauren Hutton and...* will feature the 51-year-old Hutton conducting edgy, intimate, 30-minute interviews with celebrities in Barbara Walters-style.

"This show will be about what people think, not about what they have done," says TPS Executive Vice President Susan Grant. "We think it will counterprogram late-night talk shows and other late-night programming."

As for the choice of Hutton as host,

Grant says: "Lauren has led a fascinating life, and she has a pizzazz, articulateness and a real sense about herself and her abilities." It also is hoped that she will appeal equally to older and younger viewers, Grant says.

The show is being sold on a 52-week barter basis, with the syndicator retaining three minutes to stations' three and a half minutes.

The show's executive producers are Hutton, fashion photographer and filmmaker Luca Babini, who also will direct the show, and TBS Productions staff executive producer Pat Mitchell.

To help it attract younger viewers, the show will be filmed out of a New York loft-like open soundstage, using a roving camera directed at the speaker with a monitor in the background to register the listener's reaction. The filming will alternate between color and black-and-white.

Celebrities who have given preliminary agreement to do the show include actress/model Isabella Rossellini; basketball coach Pat Riley; director Penny Marshall; supermodels Kate Moss, Naomi Campbell, Linda Evangelista and Christy Turlington; rock star Mick Jagger, and director Quentin Tarantino.

Hutton has appeared in 25 feature films, including "American Gigolo," "Lassiter" and "My Father, the Hero." On television, she has appeared in movies and miniseries, including *The Rhinemane Exchange*, *Paper Dolls*, *Steve Martin's Best Show Ever* and *Return of Mickey Spillane's Mike Hammer*. However, with the exception of guest appearances on many talk shows, she has had no experience in weekly or daily television. ■



Lauren Hutton joins the ranks of celebrity talk show hosts.

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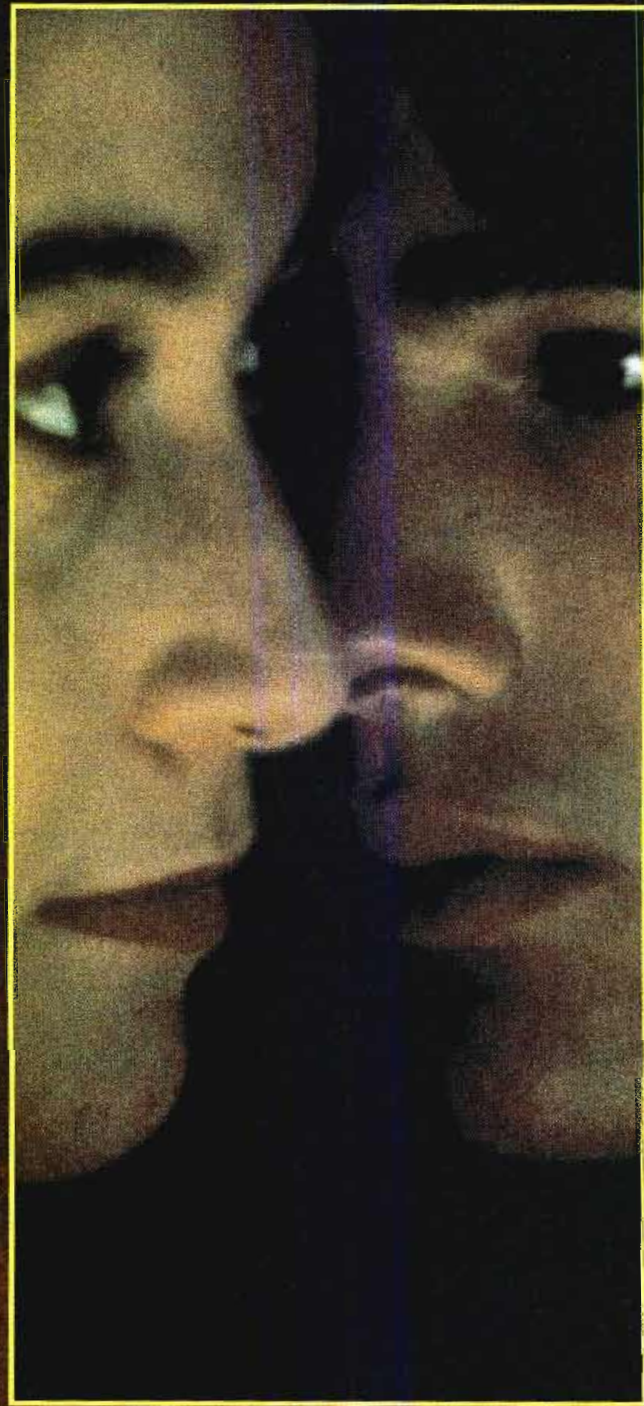


# Ratings: Week 10, according to Nielsen, Nov. 21-27

	<b>abc ABC</b>	<b>CBS</b>	<b>NBC</b>	<b>FOX</b>
<b>MONDAY</b>	<b>13.3/21</b>	<b>14.1/22</b>	<b>12.1/19</b>	<b>7.8/11</b>
8:00	43. <i>Coach</i> 10.3/16	24. <i>The Nanny</i> 13.0/20	40. <i>Fresh Prince</i> 10.7/17	53. <i>Melrose Place</i> 9.3/14
8:30	61. <i>Coach</i> 8.7/14	16. <i>Dave's World</i> 13.8/21	44. <i>Blossom</i> 10.0/15	
9:00		8. <i>Murphy Brown</i> 16.5/24		78. <i>Party of Five</i> 6.3/9
9:30	10. <i>NFL Monday Night Football—New York Giants vs. Houston Oilers</i> 14.8/24	14. <i>The Nanny</i> 14.3/21	24. <i>NBC Monday Night Movies—Because Mommy Works</i> 13.0/20	
10:00		19. <i>Late Show w/David Letterman Special</i> 13.6/22		
10:30				
<b>TUESDAY</b>	<b>16.4/25</b>	<b>13.8/21</b>	<b>13.4/21</b>	<b>5.6/8</b>
8:00	24. <i>Full House</i> 13.0/20	31. <i>Rescue 911</i> 12.3/19	21. <i>Wings</i> 13.2/21	
8:30	32. <i>Me and the Boys</i> 12.2/18		9. <i>Mad About You</i> 15.0/23	81. <i>Fox Tuesday Night Movie—Allen</i> <sup>3</sup> 5.6/8
9:00	2. <i>Home Improvmt</i> 18.7/27	11. <i>CBS Tuesday Movie—Million Dollar Babies, Part 2</i> 14.6/22	7. <i>Frasler</i> 17.0/25	
9:30	1. <i>Grace Under Fire</i> 19.2/28		35. <i>J Larroquette</i> 11.7/17	
10:00			35. <i>Dateline NBC</i> 11.7/19	
10:30	5. <i>NYPD Blue</i> 17.5/28			
<b>WEDNESDAY</b>	<b>11.4/19</b>	<b>10.4/18</b>	<b>12.9/22</b>	<b>7.3/12</b>
8:00	65. <i>Sister, Sister</i> 8.4/15			62. <i>Beverly Hills 90210</i> 8.6/15
8:30	56. <i>All American Girl</i> 9.0/15	37. <i>CBS Special Movie—The Wizard of Oz</i> 11.4/19	24. <i>World's Greatest Magic</i> 13.0/22	80. <i>Models Inc.</i> 5.9/10
9:00	16. <i>Roseanne</i> 13.8/22			
9:30	23. <i>Ellen</i> 13.1/22			
10:00		66. <i>48 Hours</i> 8.1/14	29. <i>Law and Order</i> 12.6/22	
10:30	33. <i>Turning Point</i> 12.1/21			
<b>THURSDAY</b>	<b>8.5/16</b>	<b>8.6/16</b>	<b>13.9/26</b>	<b>7.0/13</b>
8:00				72. <i>Martin</i> 7.3/15
8:30	58. <i>MacGyver: Trail to Doomsday</i> 8.9/17	63. <i>Christy</i> 8.5/16	16. <i>NBC Movie of the Week—Home Alone</i> 13.8/26	70. <i>Living Single</i> 7.6/15
9:00				77. <i>New York Undercover</i> 6.5/12
9:30				
10:00	69. <i>Primetime Live</i> 7.8/15	58. <i>Eye to Eye with Connie Chung</i> 8.9/17	15. <i>Abbott &amp; Costello/Seinfeld</i> 14.0/27	
10:30				
<b>FRIDAY</b>	<b>10.7/19</b>	<b>9.2/17</b>	<b>9.0/16</b>	<b>9.0/16</b>
8:00	53. <i>Family Matters</i> 9.3/17		51. <i>Reba!</i> 9.4/17	56. <i>Fox Friday Movie—Beethoven</i> 9.0/16
8:30	55. <i>Boy Meets Wld</i> 9.2/16	44. <i>Disney's Hits on Ice</i> 10.0/18		
9:00	47. <i>Step By Step</i> 9.8/17			
9:30	48. <i>Hangin w/Mr. C</i> 9.7/17		60. <i>100 Years of the Hollywood Western</i> 8.8/16	
10:00	21. <i>20/20</i> 13.2/24	70. <i>Sinatra Duets</i> 7.6/14		
10:30				
<b>SATURDAY</b>	<b>6.9/13</b>	<b>10.8/19</b>	<b>11.2/20</b>	<b>7.5/13</b>
8:00		37. <i>Dr. Quinn Medicine Woman</i> 11.4/20		76. <i>Cops</i> 6.6/12
8:30		63. <i>Five Mrs. Buch</i> 8.5/15	40. <i>NBC Movie of the Week—My Girl</i> 10.7/19	72. <i>Cops</i> 7.3/13
9:00	74. <i>ABC College Football Special—Notre Dame vs. USC</i> 7.0/13	66. <i>Hearts Afire</i> 8.1/14		66. <i>America's Most Wanted</i> 8.1/14
9:30		29. <i>Walker, Texas Ranger</i> 12.6/23	33. <i>A Tribute to TV's Funniest Families</i> 12.1/22	
10:00				
10:30				
<b>SUNDAY</b>	<b>14.0/21</b>	<b>18.2/27</b>	<b>11.6/17</b>	<b>8.1/12</b>
7:00	39. <i>Am Fun Hm Vid</i> 11.2/17	3. <i>60 Minutes</i> 18.6/28	48. <i>Earth 2</i> 9.7/14	79. <i>The X-Files</i> 6.2/9
7:30	20. <i>Am Fun Hm Vid</i> 13.4/20			
8:00	11. <i>Before They Were Stars</i> 14.6/21	6. <i>Murder, She Wrote</i> 17.1/24	40. <i>seaQuest DSV</i> 10.7/15	50. <i>Simpsons</i> 9.5/14
8:30				44. <i>Simpsons</i> 10.0/14
9:00		4. <i>CBS Sunday Movie—The Rockford Files: I Still Love L.A.</i> 18.5/28	28. <i>NBC Sunday Night Movie—She Led Two Lives</i> 12.9/20	51. <i>Married w/Chldr</i> 9.4/13
9:30	11. <i>ABC Sunday Night Movie—Father of the Bride</i> 14.6/22			74. <i>George Carlin</i> 7.0/10
10:00				
10:30				
<b>WEEK'S AVGS</b>	<b>11.7/19</b>	<b>12.4/21</b>	<b>12.0/20</b>	<b>7.5/12</b>
<b>SSN. TO DATE</b>	<b>12.2/20</b>	<b>12.1/20</b>	<b>11.6/19</b>	<b>7.8/12</b>

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED \*PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT TELEVISION UNIVERSE ESTIMATED AT 95.4 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 954,000 TV HOMES

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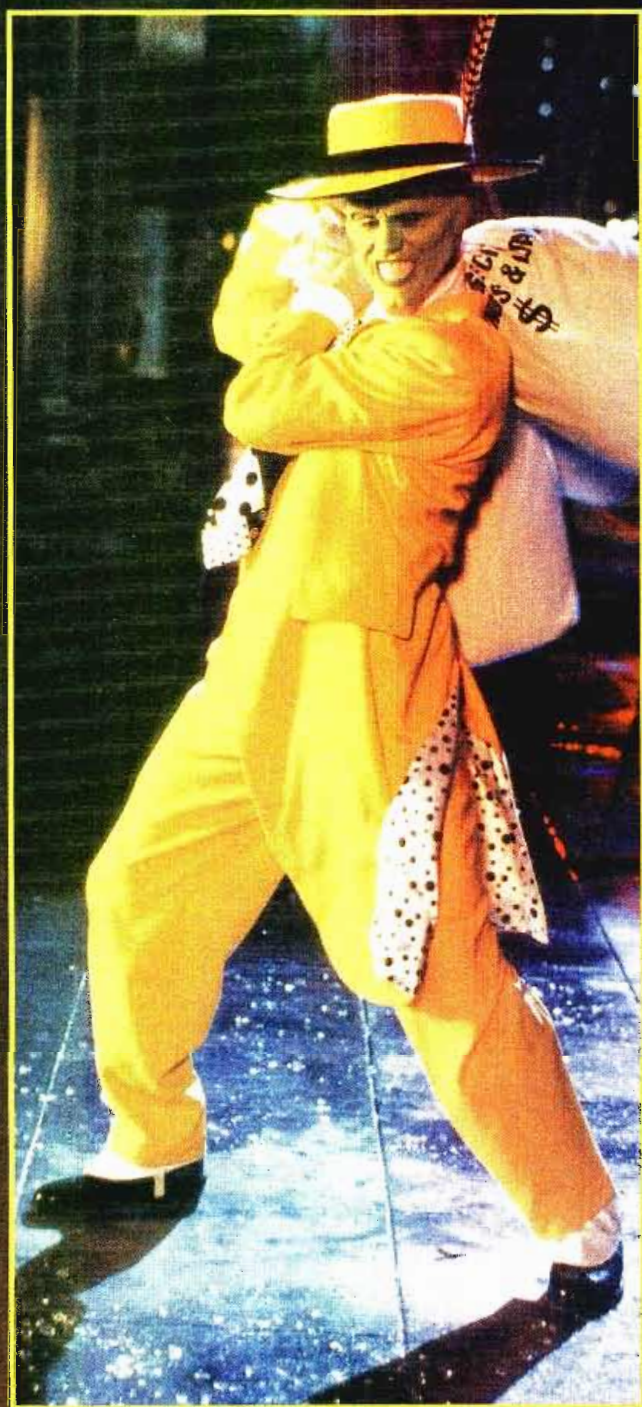


Beethoven's 2nd

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**STARZ!**  
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THE PIANO

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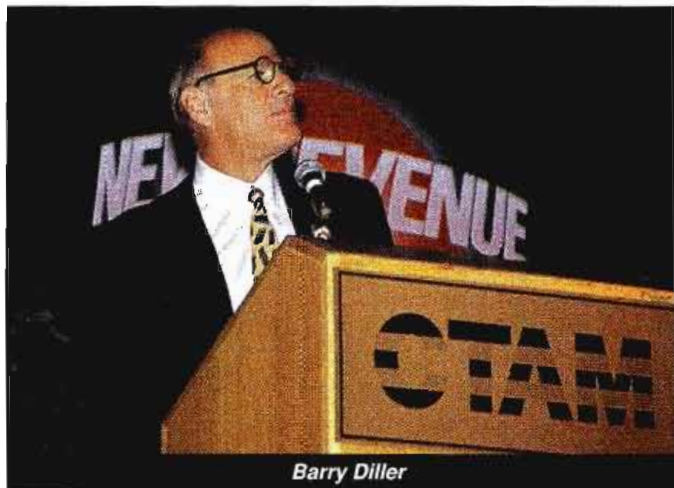
I G H T

# Telemedia

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

# Week

## Cable television



Barry Diller

## Diller urges patience with new services

QVC head tells CTAM that quick label of failure hurts industry

By David Tobenkin

The greatest danger to the development of interactive and programing services may be unrealistic expectations as to how much and how soon those new services will deliver on hyped predictions, said QVC Chairman Barry Diller at the Cable Television Administration & Marketing conference in Anaheim, Calif., last week.

"We now insist on everything appearing on schedule, perfectly realized, and when it doesn't appear like that, as often happens, it is dismissed as a failure," Diller said.

He pointed to QVC's new Q2 upscale shopping network as an example of a service that has had difficulty gaining distribution since debuting last spring, but which ultimately will deliver—if it is not dragged down by negative media and industry reports.

Diller urged that Q2 be given six more months to work out its launch difficulties because "its premise is rock solid."

The former Fox Inc. chairman said the Fox network was fortunate that reports of its large early losses after launching in the mid-1980s were ignored by the media. Had the network launched recently and incurred similar losses, parent News Corp. likely would have been forced to scrap it because of the media attention and the resulting pressure, Diller said.

Diller confirmed previously announced plans to leave QVC

*continued on page 40*

## Addressable boxes

## GI shifts back to analog set-tops

Manufacturer awaits industry's migration to digital

By Mark Berniker

After announcing that there will be further delays for its much-touted digital set-top boxes, General Instrument says it is introducing a series of analog addressable converters.

GI already has received orders for almost 2 million

analog boxes, and says that production of the CFT 2200 set-tops will begin early next year. Time Warner has ordered 1.5 million units, and smaller orders have come from Times Mirror Cable, Viacom Cable and Continental Cable.

"It's going to be many years out before digital overtakes analog," says GI's Ed Breen.

Breen expects that only 10% of cable subscribers will have digital set-tops by mid-1997, and in the meantime most cable operators will want to add addressable services to their current analog systems. "The analog business is sky-rocketing and will continue to grow," Breen says.

GI's new analog addressable boxes will be capable of downloading any of the leading electronic programing guides.

The set-tops also will support digital audio services, near-video-on-demand ordering systems, smart card security, and upgradability for digital compression and GI's LinX module for enhanced graphics.

Despite the current focus on the analog addressable market, General Instrument will deliver its first DigiCable set-tops during July 1995, with volume shipping starting in November. ■

## Interactive

## Optimistic predictions for PPV, VOD

By David Tobenkin

Despite video on demand's slow pace of testing and rollout, and the failure of more traditional pay-per-view programing to achieve initial revenue predictions, representatives of both services participating in a CTAM panel discussion in Anaheim last week insisted that demand exists for both and that an upward shift in the growth curve for the services may be near.

"More revenue from pay per view is leading to more focus on it, which is leading to more pay-per-view marketing, more revenue and

*continued on page 40*



A keen sweep!

CBS Sweeps  
November  
in Prime Time,  
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CBS

America's Most Watched Network in '94.\*

Source: NTI, AA% Household estimates, Prime Time (Mon.-Sat. 8:00-11:00PM, Sun. 7:00-11:00PM) 11/3/94-11/30/94;  
Daytime (Mon.-Fri. 10:00AM-4:00PM) and Late Night (Mon.-Fri. 11:35PM-12:30AM) 10/31/94-11/25/94.  
\*Based on persons 2+ gross hours of viewing 1/3/94-11/27/94. Subject to qualifications available upon request.

Telcos

# Warning and wooing cable executives

CAA's Griffiths tells CTAM to expect serious competition from his new alliance with Baby Bells and similar telco deals

By David Tobenkin

The new media venture being developed by Creative Artists Agency and three Baby Bell telephone companies will be a vigorous competitor with cable television, CAA's head of worldwide new media development told a lion's den of cable executives at a CTAM luncheon speech last week.

"Make no mistake about it, these new [CAA-telco] companies will be a direct competitor to cable television," said Jim Griffiths, whose company in late October announced a joint venture with Bell Atlantic, Pacific Telesis and Nynex to create a hardware and a programming company to provide video and interactive services to consumers. "The consolidation of the cable industry makes it clear that there is a need for competitors."

However, Griffiths appeared to extend an olive branch, or more accurately a feedbag, to the executives when he said they should consider employment in the new venture.

"For you executives in this room, this [venture] means opportunity," he said. "We need the brightest executives possible to attract a new audience away from a dominant [cable TV] incumbent."

Griffiths declined to respond to reports that the National Cable Television Association may lobby for a Justice Department regulatory challenge to the CAA-telco alliance on grounds that it is anticompetitive. Telcos

now are not obligated to provide open access to the programming on their video dialtone systems, as cable operators are with their systems under the Cable Act.

NCTA President Decker Anstrom last week told BROADCASTING & CABLE that the association still is weighing what, if any, action to take against the venture.

Seeking to allay such criticisms, Griffiths stressed that the venture would be open to



CAA's Jim Griffiths

all creative talent and that it might make programming available to cable systems if it made economic sense.

He reiterated the company's goals of rolling out cable-like services, including a navigator and near-video-on-demand service by the end of next year and video-on-demand services soon afterward. However, he was vague on many specifics, such as

what level of penetration the company hoped to achieve.

An advantage in attracting consumers to sample the dialtone system will be "the telcos' history of providing service to consumers that is exemplary," he said.

Griffiths declined to say whether CAA had talked with other Baby Bell companies about joining the three telcos in the alliance. ■

Interactive

# DEC develops server/set-top alliance

Company wants to insure compatibility for next generation of TV sets

By Mark Berniker

Digital Equipment Corp. has established an alliance with several third-party developers of set-top boxes so that those units will interface with DEC's video servers.

The set-top vendors involved are Apple Computer, Compression Labs, General Instrument, Goldstar, Mitsubishi, Online Media, Philips, Samsung, Scientific-Atlanta, Stellar One Corp. and Zenith.

The purpose of Digital's arrangement is to pave the way for integration between its video servers and a variety of home set-top boxes, enabling consumer TV sets to be equipped with computer processing power that will allow access to new interactive services.

Digital will publish an open interface standard, so that any set-top box manufacturer's unit will be compatible with its video server being purchased by telephone and cable companies.

Digital says its API (application programming interface) for communication between the

video server and the set-top box will be openly published. Digital's video servers currently are compatible with set-top operating systems including Microware's OS-9/DAVID and those of Apple Computer and The 3DO Co.

Digital's video servers are used by US West in its broadband services trial in Omaha and by Nynex in Rhode Island, Massachusetts and Maine.

"There are a few others that we haven't been able to make public yet," says Roger Horine, spokesman for Digital's Video and Interactive Information Services Group.

Horine says that DEC has not announced any formal deals for purchases of its video servers by cable operators, but "a handful" will be announced in the next few months.

Digital also is involved with other server/set-top standards efforts, such as the International Standards Organization MPEG group, which is developing Digital Storage Media Command and Control, an advanced standard interface for set-top boxes. ■

# Determining navigation needs

By David Tobenkin

**N**avigational devices aimed at helping viewers choose from the ever-widening array of traditional and interactive programming choices must be simple enough to encourage use but intelligent enough to assist viewers in making choices, said speakers at a CTAM panel discussion last week in Anaheim.

"Effective navigational guides show you where you want to go and help you get there," said Bruce Davis, president of TV Guide On Screen. Such devices should learn from consumer viewing experiences, encourage trial and usage and make services more convenient, he said.

For instance, a browse feature that allows viewers to sample programming on a TV Guide On Screen system available in 6 million TCI television households encourages viewers to explore their options, said Davis.

Many systems are developing special features hoped to be the "killer application" that will spur usage of their navigational device. A Star-Sight Telecast interactive system installed on Zenith TV sets, for instance, allows one-button VCR recording. Another guide offered by Prevue Networks allows viewers to control the rate at which information on a navigation channel scrolls down the screen, the lack of which has

been identified by many studies as an impediment to viewer usage of such systems. TV Guide's system, for its part, is attempting to make impulsive purchases of items such as pay-per-view services easier.

A major question is how to simplify viewer choices. Gregory Riker, Microsoft Corp. director of advanced consumer technology, displayed navigational software that allows viewers to search for programming by icon and to channel surf during a navigational display. Other Microsoft programming would rank shows and services by viewer popularity and select shows recommended by popular magazines.

After extensive consumer

testing, Time Warner Cable's Full Service Network in Orlando, Fla., has implemented a "slick-looking system" that helps consumers choose programming by listing available viewing options similar to their past selections, said Time Warner Cable Senior Vice President of Engineering and Technology Jim Chiddix.

Experience with that system has convinced TWC executives that a fine balance must be struck with navigational systems to avoid their becoming a nuisance or an invasion of privacy, he said.

Another question that remains to be resolved is whether consumers should have to pay for the navigational devices or whether such services should be free to spur usage of the various programming services. ■

**Q:**

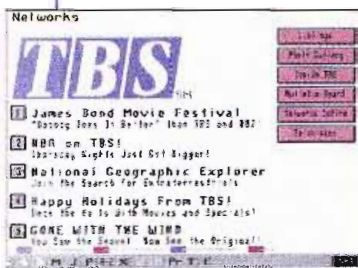
## Which New Programming Service Lets You Profit from a \$1 Trillion Market?

Hint: 1994 health care spending in the United States is expected to exceed \$1.06 trillion, according to the U.S Department of Commerce.

### WTBS going online with Prodigy

Turner Broadcasting's superstation WTBS Atlanta is putting its content online. The channel's Prodigy area will promote the cable programmer's upcoming schedules and make available photos and other material via the online network.

Turner's CNN has been working closely with CompuServe, and the WTBS involvement with Prodigy reflects the cable pro-



grammer's interest in making its material available over a variety of consumer online computer networks.

WTBS will begin its Prodigy service by promoting its major events of the upcoming week, including a James Bond movie, an NBA game, *National Geographic Explorer* and "Gone with the Wind."

### Arbitron tackles new media

Arbitron is conducting a study to gauge consumer interest in a variety of multimedia services and is launching a division to explore cable, telecommunications, DBS and other emerging interactive media. Arbitron's New Media Pathfinder study is the first venture of Arbitron NewMedia, a division devoted to consumer attitudes and audience participation in interactive services offered by cable and telephone companies as well as by DBS, online, CD-ROM and other related new markets. Results of the 4,000-consumer sample study will be available in February. Arbitron NewMedia will be headed by Marshall Snyder and will provide quantitative and qualitative audience information, on-demand telephone studies, data analysis and interpretation, and customized research services.

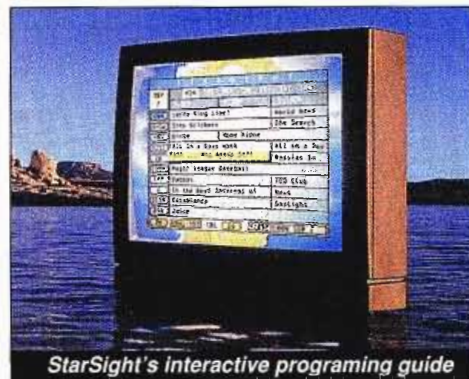
### StarSight launches stand-alone program guide receiver

StarSight Telecast is introducing its CB1500 receiver to cable operators interested in providing their subscribers with an interactive on-screen programing guide.

The guide enables viewers to scroll through a week's worth of programming information and to perform one-button VCR recording directly from a remote control.

The StarSight system does not sap the cable operator's channel capacity, since its programming information is transmitted over the vertical blanking interval of Public Broadcasting Service stations.

StarSight's CB1500 will be available in



January, but no specific prices were released. StarSight's programing guide already is built into Zenith's HT2000 set-top boxes, General Instrument/Jerrold's 2900 set-top, and high-end TV sets from Zenith and Mitsubishi.

—MB

### Interactive

# SA sets up OS subsidiary for set-tops

By Mark Berniker

Scientific-Atlanta has plunged deeper into the set-top-box market by creating a company that is developing a new computer operating system for those units.

PowerTV has entered a new aspect of the interactive television business and is competing against Microware and Microsoft, which also are working on set-top operating systems.

PowerTV plans to create a common operating system for network operators, multimedia producers and software programmers, all of whom are looking for a stable set-top-box environment. Oracle, Sybase and Scala said they will support PowerTV's operating system and

will port their existing multimedia authoring tools to the new platform.

PowerTV's operating system is being developed for cable TV, interactive video services offered by the telephone companies and for digital services offered via satellite. But while PowerTV is targeting a variety of network operators, it is still unclear which interactive services the new system will support.

"It will be a mix of applications that will fund the underlying infrastructure," says Michael Bloom, PowerTV's general manager, who comes from Kaleida Labs, a joint venture between Apple Computer and IBM that reorganized itself earlier this year.

PowerTV's operating system is being designed specifically for the small amounts of memory to be contained in the set-top box—between one-half megabyte and 1 megabyte, says Bloom. The microprocessors being used in tandem with the operating system will be made by Motorola, based on the PowerPC architecture jointly developed by IBM and Apple Computer.

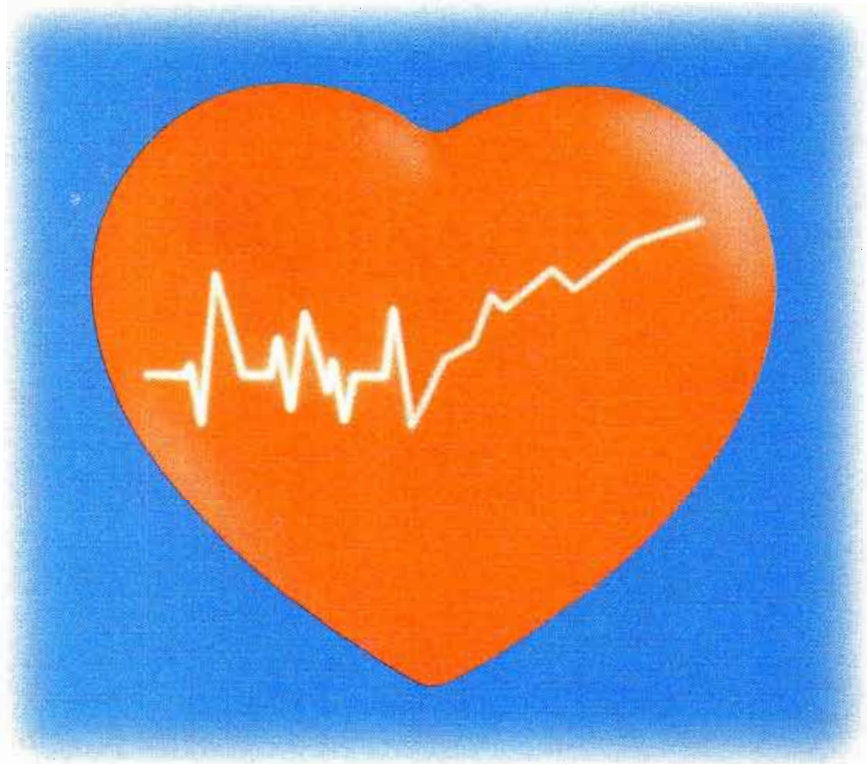
Officials from Scientific-Atlanta and PowerTV emphasized that the operating system will be an open architecture and plan to license it to other set-top providers. Those officials also said they are working on developing standards for MPEG compression and QAM modulation, and with standards groups, including The ATM Forum, Corp. for Open Systems, DAVIC and MPEG.

PowerTV will publish its specifications for developers and said tool kits will be available in early 1995. The venture has working relationships with DiabData and Software Development Systems to supply C and C++ application development tools.



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 <sup>SM</sup> *Is Where You  
Want To Be.*

Home Shopping Network, Inc.

**DILLER** *continued from page 32*

"for reasons having nothing to do with the fate or performance of QVC," but refused to comment on his plans.

He said he is confident that QVC's acquisition by Comcast Corp. and Liberty Media will be approved by the Federal Trade Commission, but if not, the company likely would command an even higher price from another bidder

because the Comcast-Liberty bid undervalues the company.

Diller warned his audience of cable operators that the Baby Bells and satellite distributors could cherry-pick new cable services now struggling to achieve national cable penetration, and he advised the operators to assist the new networks as much as possible to avoid defections.

Responding to a question about the

television programming alliance announced last week by the Steven Spielberg/Jeffrey Katzenberg/David Geffen "Dream Team" studio and Capital Cities/ABC (see "Top of the Week"), Diller said that the deal is "extraordinary" because it likely will cause other television producers to seek a share of advertising revenue in addition to license fees, as the "Dream Team" studio will under the deal with ABC. ■

*Interactive*

# Sprint-cable group tops PCS deposits

By Christopher Stern

**A**n alliance of Sprint and three other cable companies has put \$118 million on the FCC's PCS table—more than any other bidder for the personal communications services frequencies to be auctioned beginning today (Dec. 5).

WirelessCo, a joint venture of Sprint, Cox Communications, TCI and Comcast, led the field of 30 companies that deposited \$522 million in qualifying money for the spectrum sale.

On the block this week are 99 Major Trading Area licenses. There are two licenses for sale in 48 MTAs. In three other MTAs—Washington, New York and Los Angeles—the FCC has set aside licenses for companies that have developed technologies to speed PCS to market.

The auction is expected to take several weeks. It is the first of three that will sell more than 2,000 PCS licenses. The Office of Management and Budget estimates that the FCC will raise \$12 billion for the U.S. Treasury.

After WirelessCo, the second-highest upfront payment was the \$78.3 million paid by AT&T. Three other companies—GTE Macro Communications, Pacific Telesis Mobile Services and PCS Primeco—shelled out more than \$50 million. Primeco is a partnership of Bell Atlantic and Nynex.

Although the companies collect no interest on the payments, the money can be applied to a winning bid. The amount of the payment is tied to the size of the market on which a company plans to bid. For instance, a company seeking the New York license must put down at least \$15.8 million, while a company bidding for Tulsa, Okla., must deposit only \$667,838.

WirelessCo and most of the other companies participating in the auction are bidding on more than one market, so it's impossible to determine which cities they want. ■

## Server for programing guide

TV Guide On Screen and SkyConnect jointly will develop a customized hardware and software system to connect the on-screen programing guide with SkyConnect's digital media server technology. The partners will conduct beta tests at the beginning of next year and plan to offer cable operators programing and ad insertion services. The joint system will digitize and store video at central headquarters in Englewood, Colo., then transmit the digitized video to SkyConnect servers at cable system headends.

**PPV, VOD**  
*continued from page 32*

more channels," said Jeffrey A. Bernstein, vice president of programing and marketing for PPV Request Television Inc. He said that cable deregulation also has resulted in cable systems viewing PPV more attractively as a potential revenue source because PPV profits are not capped by law.

The pace of consumer acceptance of pay per view is not out of line with past rates of acceptance for other new media and technology developments, said Bernstein. Telephone ownership took 70 years to penetrate 50% of U.S. households, while cable took 39 years to accomplish the same feat. He predicted that it will take another 10-15 years before pay per view achieves similar penetration.

Results from Tele-Communications Inc.'s VCTV video-on-demand and near-VOD test in suburban Denver offer encouragement for those services because of higher-than-anticipated buy rates and survey results suggesting that participants had not experienced difficulty ordering the programing, said Marguerite Moreland, director of TCI Technology.

Moreland said that to fully tap the potential of VOD and NVOD, it will be necessary to go beyond household data and evaluate the needs of each individual in a home.

Another test in a system passing 1,200 West Hartford, Conn., homes of regional

independent telco Southern New England Telephone has shown that consumers are willing to move beyond blockbuster movies in their VOD selections.

In eight months of testing, the service found that participants accessed not only 90% of recently released product but also 60% of 700 older titles and 35% of 800 special interest videos, such as sports and kids shows, said Angela Hundley, director of programer relations for SNET Multi-Media Services.

The addition in October of an SNET VOD adult video service, secured with a personal identification number system, also generated strong demand. Of 300-400 subscribers, 102 returned request forms for the service, and 106 buys were generated in the first six weeks.

Data from Time Warner Cable's Queens, N.Y., and Orlando, Fla., interactive experiments suggest that disappointing results for NVOD may not translate into similar results for VOD, said Jim Chiddix, TWC senior vice president of engineering and technology. "We've gotten much more business as we've gotten into full video on demand," he said, emphasizing the positive impact of adding VCR-like functions such as rewind and fast forward.

A revolving library of about 120 titles is now available to Orlando Full Service Network participants, said Chiddix. ■

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# The Quality Controllers

*Network interference, the proliferation of series end-credits, the need for creative financing and the growth of network in-house production units. These are just some of the issues facing television producers today. For this, its 20th anniversary, four members of The Caucus for Producers, Writers & Directors—Bonny Dore, Chuck Fries, Roger Gimbel and Dean Hargrove—talk with BROADCASTING & CABLE's Steve Coe about the challenges facing writers and producers in the ever-changing world of television.*

**What role do you see the caucus playing in the future as television grows and the business changes?**

**FRIES:** The issue we've been attempting to address is that the caucus—a group of some 235 producers, writers and directors that cuts across 50% of prime time television—has generally characterized its members as the conscience of the creative community, and accordingly has dealt with issues of quality and diversity, creative freedom and, most recently, violence.

In the past few months we decided that it was important to take some public position, to try to become the voice of the creative community and to reach out past the industry—this parochial place called Hollywood—toward the audience. We want to attempt to bring to that group our feelings about quality and diversity and the kinds of things that can happen as the television/broadcasting business evolves.

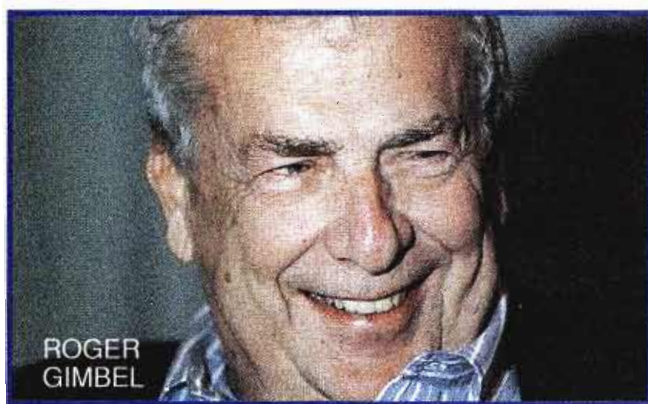
We're looking ahead and we're asking: Are we going to be able to maintain quality? Can we improve quality? Can we improve the diversity? Are we going to have the creative freedoms in the new world of television?

**Are you seeing changes in the business that will affect writers and producers?**

**FRIES:** We see a definite move toward creating and producing more programs internally, which to a certain extent impacts those of us who are independent producers. And there's always been, and there remains, the question of whether we will be producing what the networks want us to produce rather than a lot of the things we would like to produce. They will be placing more orders and giving us less latitude in the types of programs that we would like to develop and produce.

**Will that have an effect on the quality of shows? And, if so, how?**

**FRIES:** Yes, absolutely. We've



always felt that there are only three or four individuals who are in total control and that this is going to have an impact on programming; it's going to have an impact on the producers.

Many years ago advertisers were able to place their programs in slots on networks. Once that changed and we went to scattered ad buying, it was impossible for advertisers to be able to legislate or to pick and pro-

duce and work creatively on their own programs. That was the point at which the networks began to take more and more control.

**Roger, how has doing business changed for you as an independent producer?**

**GIMBEL:** Well, to me—and I think to an awful lot of my contemporaries—once you make the decision as a broadcaster that because of cable, because of the competition, the only way you're going to hang on to your audience is to reach for the broadest audience regardless of the quality of the show—the lowest common denominator—then you run into trouble with violence, you run into trouble with stories dealing with sexual objects.

As the networks have become more powerful, with more in-house production, the competition between producers and suppliers is not what it once was. Now there are edicts and formats handed down by the networks that eliminate that sort of free competition that may make for a better program.

**How big an issue is end-credit listings, which include what seems to be an ever-growing number of producers for one show?**

**GIMBEL:** That's one of the biggest problems. We're trying to do something about that because we think it affects the quality of a lot of programming. Five or six different producers get credits, and the result is five or six people in an editing room where there should be only one. A committee

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determines the level of proficiency and quality, and the result is going to be a compromise. And it drives up costs also. We hope we'll be able to correct it.

**Who's in favor of increased credits?**

**GIMBEL:** There was a time—within the last decade—when the networks would say: "We won't approve this person as a producer; he has no credentials." They said it and that was the end of it. Now they really don't care. They give away a credit very easily and they say: "You guys decide." The tendency is to give away a lot of credits instead of money, instead of this, instead of that, and the result is not only a sloppy-looking credit list but troubles that haunt you later on. People are running around town with credits to shows that they had nothing to do with producing.

**Whom have you met with and what are some of the scenarios that are being talked about?**

**FRIES:** We had several meetings with several networks about the issue of producer credits, where they were to be placed, the number of credits and so forth. We've been to two networks so far on this matter.

**DORE:** I think the real problem is that it's a new era. Since fin-syn went away in April 1993, the networks have become vertically integrated monoliths that wield enormous power. Two or three years ago in the middle of the fin-syn fight everyone was talking about the four networks being in trouble—they're slipping, they're all going to go bust, they're going to go bankrupt, they're dinosaurs. Magically, in the past six months there's just been a miracle on Wall Street.

**FRIES:** Everyone supposedly was going broke during fin-syn.

**DORE:** But they coalesced their power, and understandably so. We're not saying that people in a free market aren't supposed to do what they need to do to remain competitive. But as you do, you increase the number of bodies who make a decision on the network side. I can say this because I used to be an executive, I've worked both sides of the street. And in those days at ABC, you know, there were not very many key positions. When I worked for Fred Silverman, there was just one person who made a decision and that was Fred. We all helped, but he made the decision.

**How has the process changed?**

**DORE:** It's much more of a committee process. Whenever you have a vertically integrated corporate entity, everybody's making a decision. That makes it hard enough to get something sold, but when it gets into the minutiae of who gets what credit, it becomes a nightmare.

Now you're dealing with the programming executives, the business affairs executives, and everybody has a different point of view. Business affairs looks only at whether you

had to buy three co-producers to get a project, then that's the price of the project. They won't back us up and say: "Those people are not creditworthy, so we're not going to approve them."

**FRIES:** We were first motivated by what NBC characterized as seamless programming. As a part of that they squeezed the credits down to half or one-third of the screen. They wanted to move the executive producer credit because it impacted on commercials. We found at NBC a sensitivity to that problem, and although they probably will continue their approach on end credits, they did say that they were sensitive to the executive producer credit, that they were going to continue to give that at the end of the movie to people who were deserving of it.

The problem of the proliferation of credits at the writer/producer level is something that we're going to have to move on. It's going to take a community effort to deal with it. The Producers Guild of America is not a recognized guild or union and is not able to legislate what credits are given to their people like the directors or the writers can.

So we've been encouraged by the networks to work with

them in this area. They said: "Come back to us with proposals; come back to us with people from the community." Because of this we're creating creative interference among ourselves, which is really stupid. The whole thing should be cleaned up.

**Are the networks more controlling with a series or made-for-TV movies?**

**HARGROVE:** Less so with a series, because once a series is in motion, there's

little time for them to get involved. They can comment on your story material and they can give you notes. They have not had director approval on the shows I've worked on, although they certainly do on the pilot. You pretty much go off and produce your show. There's not a lot of interference on that level.

**DORE:** Especially if it's working.

**FRIES:** For a movie of the week, the network can approve all the way down to film editor, director, photography, composer and casting director. We've tried to get those restrictions removed.

**DORE:** My favorite story involves Dick Clark. When he was doing the Elvis miniseries—it was one of his first movies—he said to the network: "OK, you'll tell me how to approve the writer," and then it came to the director, and he said, "OK, I'll take your guy." And they got to music and they said, "This is who's going to do the music," and Dick said, "Wait a minute. Time out. I've got 40 years in music. Let me choose the music guy—please." They finally relented. It's Dick's favorite story because it's true.

**Although the popularity of the network news magazine shows seems to be declining, has their growth had an impact on your business?**

**HARGROVE:** If you look at the number of news maga-





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zine shows that are on the air right now, even though they may have declined by one or two, every one of those shows replaced a dramatic program, an hour-long dramatic program. Consequently, you have a much narrower marketplace of ideas for people to present.

**FRIES:** It's been over 20 years since an independent producer has been in the position of producing a regular documentary project or continuing series. Only the network news departments have produced that type of programming.

So when you have six hours of that programming on per week, you've closed out the independent production community from that opportunity.

**But even prior to the proliferation of news magazines, you didn't see a lot of that type of programming on the networks. Couldn't that be due, in part, to the growth of cable channels such as A&E or Discovery?**

**FRIES:** I think there always has been a group of specials, such as the Barbara Walters shows. Years ago I was involved with the Jacques Cousteau documentary series on ABC, and I distinctly remember when they said no more Cousteau for ABC. All of a sudden a network executive took over that department, and they started producing anything like that internally or acquiring it from other departments.

**DORE:** But when you add to what he just said, to the urgent in-house situation at all three, actually four networks now—there's in-house in Fox as well—they have no cap on how many of them can be produced in-house. For independent producers it becomes a much more uphill run.

**You mentioned caps. Even when there was a cap, the networks didn't produce up to that limit for their in-house efforts.**

**DORE:** Actually, they were close when you included the things that Chuck was talking about—the network news stuff.

**The networks might say that with the increasing costs of network TV production why shouldn't they have those kinds of controls when they're the ones footing the bills for the productions? Why shouldn't they have a say as to who's going to run the show?**

**HARGROVE:** License fees have stayed flat for most of this decade, which means they've actually gone down if you factor in the increased cost of production.

**DORE:** In the movie of the week they've gone down. The real problem is when they ratchet down the license fee—over the past three or four years you've seen continual lowering of the license fee for two-hour movies of the week—and at the same time put real pressure on the producers to put more on the screen. Which means we carry more of the deficit.

Maybe this is a separate issue, but as the networks were bought by other companies the Paleys and the others who were broadcasters and concerned with public responsibili-

ty went away, and the guys that are in it just as a job don't care about the responsibility.

**DORE:** The broadcasters saw both issues, the bottom line and the responsibility.

**GIMBEL:** Yes, they had some responsibility. We feel the producers have a responsibility to do a certain kind of program, and we think we know what's violent and what isn't and what's gratuitous and what isn't and we should be allowed to shape shows and not just produce shows by the numbers, wielding censorship.

**When you consider all of the cable channels, other emerging services and the new networks, it isn't just a marketplace of the three or four networks anymore. The networks might argue that you've got all kinds of places you can go with a program.**

**FRIES:** But they don't have the money.

**DORE:** They don't have the money, and they don't have the critical mass to deliver the money. They don't have

enough viewers to have critical mass to deliver the advertisers who'll give you enough money to do the projects at the level of the other four. That's the problem.

**What about HBO, which puts a lot of money into its original productions? Also, the USA Network is doing a lot of original movies.**

**DORE:** I've done movies for HBO. I did a big miniseries for HBO and it turned out great, but certainly

fewer people saw it, and we had to scramble. We had to do co-production; we had to do a lot of things to put the money together. And we did it and ultimately it worked. But they do fewer pictures. I mean, CBS does 30 or 40, whatever the total is this year, whereas HBO does six or eight. They've added a little to the world, but not nearly at the level most people think.

**A network executive might say the business has changed and everyone is doing business differently today than they were 10 years ago. And why shouldn't independent producers have to go out and make co-production deals or do productions that have overseas or international appeal?**

**FRIES:** It's not that easy. NBC says "on American soil." They don't want to buy any television movies or series that are produced overseas. That completely eliminates the possibility of getting an overseas partner.

**GIMBEL:** And the networks for some time now, years in fact, say a movie has to have female appeal. What does that do to the broadcasting audience? It sends all the men to cable.

**What would be your suggestions? Can you change how the networks receive ideas?**

**GIMBEL:** I think the networks should differentiate themselves more from each other.



**When you say "differentiate themselves," do you mean give themselves more of an identity?**

**GIMBEL:** I think that would improve it.

**Could the networks carve out distinct identities and still get the audience they need? Fox has differentiated itself and it's still drawing much lower numbers.**

**GIMBEL:** It's been a success. When they first came on, people said it would never work. When CNN went on, it would never work. When TNT went on, it would never work.

**FRIES:** I think one of the basic problems here is fear. I think that broadcasters are concerned that if they change their concept of doing business they're going to offend the people who support them—the advertisers. The advertisers do bring an unbelievable amount of pressure to bear.

Part of the discussion over the executive producer credit was a concern that advertisers don't want to buy commercials after that credit goes on because the audience starts surfing.

But obviously we live in an economic world and each of these groups—the guild or union—has its own franchise and its own agenda. The advertisers are looking for ratings and audience mix. And this wonderful thing we call television is trying to take care of all these people.

I go back to [CBS founder] Bill Paley, who once said: "Why don't broadcasters just devote Thursday night to programming that we don't give a damn whether it reaches the 18-49-year-old women?"

We aren't going to concern ourselves about how much money we're going to take in for the time or program for the advertisers. Let's just look at putting on the best programming that we can."

I lost a project, a beautiful project, on the death penalty because no one wants to put anything on television about that subject, since advertisers don't want to advertise in programs that deal with the death penalty.

So is there a way that we can segment a piece of the schedule that the networks will give to the independent producers and the production community? Let's see what would happen if they said: "Hey, you program Thursday night on NBC, ABC, CBS, Fox, TNT, HBO, you name it."

I believe in the bottom line. But I also think there's a midpoint here. As an old producer once said: "In my drawer are all the projects I want to do. What you see on the screen are the things they'll buy."

**FRIES:** I guess what we're saying is, you have to be a little tougher, a little stronger in your attitude. Don't always let the almighty buck be the guiding factor. Maybe there's a way we can do some of the projects that aren't necessarily going to fit an advertiser's appropriate demographic.

**DORE:** You might take as a model the *Hallmark Hall of Fame*. For a long time Hallmark has said: "We don't care about the demos, we really don't. We care about quality

associated with our name—that's all we care about." And they sort of created their own unit and did their own pieces about old people and other subjects that other networks didn't want to do. And you know what? The quality actually drew more viewers than they could have ever dreamed of and made them a trademark, a brand name.

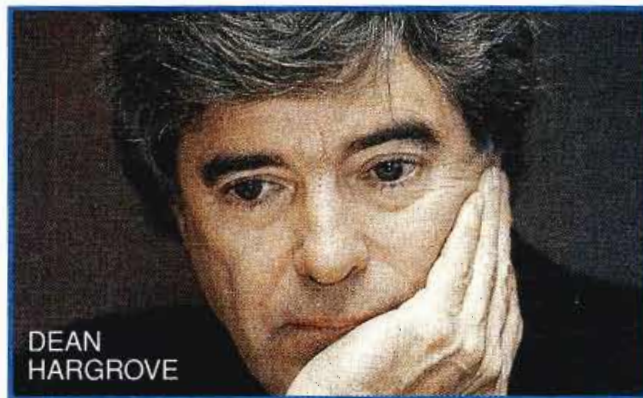
**GIMBEL:** But again, it was a kind of leadership. Let's say a Ted Turner took over one of the networks. I'll bet you would see a change. Maybe you'd see the commercials bunched differently. You wouldn't see everything exactly the way it is now—that's what I mean by differentiate.

**DORE:** The networks need to take a long-term view as opposed to a short-term view. When I was at the networks the view was: "How are we going to do for this season and next year." Now the view is: "How we are going to do until the end of the month?" That's all anybody cares about.

**FRIES:** But Ted Turner says: "I'm going to spend \$14 million on a miniseries, *Andersonville*, because I want to see that on the air, and be damned whether or not I'm getting ratings. I feel this is something that'll contribute to television." And he does it.

**DORE:** He doesn't care what a focus group says. He's going to do what he thinks is right, and he's been right more than he's been wrong by following his instincts.

**HARGROVE:** Diversity is the only way you're going to get real quality in television series. There are no shows that speak to the black experience and no shows that speak to the His-



panic experience.

**Name one change that you would like to see in how the networks do business for either movies or a series. Roger?**

**GIMBEL:** I'd just like to reiterate that I'd like to see them broaden their scope.

**Chuck?**

**FRIES:** Give the independent production community Thursday nights.

**Eight to 11 p.m.?**

**FRIES:** That's fine.

**HARGROVE:** I'd like them to program more for diversity than demographics.

**And Bonnie?**

**DORE:** I think something that everybody's forgotten is that in 1994 you have an incredibly visually literate populace. Through videotapes and cable systems there's more heavily watched programming than ever before. So if a show is done really well and if it's given money for promotion so people know it's there, it's like "Field of Dreams"—if you make it, they will come. ■

# Radio stocks a good bet for 1995

First Boston analyst looks at financial picture of 10 group owners

By Donna Petrozello

**M**ost radio stocks are a solid investment for 1995, with a few exceptions, according to a report published by CS First Boston analyst Harry DeMott.

Among small-cap stocks, DeMott issued a "buy" recommendation for shares of Broadcasting Partners Inc., Citicasters Inc., Emmis Broadcasting, EZ Communications and Saga Communications. In mid-cap stocks, DeMott rated Clear Channel Communications and Infinity Broadcasting a "buy."

However, he issued a "hold" recommendation for several stocks, including Evergreen Media, Jacor Communications and SFX Broadcasting.

DeMott rated the companies' shares based on after-tax cash flow, "after-tax, after-capital expenditure cash flow," "discounted free cash-flow model" and broadcast cash-flow multiples.

Following are excerpts of DeMott's comments on each group surveyed.

## Broadcasting Partners (BPIX)

DeMott rated Broadcasting Partners a stock to buy, based on predictions of a 15% increase in revenue, to \$55.6 million, and a 21% increase in broadcast cash flow, to \$22 million, for 1995. "Positive potential upside, large markets and a potential for a takeout are reason enough to continue to rate the stock a buy," DeMott concluded.

During the past year, BPI purchased WNIC(FM) Detroit to form a duopoly with WQKI(FM) there, and also purchased WJPC-AM-FM Chicago, which DeMott said will help the group "attack its main rival," Gannett Broadcasting's top billing WGCI-FM. BPI also owns country WYNY(FM) New York, which did not earn solid ratings in the market, according to Arbitron tallies for the past year.

## Citicasters Inc. (CITI)

Citicasters is "among the least expensive radio equities" DeMott rates, and he said the group's stock "on a potential private-market-value basis has at

least 45% upside from its current price." Citicasters stock traded at \$20.75 last week.

DeMott also said "CITI has the greatest potential for acquisition growth after Jacor," and a credit line of \$125 million. However, he wrote that the company top brass has been reorganized, which may deter investors. He predicts that CITI will have \$27 million in after-tax cash flow in 1995.

## Clear Channel (CCU)

Clear Channel is "the most valued of all radio equities," according to DeMott. Within the past 18 months, CCU stock has more than doubled, DeMott said, and he expects more growth for the group. Clear Channel stock was trading at \$45.8 per share last week.

DeMott estimated a 15% increase in revenue, to \$194 million; a 25% increase in broadcast cash flow, to \$86.6 million; a 19% increase in net income, to \$22 million, and a 17% increase in after-tax cash flow, to \$51.5 million, for CCU in 1995. The group owns and operates 35 radio stations, nine television stations and eight Fox TV affiliates.

## Emmis Broadcasting (EMMS)

DeMott estimates a 34% increase in net revenue, to \$83 million, and a 37% increase in broadcast cash flow, to \$32 million during Emmis's fiscal year 1996. Strong fiscal returns are based on good performance at Emmis's newly purchased WRKS(FM) New York, giving the group the first FM duopoly in the market.

Emmis owns and operates six FMs and one AM, not including the recent closing on WRKS. Its holdings span New York, Los Angeles, Chicago, St. Louis and Indianapolis. However, DeMott noted that almost two-thirds of the cash flow predicted for fiscal year 1996 will come from Los Angeles and New York. Yet he estimated "an excellent upside potential in the stock."

## Evergreen Media (EVGM)

There are several positive aspects to

investing in Evergreen, DeMott noted, including its holdings in large markets including Los Angeles, Washington and Chicago, low stock price and recent acquisitions in San Francisco and Houston.

However, DeMott wrote that last year, fiscal returns were "sluggish" at the group's KKBT(FM) Los Angeles and WMVP(AM) Chicago and that the group's "public investors have not yet been rewarded." DeMott also noted that "Evergreen is currently among the most leveraged companies in the radio group and therefore most negatively impacted by increases in interest rates."

## EZ Communications (EZCIA)

Despite EZ's brisk acquisition and duopoly trading status in the past year, DeMott pointed out that its stock is down 25% from last year. "EZ is woefully undervalued at its current price," he concluded. EZ stock traded at \$14 last week. The group owns and operates 16 radio stations, with FM duopolies in five markets including Philadelphia and Seattle.

DeMott forecast a 17% increase in net income, to \$77 million, and a 20% increase in broadcast cash flow, to \$27.7 million, for 1995, estimates he called conservative. However, he said the company may start 1995 more than \$100 million in debt. DeMott said EZ may see slight decreases in net income and a slight increase in after-tax cash flow for the upcoming year.

## Infinity Broadcasting (INFIA)

Large-market investments, the group's affiliation with the Westwood One Radio Networks, the consolidation of Infinity's national sales under a single company, and well-regarded management are Infinity's assets, DeMott wrote. The group owns and operates 26 radio stations in top markets including New York, Chicago and Los Angeles.

Although DeMott noted that Infinity's stock price is down 2.5% year-to-date, he anticipates that the price will

jump to \$40 within the next year from its current \$29. For 1995 he predicts net revenue will reach \$329 million, and broadcast cash flow \$171 million.

#### Jacor Communications (JCOR)

DeMott recommended investors "hold" Jacor stock because, he says, the group is under-leveraged and has shied away from high-priced acquisitions. Its stock also is priced high and he saw "little upside based on a discounted cash-flow analysis. If current buyers are to see the same returns, the company must make acquisitions, and the current competitive market for acquisitions dims Jacor's prospects," DeMott wrote.

Jacor's positive traits are its dominance in several markets, including Denver, Atlanta and Cincinnati, where it owns four stations and has a joint sales agreement to operate three more. Jacor's dominance in these markets enables the group to capture top billings. DeMott also recognized the group's "aggressive management" and lack of debt.

DeMott predicts there will be more Jacor stock available in 1995, and he anticipates solid financial gains for the group next year. However, he wrote, "to put it simply, we like everything about Jacor except the current price." Jacor owns and operates 16 stations, with another three stations operated under joint sales agreements.

#### Saga Communications (SGA)

Although Saga mainly controls mid-size-market stations, DeMott noted that Saga "dominates the markets it is in, attaining respectable growth." He also noted that Saga shareholders have been rewarded "with a greater than 15% compounded annual return" since the group went public in December 1992.

DeMott expects Saga to add television properties to its holdings of 24 radio stations in markets such as Milwaukee, Des Moines and Portland, Maine. He also predicts a 17% increase in net revenue, a 20% increase in broadcast cash flow and a

37% increase in earnings per share for Saga in 1995.

#### SFX Broadcasting (SFXBA)

In rendering a "hold" rating on SFX stock, DeMott said that since the group's holdings include stations in such diverse markets as Jackson, Miss., and Houston, "there is no clear direction" for SFX. He also predicts "SFX might get sold off during the fourth quarter to lock in profits," and he wrote that investors have "questions about top management" at SFX. The group owns 12 stations and its chairman/CEO is Robert F.X. Sillerman.

SFX's positive traits include its fixed-cost debt structure, its dominance in three of the six markets where the group has holdings, and "good operating management," DeMott wrote. He predicts a 31% increase in revenue growth—primarily attributed to the group's acquisition of radio rights to Texas Rangers baseball—and an increase of 29% in broadcast cash flow for 1995. ■

## R I D I N G   G A I N

### EZ says its stock undervalued

EZ Communications executives told industry investors and analysts that its stock is undervalued, despite strong third-quarter increases in broadcast cash flow and net revenue reported for 1994. In a presentation to shareholders, EZ President Alan Box said he wants to "get the value [of the stock] to a more realistic level to continue the progress the company has made."

EZ went public in August 1993, intending to use proceeds from the offering for new acquisitions. However, "the way the stock has been valued has really prevented us from doing that," Box said. EZ stock closed last week at roughly \$14 per share. EZ has added one AM, an AM/FM combo and five FM stations to the group since August 1993, giving the group a total three AM and 13 FM stations.

### ABC Radio links with 'Business Week' magazine

In an effort to expand its business news programming to affiliates, ABC Radio has struck a deal with *Business Week* magazine to broadcast the *Business Week Business Report*, a 60-sec-



Ray Hoffman (l) and Gary Nunn will anchor *Business Week Radio Network*.

ond, weekday business news update. The affiliation will add afternoon drive-time reports by *Business Week* editor Ray Hoffman. ABC will continue to offer business reports delivered by ABC News correspondent Gary Nunn during morning drive. Hoffman's reports will debut Jan. 2.

The product of the new alliance between ABC and *Business Week*, described as "The *Business Week Radio Network*," will feature business news updates hourly from 5 a.m. to 8 p.m. EST broadcast from the magazine's editorial offices in New York.

### CRN to broadcast 1995 Special Olympics

CRN International, originally the Connecticut Radio Network, has

been selected as the official radio network for the 1995 summer World Games of the Special Olympics. Held in New Haven, Conn., next July, the games attract some 7,000 mentally retarded athletes from 140 countries.

CRN International plans to profile past and present Special Olympics athletes in its on-site coverage of the games, broadcast to affiliates nationwide. CRN International is the largest independent provider of syndicated reports on Northeast region ski conditions, serving 100 stations in 90 markets.

### Newt Gingrich pondering radio show

The Talk America Radio Network has offered House Speaker-elect Newt Gingrich a weekend talk show. Talk America President John Crohan says he is waiting to hear if Gingrich, a conservative, will accept the offer. Crohan says he has several time slots open and is unsure when the show would air. Talk America recently signed left-wing-talker Jeffrey Gale to host a late-night shift. The network tries to make available a "good balance" of opinions on the air, says Crohan. —DP

## Fog of war engulfs affiliation battles

To-date tally: Fox upgrades in 16 markets, introduces affils in 7; ABC goes UHF in 9

By Julie A. Zier

**N**etworks and station owners have quelled most of the affiliation battles that erupted six months ago, but the question remains: Who won the war?

The answer differs depending on whose shoes you're marching in.

"The winners are stations that remained affiliates of the Big Three," NBC TV Network President Neil Braun says. Of the 68 stations expected to change affiliations, 21 will move from a traditional network to Fox.

CBS President of Affiliate Relations Tony Malara contends that viewers are taking the brunt of the fighting. "There can't be any positive effect to changing the way 30% of viewers [watch TV]," he says.

Everyone wins in the end, according to Cox Broadcasting President Nick Trigony. New affiliation agreements mean fewer network programs are preempted and stations get greater compensation in return. Cox resigned with ABC in the turbulent Atlanta market.

Fox is the only challenger willing to claim victory. Ken Solomon, executive vice president of network distribution, calls on the October Nielsen ratings for Kansas City, Mo., and Cleveland. Both markets, which debuted with the switches in October, show marked increases in Fox's audience from last year.

"It's hard not to feel like a winner," Solomon says. "The other networks are flat or down. We are up in every demo."

According to the following charts, Fox is upgrading to VHF's in 16 markets and will introduce affiliates into seven. Meanwhile, the three major networks will downgrade to UHF's in 19 markets. ABC suffers the most casualties, with nine affiliates sliding; NBC and CBS follow with five moves each.

"From a network perspective, Fox has upped the cost of doing business," Braun says. "They've made the playing field more competitive and more expensive."

Most of the industry perceives Fox to be on the offense and the networks

on the defense, Solomon says. He explains that Fox was created to compete in the three-net marketplace. "We do it with unconventional means and conventional programing, like the NFL," he says.

Whether there is a winner or loser in the affiliation wars remains unclear, but the nature of the battle undeniably has been altered.

"I don't think these markets are it," Malara predicts. "As long as there are stations out there that have not signed long-term affiliation agreements, there's still an opportunity for mischief."

The following charts monitor the unprecedented 37-market upheaval that began in late May with the blanket Fox-New World deal. That unexpected union prompted similar alliances between other group owners and networks including Scripps Howard-ABC, Gaylord-CBS and Group W-CBS. Strategic partnerships developed between Tribune and a minority group, Fox and Savoy, and Fox and Blackstar. ■

### AFFILIATION SCORECARD

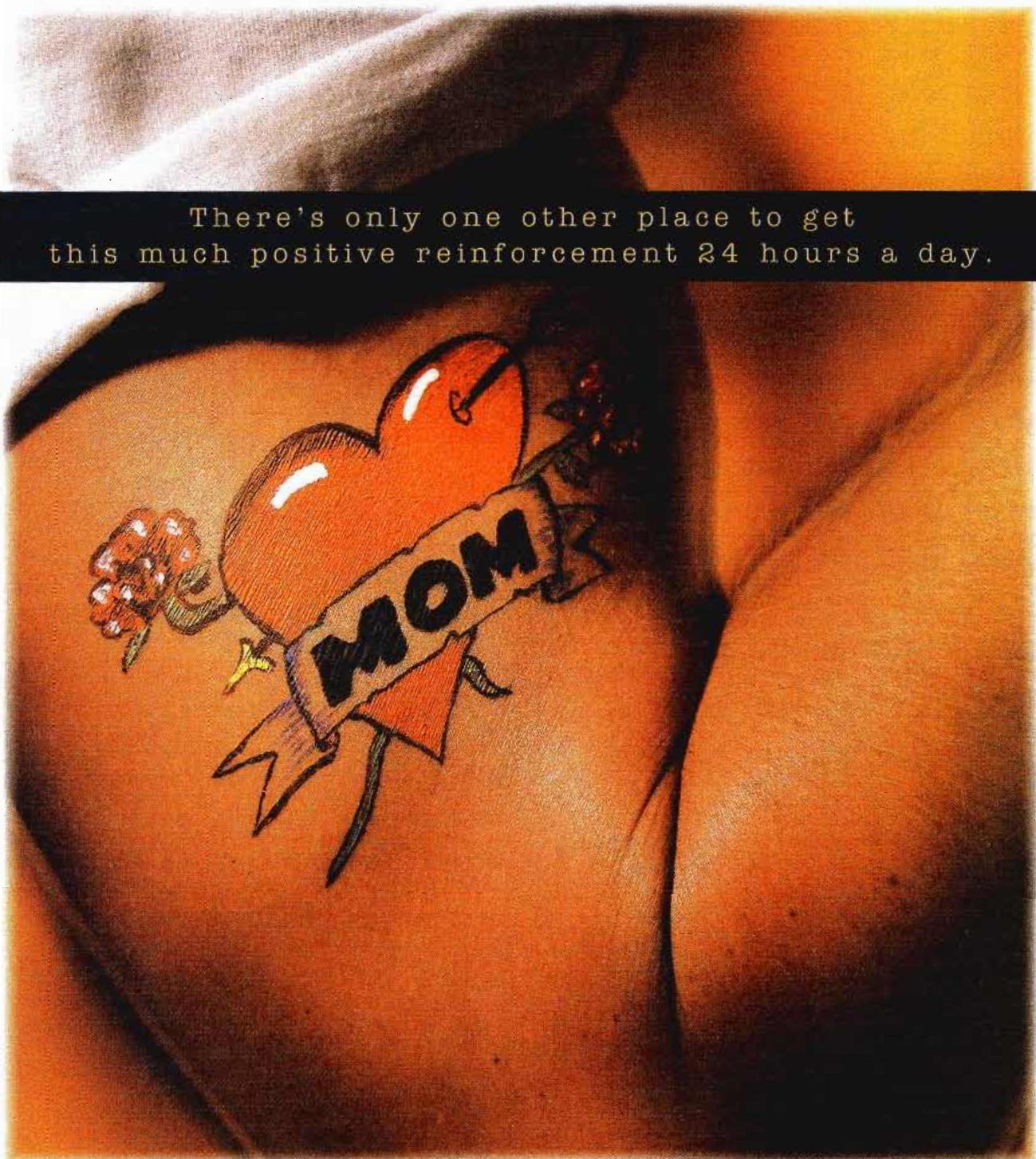
The agreement between Fox Television and New World Communications in May set off a chain of affiliation switches and other network station deals, including CBS-Group W and ABC-Hearst. These charts show where things stand in markets affected.

KEY—U/P indicates United/Paramount affiliate  
WB indicates Warner Bros. Network affiliate \* Station for sale  
\* New World has the option to buy Argyle stations † Switched dial positions

AUSTIN, TEX.		Now	To Be	Ownership
KBVO	ch 42	FOX	CBS	Granite B'casting
KTBC	ch 7	CBS	FOX	Argyle*
KVUE	ch 24	ABC	ABC	Gannett
KXAN	ch 36	NBC	NBC	LIN Broadcasting

ATLANTA		Now	To Be	Ownership
WAGA	ch 5	CBS	FOX	New World
WATL	ch 36	FOX	WB	Qwest Broadcasting
WGNX	ch 46	Ind.	CBS	Tribune
WSB	ch 2	ABC	ABC	Cox Communications
WVEU	ch 69	Ind.	???	CBS†
WXIA	ch 11	NBC	NBC	Gannett

BALTIMORE		Now	To Be	Ownership
WBAL	ch 11	CBS	NBC	Hearst Corp.
WBFF	ch 45	FOX	FOX	Sinclair
WHSW	ch 24	Ind.	Ind.	Silver King Comm.
WJZ	ch 13	ABC	CBS	Group W
WMAR	ch 2	NBC	ABC	Scripps Howard
WNUV	ch 54	Ind.	U/P	ABRY Comm.



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<b>BIRMINGHAM, ALA.</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>WABM</b>	ch 68	Ind.	U/P	Krypton B'casting
<b>WBMG</b>	ch 42	CBS	CBS	Tomlin/Knapp/Retirement Systems of Ala.
<b>WBRC</b>	ch 6	ABC	FOX	New World
<b>WTTO</b>	ch 21	FOX	???	Sinclair
<b>WVTM</b>	ch 13	NBC	NBC	Argyle*

<b>BOSTON</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>WBZ</b>	ch 4	NBC	CBS	Group W
<b>WCVB</b>	ch 5	ABC	ABC	Hearst Corp.
<b>WFXT</b>	ch 25	FOX	FOX	Fox Broadcasting
<b>WHDH</b>	ch 7	CBS	NBC	Sunbeam B'casting
<b>WLVI</b>	ch 56	Ind.	WB	Tribune
<b>WSBK</b>	ch 38	Ind.	U/P	Paramount

<b>CHEYENNE, WYO.</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>KGWN</b>	ch 5	CBS ABC	CBS ABC	Morris Comm.
<b>KKTU</b>	ch 33	NBC	NBC	Dix Communications
<b>KLWY</b>	ch 27	Ind.	FOX	Wyomedia Corp.

<b>CLEVELAND</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>WEWS</b>	ch 5	ABC	ABC	Scripps Howard
<b>WJW</b>	ch 8	CBS	FOX	New World
<b>WKYC</b>	ch 3	NBC	NBC	Multimedia/NBC
<b>WQHS</b>	ch 61	Ind.	Ind.	Silver King
<b>WUAB</b>	ch 43	Ind.	U/P	Cannell Comm.
<b>WOIO</b>	ch 19	FOX	CBS	Malrite Comm.

<b>DALLAS</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>KDAF</b>	ch 33	FOX	WB	Renaissance
<b>KDFW</b>	ch 4	CBS	FOX	Argyle*
<b>KXAS</b>	ch 5	NBC	NBC	LIN Broadcasting
<b>WFAA</b>	ch 8	ABC	ABC	A.H. Belo
<b>KTVT</b>	ch 11	Ind.	CBS	Gaylord
<b>KTXA</b>	ch 21	Ind.	U/P	Paramount

<b>DENVER</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>KCNC</b>	ch 4	NBC	CBS	Group W-CBS
<b>KDVR</b>	ch 31	FOX	FOX	Fox Broadcasting
<b>KMGH</b>	ch 7	CBS	ABC	McGraw-Hill B'c'ting
<b>KTVD</b>	ch 20	Ind.	U/P	N. Richard Miller
<b>KUSA</b>	ch 9	ABC	NBC	Gannett
<b>KWGN</b>	ch 2	Ind.	WB	Tribune

<b>DETROIT</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>WDIV</b>	ch 4	NBC	NBC	Post Newsweek
<b>WGPR</b>	ch 62	Ind.	CBS	CBS
<b>WJBK</b>	ch 2	CBS	FOX	New World
<b>WKBD</b>	ch 50	FOX	U/P	Paramount
<b>WXON</b>	ch 20	Ind.	Ind.	Doug Johnson
<b>WXYZ</b>	ch 7	ABC	ABC	Scripps Howard

<b>FLINT/SAGINAW, MICH.</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>WEYI</b>	ch 25	CBS	???	TV Station Part.*
<b>WJRT</b>	ch 12	ABC	ABC	Capcities/ABC
<b>WNEM</b>	ch 5	NBC	CBS	Meredith
<b>WSMH</b>	ch 66	FOX	FOX	R Group Comm.

<b>GREEN BAY, WIS.</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>WFRV</b>	ch 5	CBS	CBS	CBS
<b>WBAY</b>	ch 2	ABC	ABC	Young Broadcasting
<b>WGBA</b>	ch 26	FOX	???	Clark Broadcasting
<b>WLUK</b>	ch 11	NBC	FOX	SF Broadcasting
<b>WXGZ</b>	ch 32	Ind.	U/P	Ace TV Inc.

<b>GREENSBORO/HIGH PT./WINSTON-SALEM</b>		<b>Now</b>	<b>To Be</b>	<b>Ownership</b>
<b>WFMY</b>	ch 2	CBS	CBS	Gannett
<b>WGHP</b>	ch 8	ABC	FOX	New World
<b>WNRW</b>	ch 45	FOX	???	Act III
<b>WXII</b>	ch 12	NBC	NBC	Pulitzer



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\* ORBITAL SLOT APPLICATIONS FOR GE-2 (85° W.) AND GE-3 (127° W.) PENDING FCC APPROVAL.

HONOLULU		Now	To Be	Ownership
KGMB	ch 9	CBS	CBS	Lee Enterprises
KHNL	ch 13	FOX	NBC	Providence Journal
KHON	ch 2	NBC	FOX	SF Broadcasting
KITV	ch 4	ABC	ABC	Tak Communications
KVFE	ch 5	—	U/P	KVFE Joint Venture

KANSAS CITY, Mo.		Now	To Be	Ownership
KCTV	ch 5	CBS	CBS	Meredith
KMBC	ch 9	ABC	ABC	Hearst Corp.
KSHB	ch 41	FOX	NBC	Scripps Howard
WDAF	ch 4	NBC	FOX	New World
KSMO	ch 62	Ind.	Ind.	ABRY Comm.

MACON, GA.		Now	To Be	Ownership
WGXA	ch 24	ABC	ABC FOX	Russell Rowe Comm.
WMAZ	ch 13	CBS	CBS	Multimedia
WMGT	ch 41	NBC	NBC	Morris Network
WPGA	ch 58	Ind.	FOX	Register Comm.

MEMPHIS		Now	To Be	Ownership
WHBQ	ch 13	ABC	FOX	Fox
WLMT	ch 30	Ind.	U/P	Chesapeake Bay Hldg
WMC	ch 5	NBC	NBC	Ellis Comm.
WPTY	ch 24	FOX	???	Clear Channel
WREG	ch 3	CBS	CBS	New York Times Co.
WFBI	ch 50	Ind.	Ind.	Flinn B'casting Corp.

MIAMI		Now	To Be	Ownership
WBFS	ch 33	Ind.	U/P	Paramount
WCIX	ch 4 <sup>F</sup>	CBS	CBS	Group W-CBS
WDZL	ch 39	Ind.	WB	Renaissance
WPLG	ch 10	ABC	ABC	Post Newsweek
WSVN	ch 7	FOX	FOX	Sunbeam B'casting
WTVJ	ch 6 <sup>±</sup>	NBC	NBC	NBC

MILWAUKEE		Now	To Be	Ownership
WCGV	ch 24	FOX	U/P	Sinclair
WISN	ch 12	ABC	ABC	Hearst Corp.
WITI	ch 6	CBS	FOX	New World
WTMJ	ch 4	NBC	NBC	Milwaukee Journal
WVTV	ch 18	Ind.	Ind.	Glencairn

MOBILE, ALA./ PENSACOLA, FLA.		Now	To Be	Ownership
WALA	ch 10	NBC	FOX	SF Broadcasting
WEAR	ch 3	ABC	ABC	Heritage Media Corp.
WJTC	ch 44	ABC CBS	U/P	Mercury B'casting
WKRG	ch 5	CBS	CBS	K. Giddens family
WMPV	ch 21	Ind.	Ind.	Sonlight B'casting
WPMI	ch 15	FOX	???	Clear Channel

MONROE, LA.		Now	To Be	Ownership
KNOE	ch 8	CBS	CBS	Noe Enterprises
KARD	ch 14	ABC	FOX	BANAM B'casting
KTVE	ch 10	NBC	NBC	Gray Comm. Systems

NEW ORLEANS		Now	To Be	Ownership
WDSU	ch 6	NBC	NBC	Pulitzer
WGNO	ch 26	Ind.	WB	Tribune Broadcasting
WNOL	ch 38	FOX	Ind.	Qwest Broadcasting
WVUE	ch 8	ABC	FOX	SF Broadcasting
WWL	ch 4	CBS	CBS	A.H. Belo Corp.
WCCL	ch 49	Ind.	Ind.	George Flinn Jr.

PHILADELPHIA		Now	To Be	Ownership
KYW	ch 3	NBC	CBS	Group W-CBS
WCAU	ch 10	CBS	NBC	NBC
WGBS	ch 57	Ind.	U/P	Paramount
WPHL	ch 17	Ind.	WB	Tribune
WPVI	ch 6	ABC	ABC	Capcities/ABC
WTFX	ch 29	FOX	FOX	Fox Broadcasting

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PHOENIX		Now	To Be	Ownership
KNXV	ch 15	FOX	ABC	Scripps Howard
KPHO	ch 5	Ind.	CBS	Meredith
KPNX	ch 12	NBC	NBC	Gannett
KSAZ	ch 10	CBS	FOX	New World
KTVK	ch 3	ABC	Ind.	Media America
KUTP	ch 45	Ind.	U/P	United Television

RALEIGH-DURHAM		Now	To Be	Ownership
WLFL	ch 22	FOX	FOX	Sinclair
WRAL	ch 5	CBS	CBS	Capitol B'casting Co.
WRDC	ch 28	NBC	U/P	Tom Galloway
WTVD	ch 11	ABC	ABC	Capcities/ABC
WYED	ch 17	Ind.	NBC	Beasley B'casting

ST. LOUIS		Now	To Be	Ownership
KDNL	ch 30	FOX	ABC	River City B'casting
KMOV	ch 4	CBS	CBS	Bob Smith, et al.
KPLR	ch 11	Ind.	WB	Koplar Comm.
KSDK	ch 5	NBC	NBC	Multimedia
KTVI	ch 2	ABC	FOX	Argyle*

SALT LAKE CITY		Now	To Be	Ownership
KJZZ	ch 14	Ind.	U/P	Larry H. Miller Comm.
KSL	ch 5	CBS	???	Bonneville
KSTU	ch 13	FOX	FOX	Fox Broadcasting
KTVX	ch 4	ABC	ABC	Chris Craft
KUTV	ch 2	NBC	CBS	Group W-CBS

SEATTLE		Now	To Be	Ownership
KCPQ	ch 13	CBS NBC FOX	CBS NBC FOX	Kelly Broadcasting
KING	ch 5	NBC	NBC	Providence Journal
KIRO	ch 7	CBS	???	A.H. Belo Corp.
KOMO	ch 4	ABC	ABC	Fisher B'casting Inc.
KSTW	ch 11	Ind.	CBS	Gaylord B'casting

TAMPA, FLA.		Now	To Be	Ownership
WBHS	ch 50	Ind.	Ind.	Silver King
WFLA	ch 8	NBC	NBC	Media General
WFTS	ch 28	FOX	ABC	Scripps Howard
WTOG	ch 44	Ind.	U/P	Hubbard B'casting
WTSP	ch 10	ABC	CBS	Great American
WTVT	ch 13	CBS	FOX	New World

TERRE HAUTE, IND.		Now	To Be	Ownership
WBAK	ch 38	ABC	FOX	Bahakel Comm.
WTHI	ch 10	CBS	CBS	Hulman & Co.
WTWO	ch 2	NBC	NBC	TCS Mgmt. Corp.*

TOLEDO		Now	To Be	Ownership
WNWO	ch 24	ABC	???	Toledo TV Investors
WTOL	ch 11	CBS	CBS	Cosmos B'casting
WTVG	ch 13	NBC	ABC	Capcities/ABC
WUPW	ch 36	FOX	FOX	Ellis Comm.

WILMINGTON, N.C.		Now	To Be	Ownership
WECT	ch 6	NBC	NBC	New Vision TV
WSFX	ch 26	CBS	FOX	Wilm. Telecasters
WWAY	ch 3	ABC	ABC	Ellis Comm.

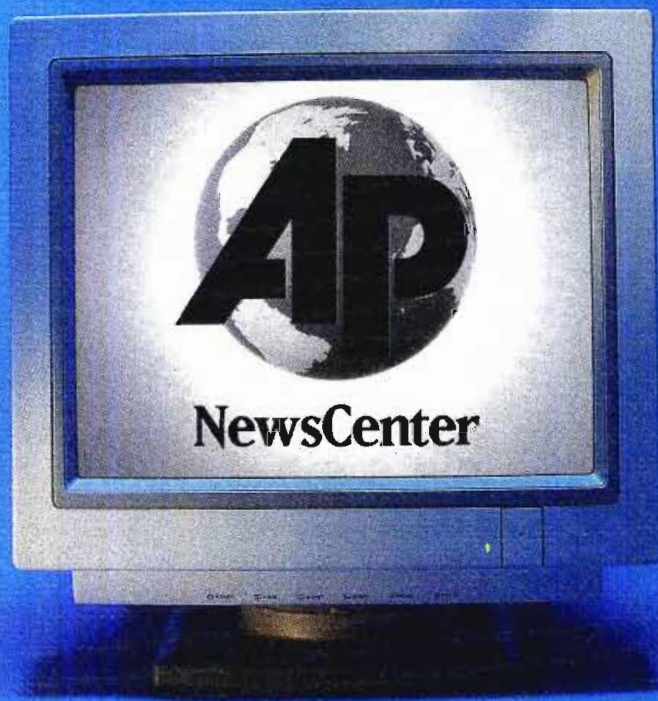
YUMA, ARIZ.		Now	To Be	Ownership
KSWT	ch 13	ABC	CBS	KB Media
KYMA	ch 11	NBC	NBC	Sunbelt B'casting
KECY	ch 9	CBS	FOX	Pacific Media Corp.

**KEY**

U/P-indicates United/Paramount affiliate  
 WB-indicates Warner Bros. Network affiliate  
 \* Station for sale  
 † New World has the option to buy Argyle stations  
 ‡ Switched dial positions



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# Fourth quarter not expected to match third

*Big Three revenue gains will lose to Fox football, affiliate switches*

By Steve McClellan

**A**lthough net advertising revenue for the first nine months of the year for ABC, CBS and NBC was up 10.6%, gains in the fourth quarter will be significantly less, according to estimates by the Broadcast Cable Financial Management Association.

Net ad revenue for the Big Three for January-September totaled \$5.8 billion, up 10.6%, the association reported last week, based on figures supplied by the networks to the accounting firm of Ernst & Young.

Despite the boom in broadcast advertising, turmoil at the network level probably will suppress fourth-quarter gains to low single digits, association president Buz Buzogany says.

"For the networks, the fourth-quarter outlook is not bleak, but it's not really encouraging either," Buzogany

says. The single biggest factor that will hurt fourth-quarter revenue is National Football Conference coverage going from CBS to Fox. Other depressing factors are the lack of a World Series and affiliate switches that will shift some gross-rating-point weight away from the Big Three to Fox.

The association does not have advertising revenue figures for Fox because the network does not supply its results to Ernst & Young. However, Buzogany reports, the two continue to discuss Fox's future participation.

The four-network revenue outlook for the fourth quarter probably better reflects the continuing boom cycle, since much of the revenue shift will go from the Big Three to Fox. For example, Fox parent News Corp. reports that network sales for the NFL already have passed the \$300 million mark, ahead of initial projections.

Fox also reports that in September alone its owned-station revenue was up 30%, largely due to local NFL sales.

Meanwhile, third-quarter net rev-

enue for the Big Three was up 2.8%, to \$1.5 billion.

On a year-to-date basis, news, morning and late-night dayparts all showed solid double-digit gains over a year ago—15.4%, 14.1% and 14%, respectively. The association cites competition between all three marquee late-night network shows as the reason for the late-night gains, while big news stories such as the O.J. Simpson murder case and the U.S. invasion of Haiti helped the news category.

Net revenue in prime time was down slightly year-to-date, but up 4.6% in the third quarter. The Big Three generated \$772.4 million in the third quarter in prime time. Through September, net revenue in the daypart totaled \$2.5 billion, off one-quarter of a percentage point from last year's figure.

Meanwhile, commissions to advertising agencies reflected network gains through September. Commissions on network ad buys totaled \$1 billion, about 15% of gross network advertising sales for the period. ■

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## Changing Hands

This week's tabulation of station and system sales

**WNCT-AM-FM-TV Greenville, N.C.;** **KWJJ-AM-FM Portland, Ore.;** **WBMG(TV) Birmingham, Ala.;** **KJJO-AM-FM St. Louis Park, Minn.;** **WNAX-AM-FM Yankton, S.D.;** **WSLS-TV Roanoke, Va.;** **WHEN-AM-FM Syracuse and WUTR(TV) Utica, both New York;** **WDEF-AM-FM-TV Chattanooga and WJHZ-TV Johnson City, both Tennessee;** **WPAT-AM-FM Paterson, N.J.;** **KWLO(AM)-KFMW(FM) Waterloo, Ia.;** **WTVQ-TV Lexington, Ky.;** **WNLS(AM)-WTNT(FM) Tallahassee, Fla., and KALB-TV Alexandria, La.** □ Purchased by Park Acquisitions Inc. (Donald Tomlin, Gary Knapp and the Retirement Systems of Alabama) from Park Communications Inc. (Dorothy Park, personal representative of the Estate of Roy H. Park) for \$711.427 million (see BROADCASTING & CABLE, Oct. 31).

**WHOO(AM)-WHTQ-FM Orlando, Fla.** □ Purchased by Granum Communications Inc. (Herb McCord, CEO) from TK Communications Inc. (John Tenaglia, president/CEO) for \$11.5 million. **Buyer** owns WBOS(FM)/WSSH-FM Boston; WMMO(FM) Orlando, Fla.; KMRT(AM)-KOAI-FM Dallas-Fort Worth, and pending FCC approval, WAOK(AM)-WVEE(FM) Atlanta; WCAO(AM)-WXYV(FM) Baltimore, and KHVN(AM)-KJMZ(FM) Dallas. **Seller** owns WSRF(AM)-WSHE(FM) Miami-Fort Lauderdale, Fla. whoo has classic rock/Caribbean format on 990 khz with 50 kw day, 5 kw night. WHTQ-FM has AOR format on 96.5 mhz with 100 kw and antenna 1,590 ft. **Broker:** Star Media Group.

**KYSN(FM) East Wenatchee and KXAA-FM Rock Island, both Washington;** **KBLG(AM)-KYVA(FM)/KRKX-FM Billings, KXTL(AM)-**

# CLOSED!

**KQUY(FM)/KAAR (FM) Butte, KGRZ (AM)-KDXT (FM) Missoula and KXGF (AM)-KAAK (FM) Great Falls, all Montana** □ Purchased by Fisher Broadcasting Inc. (Patrick Scott, president) from Sunbrook Communications Corp. (Larry Roberts, president) for \$6.7 million. **Buyer** owns KOMO(AM)/KVI(AM)-KPLZ(FM)/KOMO-TV Seattle and KATU-TV Portland, Ore. **Seller** has no other broadcast interests. *Broker: Hanevan Financial Services.*

**WBTU(FM) Kendallville, Ind.** □ Purchased by Regional Radio Corp. (Myron Patten, chairman/CEO) from Fort Wayne Media LP (Carl Lanci) for \$6.6 million. **Buyer** owns WJXQ(FM)/WBM(FM) Jackson, Mich., and pending FCC approval, WBVR(FM) Van Wert, Ohio. **Seller** has no other broadcast interests. WBTU has country format on 93.3 mhz with 50 kw and antenna 450 ft.

**WBVR(FM) Van Wert, Ohio** □ Purchased by Regional Radio Corp. (Myron Patten, chairman/CEO) from Atlantic Resources Corp. (Paul Cheney) for \$4.675 million. **Buyer** also is purchasing WBTU(FM) Kendallville,

## Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$0 □ 0

FMs □ \$16,225,000 □ 4

Combos □ \$729,627,000 □ 3

TVs □ \$0 □ 0

Total □ \$745,852,000 □ 7

So far in 1994:

AMs □ \$123,919,636 □ 153

FMs □ \$804,255,022 □ 304

Combos □ \$2,951,299,119 □ 147

TVs □ \$2,522,392,834 □ 76

Total □ \$6,401,866,611 □ 680

WOLB(AM)-WERQ(FM) Baltimore and WOL(AM)-WMMJ(FM)/WKYS(FM) Washington. **Seller** owns WKEU(AM) Griffin, Ga., and WQIS(AM)-WNSL(FM) Laurel, Miss. WQUL has solid gold hits format on 97.7 mhz with 4.4 kw and antenna 380 ft. *Broker: Media Services Group Inc.*

**WCGX(FM) Cleveland, Ga.** □ Purchased by WAZX-FM Inc. (Bernie Eisenstein, president) from Allied Media of Georgia Inc. (Roger Amato, CEO) for \$450,000. **Buyer** owns WAZX(AM) Smyrna, Ga., and has interest in WIGO(AM) Atlanta. **Seller** owns WIGO(AM) Atlanta. WCGX has AC/oldies format on 101.9 mhz with 6 kw and antenna 298 ft. Filed Nov. 15 (BALH 941115GL). *Broker: Peachtree Restaurant Brokers.*

Ind., above. **Seller** owns WERT(AM) Van Wert and WERT-FM Paulding, both Ohio. WBVR has classic rock format on 98.9 mhz with 50 kw and antenna 450 ft.

**WQUL(FM) Griffin (Atlanta), Ga.** □ Purchased by Radio One Inc. (Alfred Liggins, president) from Design Media Inc. (Leonard Bolton and John Thomas) for \$4.5 million. **Buyer** owns WWIN-AM-FM/

In 1994 Pyramid Communications, Inc., Richard M. Balsbaugh, President, Kenneth J. O'Keefe, Executive Vice President, have purchased WJMN-FM, Boston, WJJZ-FM, Philadelphia, WRFK/WEDJ, Charlotte, WBUF-FM, Buffalo, for a total of \$50,000,000.

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## BOTTOM LINE

### Century adds four systems

ML Media Partners, New York, has sold its four remaining cable systems covering 135,000 subscribers to Century Communications Corp. Sources say the price was in the range of \$270 million. The systems are located in the Anaheim area of Southern California and in two clusters in Northern California. The deal will increase Century's subscriber base to about 1.1 million, says Scott Schneider, Century senior vice president/treasurer. Although a number of small and midsize multiple system operators are re-evaluating their commitment to the business because they lack the leverage of the top MSOs, Schneider says Century is "very bullish" about cable. "We'll continue to expand, but we also

think subscriber density in particular geographic locations and strong management are as important as overall size."

### Blockbuster month for advertising

National spot and local TV advertising showed huge gains for October—up 32.9% and 17%, respectively, according to a recent Television Bureau of Advertising survey. Year-to-date totals through October show national spot up 17% and local up 11.3%, for a combined gain of 13.7%. For the first nine months of the year, spot was up 15%, to \$4.5 billion, and local was up 13%, to \$4.5 billion. Four-network revenues for the first nine months were up 10%, to \$8.5 billion, TVB reports. —SM

## FCC to consider attribution rules

*Fox decisions won't be part of proposed rulemaking, scheduled for Dec. 15*

By Christopher Stern

**T**he FCC will consider broadcast attribution rules at its Dec. 15 meeting, but the proposed rulemaking will not affect decisions concerning Fox, agency officials say.

The commission will open a notice of proposed rulemaking that not only will seek to tighten current rules on passive ownership, but also will seek comments on the use of limited liability companies (LLCs) in broadcast-ownership deals, the officials say.

The FCC is expected to take some pressure off the attribution rules—the rules that govern the number of stations attributed to one owner—by proposing an increase in its 12-station ownership limit. In a separate proceeding, the FCC is expected to propose lifting by 5% or 10% the national limit of 25% of all television households.

A separate proposed rulemaking will be opened on incentives to encourage minority investment in the broadcasting industry.

The proposed rulemaking will not affect decisions pending about whether Fox is foreign-owned or its use of LLCs, an FCC official says. The commission will consider these questions on a case-by-case basis, the official says.

LLCs have become a hot topic since Fox and Savoy Pictures announced plans to use the structure in their joint venture. After objections were raised by NBC, SF reorganized itself into a more traditional corporate structure. Still pending are Fox's plans to invest in a minority-owned LLC, Blackstar Acquisition.

Proponents say LLCs are an innovative way to attract capital. Fox rivals

say the network plans to use the relatively new corporate structure to evade station ownership limits.

Of particular concern is the current rule allowing non-attributable interest in a company that has a single majority shareholder, one industry observer says. The Dec. 15 notice of proposed rulemaking is expected to seek comment on the corporate structure.

NBC has filed petitions with the FCC claiming that Fox wanted to use an LLC to evade the 12-station ownership limit (see story, below). It claims that Fox controls SF Broadcasting, despite Fox's claim to the contrary.

LLCs combine the protections of a corporation with the tax benefits of a partnership. Although new to broadcasting, they have become increasingly popular in real estate and other businesses during the past several years. ■

## NBC tackles Fox ownership

By Christopher Stern

**N**BC has asked the FCC to block any station deal involving Fox until the agency thoroughly examines its foreign ownership rules.

In a 20-page petition filed last week, NBC asked the FCC to either "affirm and enforce" its existing policy or begin a general rulemaking on foreign ownership.

"The commission cannot and should not put on policy blinders and write rules that create special treatment for one individual foreign company," NBC's filing says. Earlier this year, Fox said its parent News Corp. came up with 99% of the money to purchase the first Fox stations in 1986.

Seven station transfers pending at the FCC could be affected by NBC's request. SF Broadcasting, a Fox-Savoy Pictures joint venture, plans to buy four stations; Fox plans to acquire three more. SF plans to buy NBC affiliates WALA Mobile, Ala., KHON Honolulu and WLWK Green Bay, Wis.; and ABC affiliate WVUE New Orleans.

Fox is going after WFTX Boston, WTXF Philadelphia and KDVR Denver.

Although NBC asked the FCC to block any Fox-related deal until a rule-making is completed, agency officials say they most likely will proceed on sale decisions on a case-by-case basis.

Fox's Preston Padden, president, network distribution, says NBC is trying to scare off potential partners for SF and Fox by raising the specter of long delays while the FCC examines the issue. "Sellers are concerned that if they sell to Fox or a Fox-related company, the deal will become bogged down at the FCC," Padden says.

To clear the air, Fox had asked the FCC to investigate claims by the NAACP that the network was violating the foreign ownership cap. The National Association for the Advancement of Colored People raised the issue in November 1993 when Fox attempted to buy WGBS-TV Philadelphia. NBC's petition spotlights many of the same issues raised by the NAACP.



*Fox makes a strong pitch for itself in this video, used to woo potential affiliates.*

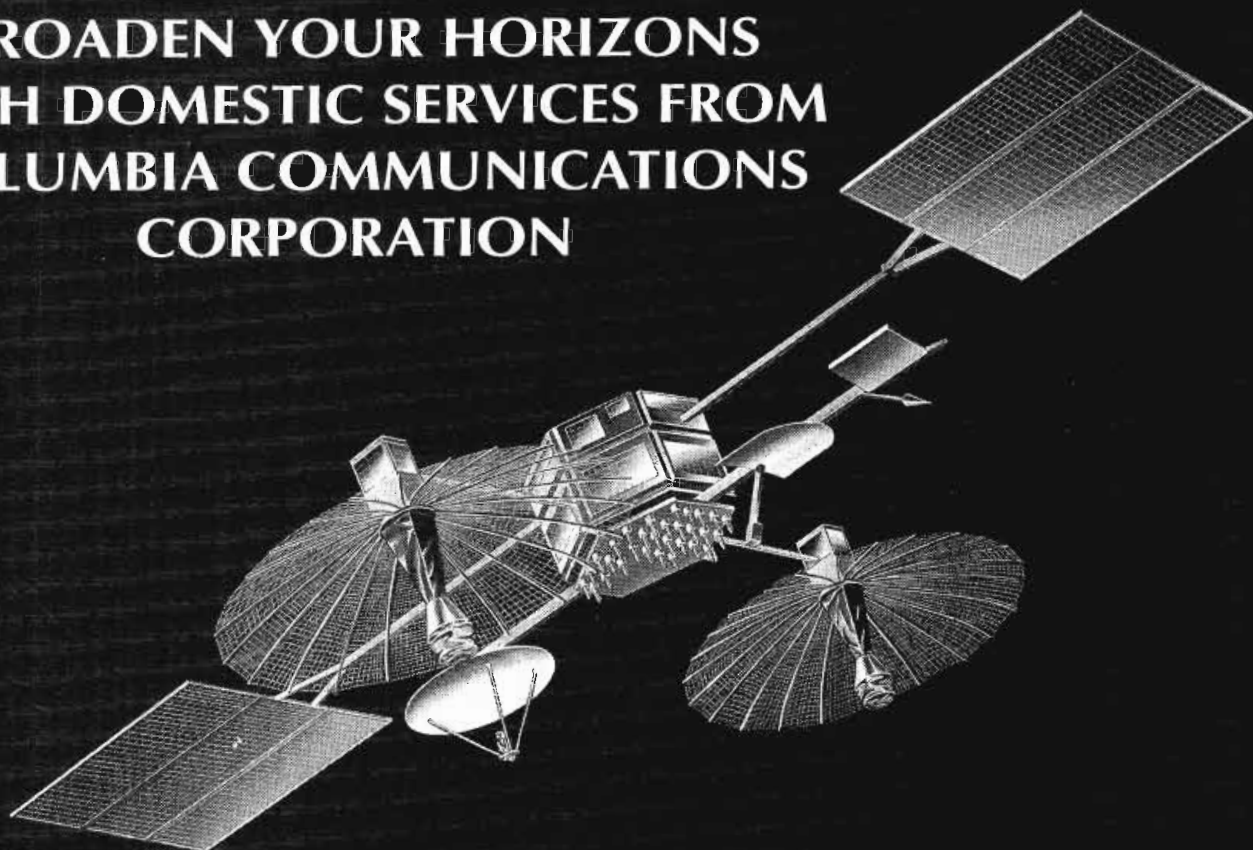
The FCC's investigation of the NAACP's charges resulted in Fox's telling the agency about News Corp.'s role in purchasing Fox stations. But Fox says it is not violating the 25% cap on foreign ownership because Australia-based News Corp. is controlled by U.S. citizen Rupert Murdoch.

FCC Commissioner James Quello last week said that Fox has served the public interest by providing the first real competition to the Big Three networks. "I hope it's not just a delaying tactic," Quello said, referring to NBC's petition.

Last week Fox filed a counter-petition against NBC, claiming that NBC has "responded to increasing competition by Fox by unleashing a blizzard of harassing pleadings." ■



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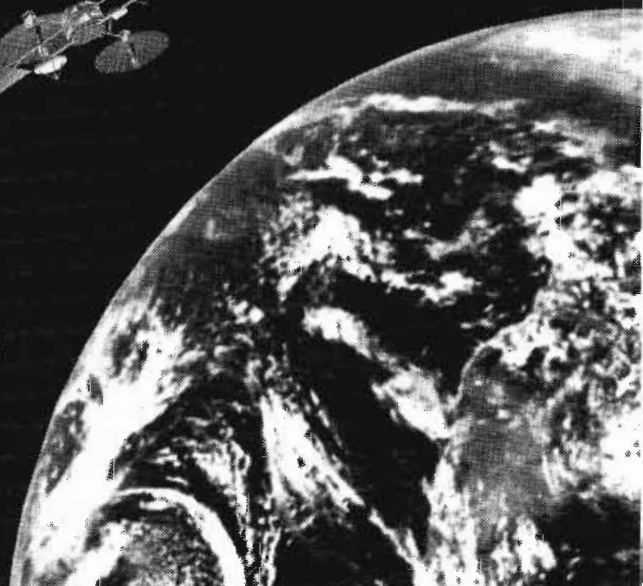


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**The Cable Telecommunications Association has complained to the FCC that small operators' optimism about the going-forward rules has given way to disappointment.**

When the detailed ruling was released two weeks ago, it said small operators had an option: They could pass through 20 cents per month per subscriber for each new channel, or \$5,000 to recover the cost of adding a channel to the headend. CATA President Steve Effros last week said that small operators need both. "Whatever the recovery for headend costs, there is no profit permitted for adding the channel. It is no wonder that the small system operators, at first relieved that the commission had finally understood their needs, now understand that they have been cruelly misled," Effros wrote in a letter to the FCC.

**There were no surprises last week as House Democrats chose their leaders for the next Congress.**

Richard Gephardt (D-Mo.) was named minority leader; David Bonior (D-Mich.), whip; and Vic Fazio (D-Calif.), caucus chairman. Each is a member of the current Democratic leadership, but next year they will be in the minority with their power greatly diminished. Each also had to fight off a challenger: Charlie Rose (D-N.C.) against Gephardt; Charles Stenholm (D-Tex.) against Bonior, and Kweisi Mfume (D-Md.) challenged Fazio. House Republicans will choose their leaders this week.

**Americans want to deregulate the telecommunications marketplace,**

concludes a recent report by the Republican party's National Policy Forum. "All telecommunications markets should be simultaneously open to full competition for all telecommunications services," NPF says in the report, "Listening to America." The report also says that industry representatives are "skeptical about the current administration's ambitions to centrally manage the information infrastructure in the same way it seeks to manage the health-care system." The findings are based on a series of public meetings convened in more than 60 communities across the country. NPF's conclusions are good news for the regional Bell operating companies, which hope to convince Congress

to allow them to enter the long-distance telephone and cable TV markets with few restraints. "It's not surprising that Americans at the grass-roots level reached this conclusion," says David J. Markey, vice president, government affairs, BellSouth. "We face difficulties running this business every day because of outdated restrictions on our entry into lines of business such as long-distance and telecommunications-equipment manufacturing."

**Former ABC/Cap Cities lobbyist Mark MacCarthy has moved to the The Wexler Group**

as an executive vice president. At ABC, MacCarthy was responsible for lobbying the FCC, Congress, the executive branch and other federal agencies. MacCarthy replaces Joe Waz, who left Wexler to take a position with Comcast in Philadelphia.

**Rep. Jack Fields (R-Tex.) and Eddie Fritts, president of the National Association of Broadcasters, were in London Nov. 14-18**

to participate in the Ripon Educational Fund's five-day Transatlantic Conference. Fields, who will chair the House Telecommunications Subcommittee next year, was one of eight House members invited by the organization, which is affiliated with the Ripon Society, a think tank founded by moderate Republicans. Other subcommittee members who attended were Michael Oxley (R-Ohio), Billy Tauzin (D-La.) and Rick Boucher (D-Va.). Fritts and Jim May, NAB's executive vice president for government relations, were among about a dozen communications lobbyists at the event. Other attendees included Turner Broadcasting's Bert Carp; the Cellular Telecommunications Industry Association's Tom Wheeler; United States Telephone Association's Ward White; BellSouth's Mickey McGuire and David Markey; Nynex's Barbara Morris-Lent; US West's Ed Mattix and Southwestern Bell's Tim McKone. The industry representatives were asked to chip in \$1,750 each to help cover conference expenses and transportation for the members of Congress. The conference focused on a variety of issues, with one day devoted to telecommunications.

## FCC allows movement of antiabortion ads

The long-awaited ruling on graphic antiabortion advertisements emerged from the FCC Nov. 22, two weeks after the national elections. Stations now may "reschedule or channel political advertisements containing graphic abortion imagery to time periods when children are less likely to be in the audience." However, the FCC said, a station cannot move a spot simply because it does not like the ad's political message.

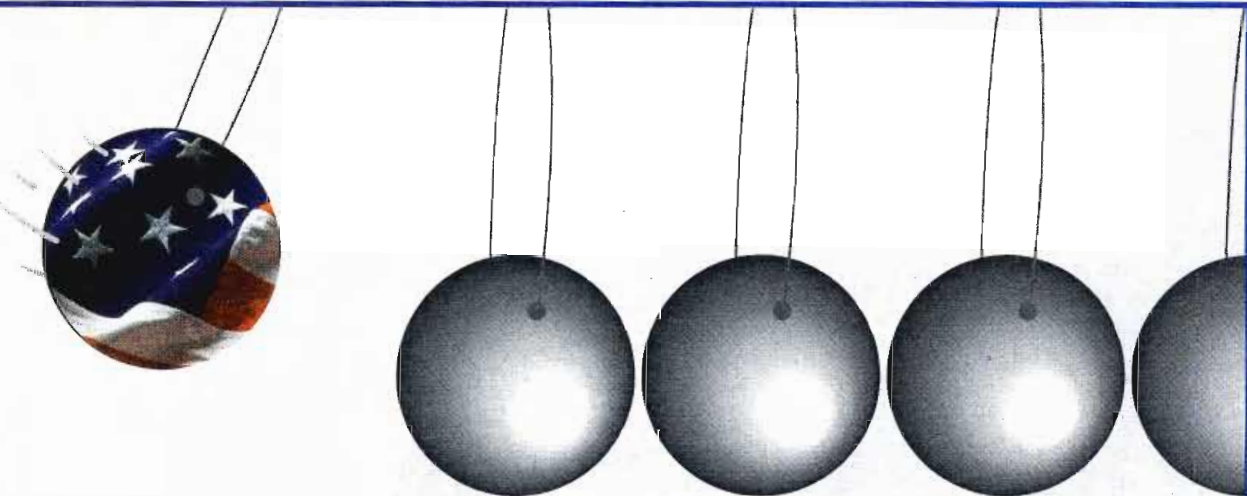
In the past two years, the FCC has received thousands of complaints from viewers about the graphic ads. In many cases, the ads showed fully developed fetuses that allegedly had been aborted. Candidates also had complained that stations were improperly limiting their spots.

No action is expected on any of the complaints now.

Previously, the FCC informally ruled that stations might deem the ads indecent and channel them to the 8 p.m.-6 a.m. "safe harbor" for indecent programming. However, federal law requires stations to sell spots to all qualified federal candidates, and antiabortion candidates in 1992 began to demand acceptance of their graphic spots.

FCC Chairman Reed Hundt had supported a staff proposal to allow stations to move political ads containing graphic depictions of aborted fetuses to times when relatively few children are watching. However, he wanted the commission to vote on the issue before the Nov. 8 general elections.

—CSS



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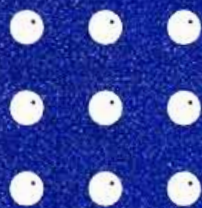
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# NET

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## Changing affiliates juggle dishes

Switching networks means new satellite gear for many stations

By Chris McConnell

**F**or many TV stations, new network affiliations mean new satellite receiving equipment.

While stations trade places among the networks, several are finding themselves in the market for satellite gear to accommodate the different systems used by networks to deliver programming. With many stations switching in 1995, says Richard Wolf, ABC's telecommunications and distribution service director, the next year "probably will be the most active year in new earth station builds...in the past six to eight years."

Many of the earth station installations will accommodate shifts between C- and Ku-band satellite paths. Although Fox, ABC and CBS rely on C-band frequencies to deliver entertainment programming, NBC transmits its programming over Ku-band frequencies. Stations moving away from NBC are thus adding C-band equipment to make the jump.

"We're going to have to do something to [establish] a dedicated C-band service," says WALA-TV Chief Engineer Johnny Reece, whose Mobile, Ala., station will switch from NBC to Fox. With only weeks to prepare for a September shift from NBC to Fox, Jim Moore, WDAF-TV Kansas City's chief engineer, says he bought four home satellite C-band dishes to downlink the Fox feed.

With NBC retaining ownership of the satellite dishes its affiliates use to receive programming, Moore says the shift away from the network left his station without satellite gear of any kind: "This station was losing everything."

Other stations moving in the opposite direction may find themselves with a satellite surplus. Baltimore's WBAL-TV, for instance, is keeping the C-band dishes it uses to receive CBS programming and is adding a pair of Ku-band dishes.

"Now I've got an antenna farm," says Engineering Manager Hank

Volpe, whose station will shift to NBC on Jan. 2.

WBAL-TV is adding the Ku-band equipment as part of NBC's program of equipping its affiliates. The net-



NBC is outfitting new affiliates with Ku-band equipment to downlink programming from the GE Americom Satcom K2 satellite.

work's policy calls for equipping affiliates with all of the gear needed to receive NBC feeds.

"We cause it to be installed and maintained and looked after," says NBC Engineering Vice President Charles Jablonski, whose network is supplying the equipment through Comsat Corp.

Because the network retains ownership of the Ku-band equipment it supplies to affiliates, it has been able to avoid purchasing new equipment during the affiliate shuffle by reclaiming equipment from stations moving away from NBC. "We are basically able to recycle," Jablonski says.

Other networks in the past have left the satellite equipment purchases up to affiliates and reimbursed them later. CBS, for instance, originally reimbursed its affiliates over five

years for new dishes.

During the current round of switches, though, the network is picking up upfront costs of new satellite receiving gear. Stations still are responsible for the satellite dish site development costs but retain ownership of the new receiving gear, says CBS Broadcast Distribution Vice President Brent Stranathan.

Stranathan, whose network is using satellite reception gear from Andrew Corp. and Scientific-Atlanta to outfit affiliates, says the network is covering the equipment costs in an effort to speed the large number of affiliate switches. WNEM-TV Chief Engineer Greg Surma, for instance, says the network picked up about 80% of what the Flint, Mich., station is paying to prepare for a switch from NBC to CBS.

Even in cases where the station already is using a C-band dish to downlink network programming, it often still requires new equipment, says Stranathan. The functionality of old C-band equipment with a new network hinges on several factors, such as age and the ability to steer the dish to a new satellite, he says.

ABC's Wolf agrees, saying his network preferred that new affiliates install an established earth station system the network has assembled with Andrew Corp. equipment. ABC also carries a program to reimburse new affiliates for the cost, although the stations retain ownership of the dish.

Other stations switching between Fox and ABC affiliations say they expect little need for new satellite dishes. "It's not a big deal at all," says KNXV-TV Phoenix Chief Engineer Don Thomas, who adds that he will be able to keep his satellite dish pointed at the same satellite when the station switches from Fox to ABC in January. Jerry Thorn, WBRC-TV Birmingham, Ala., engineering vice president, says that his station also hopes to hold on to its C-band dish when it shifts from ABC to Fox. ■



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# Orion launches transatlantic service

*Last week's launch of Orion 1 will allow it to begin operation next month*

By Chris McConnell

**O** Orion Atlantic last week got its separate satellite system off the ground.

The company launched its Orion 1 satellite to the 37.5 degrees west orbit slot onboard a Martin Marietta Astronautics Atlas IIA rocket. The Atlas IIA delivered the satellite to an altitude of some 80,000 miles, far past the geosynchronous satellite arc at 22,000 miles. The technique will add to the satellite's orbital life by saving fuel, says Orion President/CEO Neil Bauer.

The Orion 1 now will drift from its "supersynchronous" transfer orbit back to its orbital location and is expected to begin commercial operation in January. Orion Atlantic joins PanAmSat and Columbia Communications Corp. as non-Intelsat providers of Atlantic satellite transmission services.

Its Matra Marconi Space-built satellite carries 34 Ku-band transponders, which Orion hopes to aim at the international video, satellite news-gathering and multimedia distribution markets. Last month the company announced a multimillion-dollar contract with Germany's RTL Television to provide European and transatlantic compressed digital video transmission for the broadcaster.

Bauer says other customers include a series of companies that have tapped Orion as a provider of data and networking services. Orion, which has been providing services on other satellites, now will move the customers to Orion 1.

The company also hopes to cash in on the current domestic satellite capacity shortage. In an application pending before the FCC, Orion has asked permission to devote six of its transponders to domestic service.

"The domestic market today suffers from a lack of available satellite capacity," Orion says in its request, citing a Communications Center study reporting that 92% of the available domestic Ku-band transponders already are in use. Another separate system, Columbia Communications, has received FCC permission to provide domestic C-band services for six

months, although the company early last week had not announced any customers for the service.

Orion's April McClain-Delaney says her company hopes to win a permanent authorization to provide the domestic services. She says the Orion application, unlike Columbia's, seeks permission to provide the domestic

transmissions under a commission policy that allows for such services provided they are ancillary to the international transmissions.

The request, if approved, could allow the company to provide domestic sports backhauls and other services for occasional-use video customers, Bauer says: "It's ideal for that." ■

## Two for the road

*CD Radio testing 'spatial diversity' reception from two satellites in auto receivers*

By Chris McConnell

**C**D Radio Inc. is taking its satellite receiving technology on a road trip.

The Washington-based satellite radio proponent has begun a test of its digital audio system using two NASA satellites. CD Radio (CDR), which is using the Tracking and Data Relay Satellite (TDRS) transponders free of charge, is conducting its test under a new Space Act Agreement with NASA. The agreement will allow CDR to examine its satellite receiving technology at various suburban, urban and rural areas around the country.

"We're trying to [test] a range of environments," says Robert Briskman, CDR Systems president. The company hopes eventually to launch a subscription-based service that would deliver 30 channels of digital music to small receiving antennas.

The satellite test will focus on CDR's plan for simultaneously delivering identical data streams from two satellites to a small antenna mounted on a car's rooftop. Called "spatial diversity," the reception technology is designed to allow the receiver to shift seamlessly from one data stream to another when the transmission from one of the satellites is blocked.

Doing so requires the receiver to coordinate the two incoming signals, since they might reach the receiver up to 3.8 milliseconds apart if the car is traveling on the East or West Coast. The spatial diversity system



*CD Radio's Robert Briskman is sending his company's satellite receiving technology cross-country.*

delays one of the incoming signals until its match from the other satellite arrives.

During the TDRS test, which CDR expects to conduct for at least eight months, CDR will examine different techniques for keeping the two digital signals from interfering with each other at the receiving antenna. In its FCC application, CDR has proposed using different frequencies to prevent interference, although the company also is examining cross-polarization as an interference-prevention technique.

CDR already has tested its implementation of the spatial diversity technology using terrestrial transmitters. The satellite test, Briskman says, will allow the company to take its receiver-equipped car outside the test range to gather reception data.



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The TDRS transponders also will allow CDR to test the system at S-band frequencies, the spectrum band allocated to the service internationally. Although the FCC has not allocated spectrum domestically to the ser-

vice, FCC Chairman Reed Hundt this fall said the commission was planning to address the issue "within the next several months."

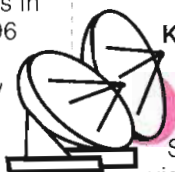
Officials with the FCC's Office of Engineering and Technology, which

will prepare the frequency allocation, last week were unsure when the issue would make the commission agenda. They speculated, though, that the allocation could surface early in 1995. ■

# Cutting Edge

By Chris McConnell

**Scientific-Atlanta Inc.** last week said it will distribute video coverage to more than 40 locations in Atlanta during the 1996 summer Olympic Games. The company will provide a broadband distribution system that will deliver more than 60 channels of compressed video to each of the Olympics coverage sites. Scientific-Atlanta also will distribute the video within the International Broadcast Center, a facility that will support outbound video and audio signals. The S-A network will accept incoming video from BellSouth fiber and route the pictures back to more than 15,000 Panasonic TV monitors at various Olympics locations. The company's agreement with the Atlanta Committee for the Olympic Games also calls for providing more than 6,600 digital set-top terminals to decode the network signals.



Hughes Galaxy 7 satellite. The facility also will house the network's production, postproduction and studio operations.

**Keystone Communications** last week said it plans to expand its K2 Skylink transpacific video transmission service to include the entire Pacific Ocean region. The service, operated by Keystone and KDD of Japan since April 1992, previously reached Japan, Hong Kong, Korea, Taiwan, China and the U.S. The expanded service, which will be renamed Pacific Skylink, will cover all countries in North America, Asia, Australia and the South Pacific. Pacific Skylink, scheduled to go into operation Dec. 10, will travel over the Intelsat 511 satellite at the 180 degrees east orbital slot. The service's operating partnership also has been expanded to include Hongkong Telecom and Korea Telecom.

**Game Show Network** (GSN) plans to launch its programming from a new broadcast center stocked with Sony serial digital equipment. Located in Culver City, Calif., the broadcast center carries 21 Digital Betacam tape machines for a planned 24-hour-per-day operation schedule. The facility will deliver the material via the

**Marquest Research** last week reported high marks for high-definition TV in a consumer survey. The Beaufort, N.C.-based research company said 54% of survey respondents ranked HDTV within the top three spots on a 10-point interest scale. The survey covered 500



randomly selected adults polled over the telephone between Nov. 7 and 14. Participants offered reactions to 21 new and proposed media services or delivery systems along with 17 new or emerging TV programming network formats. Marquest, which said HDTV drew the most enthusiasm from consumers, described the service to respondents as "television sets with wide screens and picture quality as good as you see in movie theaters." Other services scoring behind HDTV included on-demand TV shows and movies, which won high-interest scores from 49% of the participants. A 30-channel offering of commercial-free, CD-quality stereo music earned high scores from 46% of the respondents.

**Discreet Logic Inc.** says it has sold one of its Flint special effects systems to Detroit NBC affiliate wdiv. The Flint software system allows users to create broadcast graphics and paint effects as well as perform video compositing, editing and image processing. wdiv plans to use the software for compositing animation sequences, station IDs, show openings and promotional graphics. The station also says it will use the system to create animation sequences for frequently used news graphics.

**Dallas Forth Worth Tele-**

**port** last week announced a contract with Orion Atlantic to monitor and maintain Orion's secondary test unit (STU). The teleport will provide an equipment shelter at its Irving, Tex., facility to house a remote earth station Orion will use to conduct in-orbit testing and communications subsystem monitoring.

**England's Pro-Bel Systems** says it will supply the BBC with routing and control systems for the broadcaster's new Colour Mobile Central Control Room (CMCCR3). The BBC plans to use the CMCCR3 truck for covering outdoor events such as Wimbledon, the Open Golf Championship and the Grand National. The truck will replace a 14-year-old unit. Designed by Television Outside Broadcasts and the BBC's Project Management Services department, the truck can accommodate up to 12 cameras. Pro-Bel's contribution to the unit will include a custom control system and a cue director system able to interface with as many as eight other mobile units.

**Graphics equipment maker Chyron Corp.** is teaming with New York's VIDEOFAX Co. to provide a video messaging system for public access channels and other users. Under the agreement, Chyron will integrate its CODI character generators with VIDEOFAX software products to serve video messaging and information display applications.



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## Pay per view takes off with DBS

Satellite customers find higher quality with veritable in-home video store

Home Shopping Network has launched its new online store on both Prodigy and the Internet. Jeff Gentry, president of

HSN Interactive, says the initial rollout of its online shopping service has thus far "exceeded expectations." Gentry says that although

HSN Interactive is participating in a couple of the interactive television trials around the country, its focus is on building online services that

will be available over broadband networks in the future. The online home shopping service developed by Home Shopping Interac-



Oracle's information superhighway exhibit

# Telemedia

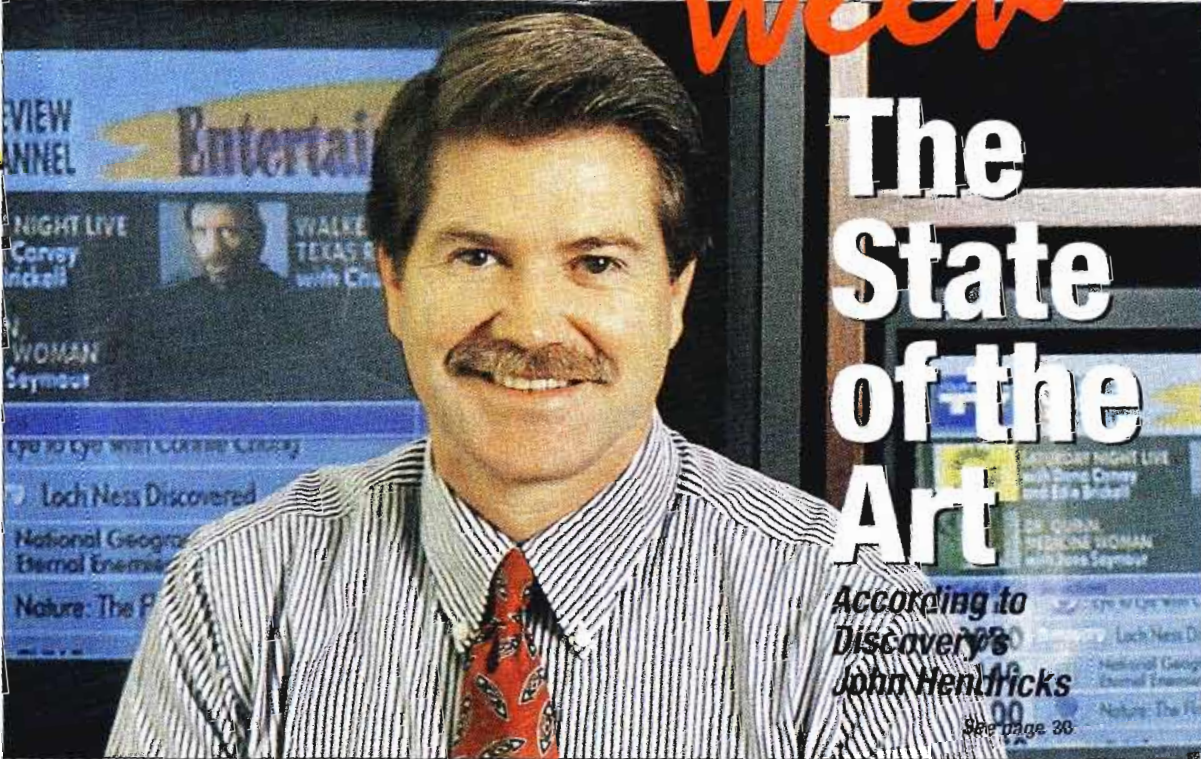
THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

# Week

## The State of the Art

According to Discovery's John Hendricks

See page 38



### Microsoft gears up for interactive competition



Even if interactive television is a long way from arriving in the homes of millions of Americans, Microsoft is aggressively positioning itself to be the global software leader for this nascent marketplace. Cable and telco network operators are setting up

See page 21

### Telephony over cable TV in Japan

First Pacific Network said it is working with Fujitsu and Tomen to provide a trial residential telephone service to 300 households in Yokohama. TV Corp.'s hybrid fiber/coax cable system in Japan. Japan's regulatory policy allows its

See page 24

## The set-top box: key to the highway

By Mark Bernier

America Online, Apple Computer and Medeor Inc. next month will announce the launch of an electronic shopping service that combines the storage capability of CD-ROM with the communications and transactions options of online services.

The CD-ROM/online service will be called 2Market and is an outgrowth of En Passant, a pilot venture between Apple, EDS and Redgate Communications. The hybrid CD-ROM/online home shopping service will be delivered to personal computers and marks a departure from the linear home shopping service offered over cable television.

America Online acquired Redgate Communications earlier this year and the newly merged entity is quickly moving to create the home shopping venture and other services that combine the CD-ROM and online platforms.

"We can't talk about the specifics and will make a formal announcement concerning the launch on Nov. 21," says Lisa Cort, a 2Market spokesperson. She says the new venture is under non-disclosure agreements not to release the names of the national merchants involved, but she says that more than 20 will be part of

# Telemedia

Week Magazine

The Interactive World of Video, Voice and Data.

# Classifieds

See last page of classifieds for rates and other information

## RADIO

### HELP WANTED MANAGEMENT

**Newsroom Manager.** KNOW, Minnesota Public Radio's News and Information network, seeks two newsroom managers responsible for: editorial oversight; management of assignment desk; supervision of reporters and editors; supervision of production and program staff including daily input on producer decisions; and coordination of technical staff. Ideal candidate will have: BA degree or equivalent; 3-5 years broadcast news experience; 1-2 years news management experience desirable; ability to manage change in a newsroom environment; demonstrated writing and radio production skills; and professional on-air delivery. Send cover letter describing specific broadcast and news management experience, resume and audition tape to: Human Resources (212BB), Minnesota Communications Group, 445 Minnesota Street, Suite 500, St. Paul, MN 55101, AA/EEO employer.

**Manager for New England Station.** Interesting opportunity for successful bottom-line manager looking for small market lifestyle. Want hands-on, sales oriented pro with versatility and energy required to effectively operate "lean and mean." Resume to Box 00224 EOE.

**Hot NewsTalk leader** in the warm Southwest seeks experienced Top 50 General Sales Manager. If you have a winning track record, send me a letter telling about yourself: President, Suite 260, 1101 Gulf Breeze Parkway, Gulf Breeze, Florida 32561. EOE/Minorities encouraged.

### HELP WANTED SALES

**Proven Sales Professionals,** Sales Managers and General Managers with desire to succeed. Great growth potential with solid 9 station, and growing, group on East Coast. Previous sales experience and commitment to radio as a career required. Fax resume to Great Scott Broadcasting, (610) 326-4809. EOE. Minorities are encouraged to apply.

### HELP WANTED TECHNICAL

**Chief Engineer** - For two New York City AM suburban radio stations located in Northern New Jersey and Long Island, New York. Must have proven track record and experience in AM directional systems. Send cover letter and resume, including salary requirements to: General Manager, WVNJ, 1086 Teaneck Road, Suite 4F, Teaneck, NJ 07666 or fax to (201) 837-9664. EOE.

### HELP WANTED NEWS

**News Director/PM Drive Anchor WALK FM/AM.** WALK-FM 97.5, Long Island's powerhouse full service adult contemporary station, seeking F/T News pro with minimum 3 years on-air news experience. WALK is committed to presenting award-winning news and to community involvement if you are too, rush resume, tape, news philosophy statement and aircheck of your proposed WALK news presentation to: General Manager, WALK FM/AM, P.O. Box 230, Long Island, New York 11772-0230. EOE, M/F.

**Business Reporter/Producer.** Minnesota Public Radio seeks experienced business reporter to cover Twin Cities business issues. Ideal candidate: BA degree or equivalent; 3-5 years business reporting experience; 1-2 years professional radio journalism experience; professional on-air delivery skills; demonstrated writing and radio production skills. Send cover letter describing specific business reporting experience, resume, audition tape: Human Resources (206BB), Minnesota Communications Group, 445 Minnesota Street, Suite 500, St. Paul, MN 55101. AA/EEO employer.

### SITUATIONS WANTED MANAGEMENT

**Experienced GM and GSM** needs a new challenge. Group being sold. I believe in hands on management! (312) 927-2957 for your confidential inquiry.

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### SITUATIONS WANTED ANNOUNCERS

**Announcer seeks full time** or weekends. Will relocate for full time. Weekends within driving distance of current location. Mike, 904-255-6950. Reply to Box 00221.

**Top Morning Talent will work for free.** Doug Stephan and Good Day, USA, the early morning personality, caller-driven, user friendly, quality radio program on more stations than any other show in its time slot. For a marketable personality, no matter what size market or format, call Lisa at 617-937-9390 or 508-877-8700.

### SITUATIONS WANTED PERSONALITY/TALENT

**Michigan AT** looking for on air position in Mid-West or in or near Boston. CHR or Country preferred, please no automated stations! Dan London (616) 592-5359.

### SITUATIONS WANTED TECHNICAL

**Chief Engineer,** GENERAL ASEE. Ham. Former Harris Worldwide. CE: Boston, Houston, Miami, Mobile. "Boy Scout." Gottesman, 758 St. Michael, Apt. 1005, Mobile, AL 36602-1326. (205)432-6463.

### SITUATIONS WANTED TALENT

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## TELEVISION

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## GENERAL MANAGERS

Growing television group seeks General Manager candidates (women and minorities are encouraged to apply) to be responsible for network affiliates in small to medium sized markets.

Candidates should be bottom-line oriented, with a diversified television background including extensive experience in television broadcast sales, and the ability to develop and execute strategic marketing and programming plans which build long-term relationships with advertisers and viewers. Candidates should also possess sophisticated marketing skills and have a successful track record in aggressive promotion tactics and creative community service projects.

College degree a must. Please send cover letter, resume and salary history to Box 00219. EOE.

**Public Affairs Manager** - UNC Center for Public Television seeks seasoned journalist with proven commitment to quality journalism to direct statewide and national public affairs and news programming development, production and promotion. Requires exceptional communications, interpersonal and staff/public relations skills and demonstrated ability to: identify good story ideas, research story background, check sources, report, write, supervise research/writing/reporters, motivate staff, deliver high quality product under stressful/deadline environment. Bachelor's degree in Journalism or related field and 5 years related experience or equivalent combination of related education/experience required. Valid driver's license and travel required. Program moderating experience and knowledge of North Carolina's economy, politics and communities helpful. Examples of work may be required during interview process. Salary commensurate with qualifications. Please forward resume, including salary history/request, 3 letters of recommendation and 1-2 page vision statement of considerations in the effective management of public affairs programming for a statewide public television network by November 28, 1994 (deadline extension) to: Human Resources, UNC Center for Public Television, Attn: Margaret White, P.O. Box 14900, RTP, NC 27709-4900. Federal law requires that upon being hired an applicant must present, upon request, satisfactory evidence to verify employability and identification. Equal opportunity/affirmative action employer. Women and minorities encouraged to apply.

REUTERS REUTERS

## TELEVISION PRODUCTION MANAGER JAPAN-BASED

Reuters, the world's leading provider of news and financial information, is seeking a television professional to help set up and run a pioneering business television service in Asia.

As production manager, you will be based in Japan and will oversee all aspects of production and presentation. Responsibilities will include recruitment and training of production staff, the design of production facilities, and development of a program style. To qualify, you will need significant television experience, particularly of live events and preferably news. A track record as a manager is essential as well as the ability to work in English. Useable Japanese a definite plus. Familiarity with newsroom editing systems and PCs, including graphics, and a knowledge of financial markets would be useful.

We offer a competitive salary and relocation assistance. Send resume with salary history to **Reuters, HR Director-Media, 1700 Broadway, 39th Floor, New York, NY 10019**. Reuters is committed to workforce diversity.

REUTERS REUTERS

## PRODUCER/DIRECTOR

AMERICAN MOVIE CLASSICS, cable television's only all-classic Hollywood movie network, is seeking a Producer/Director for their corporate headquarters, based in Woodbury, LI.

Qualified candidates will be responsible for producing and directing on-air host segments; and supervising studio operations including scripts, lighting, wardrobe, sets and props. Requirements include a Bachelor's degree, at least 5 years of production/budget experience, knowledge of classic film and a background in talent relations.

Interested candidates should send resume and cover letter, with salary requirements, to: **Rainbow Programming Holdings, Inc., P.O. Box 999-LB, Woodbury, NY 11797**. We are an equal opportunity employer.



**Art Director.** ABC News Broadcast Graphics looking for Art Director in New York for News Magazine shows. 3 or more years experience in broadcast required. Paintbox and animation experience also necessary. Previous Art Director experience preferred. Individual will work with producers and directors in determining show needs and developing concepts as well as overseeing production. Send resume and non-returnable reel to Hal Aronow-Theil, ABC News Graphics, 47 West 66th Street, NYC 10023.

**National/Regional Sales Manager** - Top 50 market - Dominant affiliate seeks individual to be responsible for servicing current advertisers as well as motivating and communicating to the National Representative. Person must be self-starting, creative, proficient in research, presenting and closing. Previous media sales experience required. Send resume by December 12th to: General Sales Manager, WGAL 8, P.O. Box 7127, Lancaster, PA 17604-7127. WGAL 8 is an equal opportunity employer.

**National Sales Manager.** KWWL (NBC) Television is looking for a National Sales Manager: either an experienced NSM or a Top Gun ready for the next challenge. Successful candidates will have experience in national sales, political advertising and computers. Apply to KWWL Personnel Department, 500 East 4th Street, Waterloo, Iowa 50703. Women and minority candidates are encouraged to apply. EOE.

**Credit Manager:** WABC-TV has an immediate opening for an individual to perform credit, collection, billing and other miscellaneous financial duties. Successful candidate will be a self-starter with good telephone skills and financial experience in the industry. Must be a team player as position requires extensive interaction with sales executives and the ability to balance sales and credit considerations. Send resume to Steve Barry, Assistant Director of Finance, WABC-TV, 7 Lincoln Square, New York, NY 10023-0217. No telephone calls or faxes please. We are an equal opportunity employer.

**Local Sales Manager.** WICD-TV in Champaign, Illinois is accepting applications for a local sales manager. Successful candidate will organize and lead sales staff in client development, revenue and expense management, inventory control, marketing and coordination of sales projects with sister-station in same market. Please send resumes, references and salary requirements to: Les Vann, Vice President/Station Manager, WICD-TV, 250 South Country Fair Drive, Champaign, IL 61821. EOE.

**Regional Sales Manager--** Are you a great account executive ready for the first management step? WTAJ-TV needs an exceptional, detail oriented individual for established region with significant growth potential. Team player is a must. Send resume and income requirement to John Mann, GSM, WTAJ-TV, 5000 6th Avenue, Altoona, PA 16603. WTAJ-TV is an EOE.

**Controller.** Midwest Fox affiliate is seeking an experienced hands-on Manager to be responsible for personnel administration and financial management of the station including preparation of budgets, financial statements, credit and collections, EEO compliance, monthly reports and audits. Must be computer literate and deadline oriented. Please send resume and salary requirements to: Controller, Box 00220. Women and minorities are encouraged to apply. EOE/M/F.

**Local Sales Manager:** A growing KTVO is needing a leader immediately. You must be able to think outside the box, motivate and train effectively and achieve goals. If you have what it takes to make it work, apply by December 7th to: KTVO-TV, Personnel-Sales, P.O. Box 949, Kirksville, MO 63501. No phone calls please. EOE.

**Broadcast Designers/Animators/Creative Directors.** Seeking hottest talent for positions in top cable, television, 2-D and 3-D film/animation companies. Broadcast, entertainment, commercial. Must have combination of superb design skills, computer expertise and knowledge of post-production. Experience on Mac, Quantel, Harry, Hal, Chyron, SGI: Matador, Alias, Softimage. Challenging senior spots for creative directors and managers who are team-builders and conceptualizers. Have reel ready and send resume to: Hands-On Broadcast, Box 79, 2440 Broadway, New York, NY 10024 or fax (212)874-2477.

### HELP WANTED SALES

**International Sales/Marketing Executive:** Established Washington, DC area production and distribution company, producing non-fiction programming for international television and radio syndication, seeks creative, effective pro who can deliver sales results. This is a new position in a start-up department, so the person we're looking for must be able to do it all: create marketing materials, arrange for booth space at MIP and MIPCOM, develop relationships with program buyers, negotiate license agreements and seek co-production and acquisition opportunities. Position reports directly to the President. Candidate must be multi-lingual (preferably Spanish), have a minimum of 2 years experience selling to foreign TV and Radio markets and be willing to travel to world program markets. We offer excellent benefits, relocation allowance, attractive environment and a salary in the mid 30's to low 40's, depending on experience. Send resume, cover letter, salary history and references to President, P.O. Box 221843, Chantilly, VA 22022-1843 or fax information to 703/222-3964.

**KSAT-TV,**now a **Post-Newsweek Station**is seeking a **RESEARCH DIRECTOR:**

Manage/execute activities for Sales, News Programming and Promotion. Responsibilities include, but are not limited to: Sales presentations, Rating Book analysis, coordination of research projects with outside vendors, maintain TV Scan local avail and research system, development of selling estimates.

**Qualifications:** Candidates must possess strong writing, computer and organizational skills; minimum two years experience as a Research Director, Bachelors Degree in related area preferred.

Send your resume to:

**Ginny Griffith, Personnel Administrator**  
**KSAT-TV**  
**P.O. Box 2478**  
**San Antonio, TX 78298.**

**No phone calls.**

Any job offer contingent upon results of substance abuse testing. EOE/M-F/DV/ADA.

**Account Executive.** KUSI-TV, San Diego's fastest growing Station is seeking a hard hitting, aggressive Account Executive. Previous local sales experience is required. Candidate should have a proven track record of working with agencies and new business development. If you are the best, send resume to KUSI-TV, Personnel Department/Account Executive, PO Box 719051, San Diego, CA 92171. No phone calls please. EOE.

**Account Executive - Market leader** needs experienced salesperson. Our team emphasis is on new account development. Fax or send resume along with a cover letter that details why we want you. Send to: John Phelan, LSM, KCRG-TV, P.O. Box 816, Cedar Rapids, Iowa 52406. Fax: 319-398-8378. EOE.

**Account Executive:** KREM-TV, a King Broadcasting Company station is seeking an experienced Broadcast Account Executive to join our winning sales team. Must be an enterprising individual with strong negotiating and presentation skills. Knowledge of TV Scan, Nielsen Conquest and vendor programs strongly preferred. Send letter of introduction and resume to: Human Resources Director, P.O. Box 8037, Spokane, WA 99203. EOE, M/F/D/V.

**Fast-Growing Domestic and International** satellite communications company seeks aggressive sales person with 3-5 years experience. Send resume to Columbia Communications Corporation. Fax 301-907-2420.

**Senior Account Executive.** KDVR, Fox's newest O&O in Denver, Colorado, is looking for a Senior Account Executive. Five years minimum broadcast television sales experience required. The ideal candidate should possess superior negotiating skills, verbal and written presentation skills, computer literacy and a thorough knowledge of Nielsen ratings, Simmons and Scarborough research. College degree preferred. Send resume to: Human Resource Department, KDVR, 501 Wazee Street, Denver, CO 80204. No phone calls please. KDVR is an equal opportunity employer.

**Marketing Director.** WVTM is seeking a strong, creative person with a minimum of 3-5 years experience in TV promotion. Applicant should have management, daily topical news, affiliate, station image and special projects marketing experience. Rush resume and other material to: Carol Wells, Human Resources, WVTM-TV, 1732 Valley View Drive, Birmingham, Alabama 35209. EOE.

**WFSB, a Post-Newsweek Station,** seeks a talented Local Sales Manager to oversee its sales force. Applicant should have minimum 3-5 years TV sales experience. Two years prior management experience preferred. Send resumes to David Murray, 3 Constitution Plaza, Hartford, CT 06103-1892. EOE.

**HELP WANTED MARKETING****ART DIRECTOR**

Top Ten Station (New England) looking for high-energy, highly creative art director. Must have strong paintbox skills, experience with Mac-based software including Photoshop and 3-D animation for air. Must have working knowledge of edit suites, strong communication skills and a willingness to meet tight deadlines. Position requires 5 years of broadcast experience. Please send resumes and tape to: Box 00184, Broadcasting & Cable, 249 West 17th St., New York, NY 10011, EOE, M/F/D/V.

**Make your move** to one of the best business climates in the country - Raleigh-Durham, North Carolina. WLFL-TV Fox 22 has an immediate opening for a Local Account Executive with a minimum of three (3) years experience. Right candidate must have strong negotiating skills with qualitative research and vendor support a plus. Send resume to Steve Wilkerson, WLFL-TV, 1205 Front Street, Raleigh, NC 27609. No telephone calls please. EOE.

**Marketing Director:** Spokane, WA wants a major market caliber promotion/marketing specialist to lead our team. We want hungry, creative team player to head marketing and promotion for one of the few TV/AM/FM cable combos in the nation. Our ABC-TV affiliate, Newstalk AM, soft AC FM, cable (yes, we have a fulltime cable channel!), gives you four ways to win! Experience should demonstrate several years of successful radio and TV marketing/promotion experience. Must also have at least two years management experience. If you're a successful #2 wanting to be #1 or tired of the big market hassles, this is the job for you. Competitive salary and benefits package. Please send written resume, references and resume tapes (video/audio) or other materials to: Stephen R. Herling, VP and GM, KXLY TV/AM/FM/EXTRA, 500 W. Boone Avenue, Spokane, WA 99201 by 12/15/94. No phone calls please. EOE.

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**HELP WANTED TECHNICAL****NY 1 NEWS SEEKS  
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Candidate should have a minimum of 3-5 years TD experience. Preferably in news as well as some Directorial/TD experience. Knowledge of GVG 200/250 Switchers, DPM 700 and Leitch Still Store a plus.

Send Resume, Cover Letter and Salary History to:  
**Manager of Network Operations**  
**New York 1 News**  
**460 West 42nd Street**  
**New York, New York 10036**

Equal Opportunity Employer

**Uplink Truck Operator.** Arkansas ETV Network is looking for an experienced operator to perform maintenance for RF and audio/video equipment, drive vehicle, coordinate satellite schedules and operate satellite transmission equipment. Applicants must have three years related work experience, FCC General license, valid driver's license with good driving record. Submit applications with two copies of your current resume including the names and phone numbers of three professional references to: Personnel Office; AETN; P.O. Box 1250; Conway, AR 72033. AETN is an AA/EO employer and complies with ADA.

**ENG/Field Camera** needed at growing New York - based TV news division and private satellite network. Knowledge of Betacam equipment, standard field lighting and audio package. Emphasis on fast set-ups with good lighting for talking heads and creative B-roll, plus seminar and conference set-ups with knowledge of live remotes. There is an opportunity to learn TSM robotic camera system. Outstanding benefits. Send resumes to WSJ-TV, 200 Liberty Street, New York, NY 10281. Attn: K. Alpert, Manager of Program Operations. EOE.

**Assistant Chief Engineer** for two television stations. Duties include: Managing, maintenance and operation of two full power transmitter (UHF and VHF) and UHF translator in compliance with FCC requirements. Assist in the maintenance and repair of all studio equipment. Assist in setup and operation of remotes for sports and other events. Assist in the design and layout of technical systems. Train personnel in the operating functions. Qualifications: Minimum 3 years broadcast engineering management experience. Ability to integrate new equipment and technologies. Applications accepted through Friday, December 16, 1994. H.R. Department, KMSB-TV, 1855 N. 6th Avenue, Tucson, AZ 85705-5601. Equal opportunity employer.

**Major sports broadcasting group** seeks Venue Transmission Manager, Commentary Systems Manager and Broadcast Center Transmission Manager. All three positions require 6 to 10 years field experience in broadcast/telecommunications. Please send resume to M. Toedt, P.O. Box 1996, Atlanta, Georgia 30301-1996. EOE.

**Chief Engineer** - Experienced in all areas of television engineering. To oversee/maintain all transmitter and studio equipment. FCC General License required. EOE. Submit resume to: David Wittkamp, Director of Operations WYZZ-TV, 2250 Seymour Avenue, Cincinnati, Ohio 45212 or call 1-800-733-2065.

**Chief Engineer** needed for Telemundo O&O in Los Angeles. The #1 market in Spanish-language television looking for an excellent engineer to round out our team. Will manage engineering department overseeing staff of six in designing, installing and maintaining all technical facilities. Includes live news, basic maintenance, budgeting FCC regs, etc. Management experience and SBE certification a must. Send/fax resume to: KVEA-TV, 1139 Grand Central Avenue, Glendale, CA 981201. Fax 818-502-0029. EOE.

**Technical Director:** If you are an aggressive, take-charge Technical Director, who demands perfection on every show, there is an immediate opening waiting for you at a top 10 affiliate. Qualified candidate will have 3-5 years experience in switching live newscasts, with hands-on experience on GVG 300. Send resume to Box 00225 EOE.

**Maintenance Engineers.** NBC affiliate has two openings. Must maintain studio equipment and UHF transmitter. Resume to Chris Potwin, Chief Engineer, WICZ-TV, P.O. Box 40, Vestal, NY 13851.

**Maintenance Engineers:** Telemundo Television Group seeks two highly qualified technicians for its Florida network facility. The first candidate must be experienced in the maintenance of studio switchers, routers and Betacam videotape machines. The second position will require proven experience in the maintenance of ENG cameras and Beta field recorders. Salaries are competitive. Send resume to: Telemundo Group, Human Resources Department, 2290 West 8th Avenue, Hialeah, FL 33010. EOE.

**On-Line Editor** needed at growing New York-based TV News production division. Prefer experience with GVG 241 edit controller, A-53 and A-51 DVE, GVG 200 switcher, CG/SS, Beta and 1". Prefer some background in switching live and live-to-tape broadcasts. Must learn operation of TSM robotic camera system. Opportunity to work in a respectful and productive team environment with versatile, multi-task oriented staff. Opportunity to learn and advance. Outstanding benefits. Send resumes to WSJ-TV, 200 Liberty Street, New York, NY 10281. Attn: T. Newhall, Director of Program Operations. EOE.

**NEP**, the recognized leader in Mobile Television Production Facilities, has immediate openings for EICs, Maintenance Technicians and Drivers. To be considered, applicants must have exceptional problem solving and communications skills along with experience in television remote engineering. Driver applicants must have a current CDL and clean driving record along with experience in the entertainment industry. Extensive travel required. Fax applications to George Hoover, Director of Engineering, NEP (412) 826-1433.

**Operating Technician:** KDFW-TV, Dallas, TX has an immediate opening for an Operating Technician. Qualified candidate will be working all areas of operation, including master control, robotic cameras, and tape room operation to include Betacart and ACR-225. This position requires a working knowledge of computers. Send resume to Director of Engineering, KDFW-TV, 400 North Griffin Street, Dallas, Texas 75202. EOE.

**Maintenance Engineer:** KDFW-TV, Dallas, TX has an immediate opening for a System Maintenance Engineer with experience on Utah routing, GVG switchers, 1" and Beta tape. Qualified candidate must be computer literate and have strong people skills. Send resume to Director on Engineering, KDFW-TV, 400 N. Griffin Street, Dallas, Texas 75202. EOE.

**LARCAN-TTC** is seeking a high-power television Sales & Service Engineer. Hands on experience required. Excellent compensation package for the right individual. Please send resume in confidence to Director of Marketing, LARCAN-TTC, 650 South Taylor Avenue, Louisville, CO 80027.

**KBHK-TV** has two Technician-Engineer openings: (1) Operating Technician - Three years of experience in commercial television broadcast operations as an operating technician is required. Working knowledge of Sony LMS and Utah Scientific TAS a plus. (2) Production/Operating Technician - Three years of videographer experience in an ENG/EFP operation required. On-line editing and broadcast operations experience desirable. Successful applicants will be required to join the IBEW Local as a condition of employment. KBHK-TV is an equal employment opportunity employer without regard to race, color, religion, national origin, sex, age or handicapped status in all hiring. At time of hire candidate must provide proof of USA citizenship, or proof of legal residency. Resumes should be sent to Larry T. Burden, Director of Operations, KBHK-TV, 650 California Street, San Francisco, CA 94108 or faxed to (415) 397-2841. No phone calls.

**Transmitter Supervisor.** 5 years experience with UHF transmitters, Microwave and Translators. Great place to work and live. New transmitter installation in first quarter of '95. Resume and professional references to: Jack Davis, KRBK-TV, 500 Media Place, Sacramento, CA 95815. EOE.

HELP WANTED NEWS

**NEWS PRODUCTION SUPERVISOR**

KGO-TV is seeking a News Production Supervisor who will be responsible for supervision of editorial aspects of daily news editing and coordination of news department satellite needs. Will have editorial control over editing process and will work closely with reporters, producers and executive producers in all aspects of producing daily newscasts including arranging for and coordination of satellite feeds and the development of news sources. Must have at least 5 years experience producing television news. Operations experience is preferred. Application deadline is December 23, 1994. Please send resume and cover letter to:

**KGO-TV PERSONNEL**  
900 FRONT STREET  
SAN FRANCISCO, CA 94111 EOE

**NEWS DIRECTOR**

Local television project seeks a news director to oversee computer-based service incorporating text and digital images. Experience in community news and management preferred but not necessary.

**Box #1137,**  
**360 Lexington Ave. 12th Fl.**  
**New York, NY 10017**  
An Equal Opportunity Employer M/F/H

**EXECUTIVE PRODUCER**

KGO-TV is seeking an Executive Producer with at least 5 years of major market news production experience. Will be responsible for supervising the production and editorial content of daily news promotion as well as news special projects. Will write daily topicals and be responsible for coordinating overall promotional goals and objectives with Station's Promotions department. Applicant must have excellent writing, production and managerial skills. Application deadline is December 23, 1994. Please send resume, cover letter and videotape to:

**KGO-TV PERSONNEL**  
900 FRONT STREET  
SAN FRANCISCO, CA 94111 EOE

**PROMOTION WRITER/PRODUCER**

**KING 5 TV**, the Pacific Northwest's leading news station, is seeking a seasoned Promotion Writer/Producer with a focus on News. Successful candidate must be versatile with video, film, graphics, audio and off-line production.

If you have 3+ years experience, are well-organized with exceptional interpersonal skills, and have a proven track record of successful spots, send 2 copies of your resume and a non-returnable BETA or 3/4" tape to:

**KING 5 TV**  
ATTN: HR DEPARTMENT,  
REF #94R33  
333 DEXTER AVENUE  
SEATTLE, WA 98109



An Equal Opportunity Employer - M/F/D/V

**WYFF**, the NBC affiliate in Greenville, SC is looking for a key person in our Sports Department - a hustler who can shoot and report. One year experience in a commercial television newsroom required. Send tapes/resumes to: WYFF-TV, Human Resources Manager, P.O. Box 788, Greenville, SC 29602.

**Co-Anchor, WYFF**, the NBC affiliate in Greenville, SC, is searching for the right person to help take us over the top! If you have strong communication skills, are energetic and love breaking news and live reporting, you might be the right person to complement our female co-anchor on the 6:00pm and 11:00pm newscasts. Minimum of three years anchor experience. Send tape and resume and tell us why you're the one. WYFF-TV, Human Resources Manager, P.O. Box 788, Greenville, SC 29602.

**Anchor** - Emmy winning and Edward R. Murrow winning WCBD-TV resumes its search for a main Co-Anchor. The best newscast in the country needs someone who has the desire to win. This is not a job for someone tied to a set. The right candidate will also produce investigative reports. This is not for beginners or previous applicants. We are very selective and won't stop until we find the right person. Please send 3/4" non returnable tape, resume and references to Anchor Search, WCBD-TV, P.O. Box 879, Charleston, SC 29402. EOE, M/F. Drug screen required. No telephone calls.

**News Producer.** Gannett owned, NBC affiliate, KARE 11 News has an immediate opening for a full-time line news producer. Beginners need not apply. You must have 2-3 years of line producing experience at a network affiliate station. This candidate must demonstrate strong editorial skills, write quickly and creatively under deadline and have the desire to work in a fast paced and competitive environment. A 4 year college degree is preferred. Please send resume and non-returnable tape to the attention of: Bart Swenson, Executive Editor, 8811 Olson Memorial Highway, Minneapolis, MN 55427. We are an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply.

**Post Production Editor/Photographer.** First class edit suite, ACE, D2, Beta, many goodies. Minimum 3 years computer editing. Excellent people skills essential. KOCO-TV, 1300 Britton Road, P.O. Box 14555, Oklahoma City, OK 73113. Attn: Mac Troy.

**Sports Director KHQA-TV7** is looking for someone who lives and breathes local sports. Folks around here like the football Bears and the baseball Cards, but they're more interested in seeing their own kids play for the local schools and colleges. They also love the outdoors. If you can bring me stories from the duckblind as well as the sidelines, send me your tape showing good writing, shooting and anchoring. No calls. T & R to: News Director, KHQA-TV7, 510 Maine Street, Quincy, IL 62301.

**Executive Producer.** Looking for an experienced journalist with at least five years experience to supervise all producers, reporters, and photographers at the New York Times station in Memphis. Responsible for the editorial and graphic look of all news broadcasts. Will also supervise news special projects, including series, special programming, election coverage and instant news specials. Send non-returnable tape and resume to Bob Jacobs, Interim News Director, WREG-TV, 803 Channel 3 Drive, Memphis, TN 38103.

**News Producer/Photographer.** Seeking uniquely qualified person to work as an afternoon news photographer and 10PM news producer. Ideal candidate should have strong ENG skills, including a working knowledge of microwave trucks. In addition, the candidate must be a good writer and possess strong producing skills. Minorities and women encouraged to apply. Send tape and resumes ASAP to Personnel Director, WEHT-TV, P.O. Box 25, Evansville, IN 47701. EOE. D/M/F.

**Sports Anchor.** Indianapolis Fox affiliate looking for anchor with style, who takes risks, gets involved in stories, and takes the initiative to get involved in the community. Send non-returnable VHS tape and resume to Ron Petrovich, News Director, WXIN-TV, 1440 N. Meridian, Indianapolis, IN 46202. Phone calls will disqualify candidates.

**Anchor/Reporter** wanted for midwest NBC affiliate. Two years anchoring experience required. Candidate must be highly motivated, with the ability to find the news and tell it like a story. Producing experience a plus. Send non-returnable 3/4" tapes to News Director, WKEF, 1731 Soldiers Home Road, Dayton, Ohio 45418. EOE/M/F. No phone calls please.

**Full-Time Reporter Needed:** Must have some investigative skills and look comfortable on live shots. Women and minorities are encouraged to apply. Send resume and tape to: Kevin Ragan, News Director, KAKE-TV, P.O. Box 10, Wichita, Kansas 67201. No phone calls please.

**Line Producer:** Growing private financial news network based in New York City, seeks a line producer. Person needs to have a strong understanding of financial markets and be familiar with live control room production techniques. Person will work closely with operations and editorial staff. Send resumes to: Operations Manager, Dow Jones & Company, Multimedia Division, 200 Liberty Street, 12th Floor, NY, NY 10281.

**Producer - "Excellence"** If you truly understand what this word means read on. National TV news service in Central Florida seeks producer. Law enforcement/criminal justice background a plus. Detail oriented, strong research and writing skills and the ability to work in a fast paced environment are a must. Send non-returnable tape to Ivanhoe Broadcast News, 401 South Rosalind Avenue, Orlando, FL 32801 with resume and your definition of excellence.

**TV News Graphic Designer.** Design and execute still and animated on-air news and promotional graphics to create "New Look." Experience with Aurora Paintbox and Macintosh systems desired. Must be creative and able to handle firm deadlines and short leadtimes. Send 3/4" demo reel and resume to: Director of Promotions, WKEF-TV 1731 Soldier-Home Road, Dayton, OH 45418.

**KCEN-TV** has an opening for Main News Anchor for 6 and 10pm. 2 years experience in the position. College degree preferred. Should have live shot experience. Must be able to write, shoot, and edit their stories. Must be team player with good driving record. Send resume and non-returnable 3/4 inch tape to: Mike Snuffer, News Director, KCEN-TV, Dept. 24A, P.O. Box 6103, Temple, TX 76503-6103. (817) 859-5481. EOE.

**WQAD-TV**, a New York Times owned and operated ABC affiliate, in the Quad Cities is looking for an experienced, high energy News Anchor/Reporter for weekday evening newscasts. If you have more than two years continuous experience as a News Anchor on a commercial TV station, if you're one of the best newswriters using a super conversational writing style, and you want to be a hands-on performer in a fast-growing news operation, we want to talk to you. Send non-returnable 3/4 inch tape samples of two newscasts aired after November 14, 1994, scripts you wrote for that newscast, and a resume, including references to Jim Turpin, News Director, WQAD-TV, 3003 Park 16th Street, Moline, IL 61265. Absolutely no phone calls. EOE.

**Producer.** WTVD, the Cap Cities/ABC owned station in Raleigh-Durham, is looking for someone who can produce programs with pacing and passion. Send tape and resume to Rick Willis, Executive Producer, WTVD, P.O. Box 2009, Durham, NC 27702. No phone calls. Equal opportunity employer.

**Newswriter:** Major market East Coast station seeks experienced newswriter. Ideal candidate must have extensive experience writing news, cutting reporter packages, VO's and VO-SOT's. Familiarity with NewStar computer system a plus. Send resume and writing sample to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

**News Talent.** Want to break into a larger market or host a national show? Are your skills under utilized? Established talent agency with 26 years experience has opened a news talent division. With strong commercial, voice-over and television packaging divisions, this agency can represent news talent with a greater breadth and depth of experience than any other news agency. Send non-returnable 3/4 or 1/2 inch tape to Box 00222 EOE.

**National Sports Jobs Weekly.** The Sports Industry's Employment Journal. Media, Administration, Marketing. 8 weeks - \$48. Call (800) 339-4345.

**Emmy Award Winning Writer/Producer, N.Y.** based, 19 years major market-network experience. Strong writer and producer in both studio and field seeking new challenge. Prefer network magazine, morning show, or northeast major market. Excellent references. Reply to Box 00205.

**ENG COORDINATOR.** WSB Television in Atlanta is looking for an ENG Coordinator. This person will receive and execute requests for satellite windows and tape feeds. Will communicate with Assignment desk and Show Producers regarding live requests for shows. Will be the point person for departments outside of News regarding feed requests. Will communicate with field crews to establish live and tape situations. Trouble shoots technical ENG equipment both in house and in assisting field crews in setting up live shots and tape feeds. Photography background required. Contact: Dave Mobley, Video Operations Supervisor, WSB Television News, 1601 West Peachtree Street NE, Atlanta, Georgia 30309, (404) 897-6268.

**Weekend Anchor/Weekday Reporter.** Gannett owned, NBC affiliate, KARE 11 News is looking for an anchor/reporter to compliment our female co-anchor for our primary weekend newscasts. This position requires three days of reporting per week plus substituting for anchors of other newscasts. Candidates must be creative story tellers who can enterprise stories. Must have 3-4 years of previous anchoring and reporting experience. College degree preferred. Please provide resume and non-returnable tapes to: Janet Mason, VP News, 8811 Olson Memorial Highway, Minneapolis, MN 55427. No phone calls please. We are an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply.

**News Photographer.** WCSC-TV is seeking a News Photographer who can handle high stress, shoot and edit news stories and work well with reporters. One-two years experience in television videography and editing is required. Send resume and tape to Debbie Hiott, WCSC-TV, P.O. Box 186, Charleston, SC 29402. EOE.



**News Producer:** KCCI-TV/Des Moines has an opening for experienced evening newscast producer. Tape, resume and newscast philosophies to: Dave Busiek, News Director, KCCI-TV, 888 9th Street, Des Moines, IA 50309. EOE.

**News Talent:** Want to break into a larger market of host a national show? Are your skills under utilized? Established talent agency with 30 years experience has opened a news talent division. With strong commercial, voice-over and television packaging divisions, this agency can represent news talent with a greater breadth and depth of experience than any other news agency. Send non-returnable 3/4 or 1/2 inch tape to Box 00224.

**HELP WANTED PROGRAMMING PRODUCTION & OTHERS**

# Avid Editor

If you've got some real Avid experience, we'd like to see your reel. We need a cool-headed, creative Editor for quick-turnaround Promotion and Production spots in our full-blown Avid Suite. Additional opportunities for field and studio shooting plus editing in our state-of-the-art D-2 Suite.

KXAS-TV is the NBC in Dallas-Fort Worth, a Top Ten market. We know raw talent when we see it, so show us your stuff!

Send résumé and tape (no phone calls) to:

♦ Production Manager  
KXAS-TV

3900 Barnett Street  
Fort Worth, TX 76103

p.s. We have mild winters.



**Video Graphic Designer/Editor.** Established Washington, DC area production and distribution company, working on international programming, is seeking a hot freelance designer/artist/editor to work on our new Power Macintosh 8100 graphic workstation capable of paint, animation, 3-D, morphing and video editing. Candidates should be familiar with Adobe, PhotoShop, Painter 3.0, CoSa After Effects, Infini-D Elastic Reality and Adobe Premier 4.0 and non-linear editing on Imix Video Cube. Position could evolve into a full time staff position. Please send resume, cover letter, freelance wage scale to President, P.O. Box 221843, Chantilly, VA 22022-1843 or fax information to 703/222-3964.

**Creative Services Editor/Producer.** Are you an extremely creative computer/television geek with a good sense of humor and easy going personality? KHTV Television in Houston is still seeking qualified candidates for the position of Creative Services Editor/Producer. Must have at least 5 years computer editing experience. Must be extremely creative with strong electronic graphic ability from conception to execution. Equipment experience with GV 241 editor and 110 switcher, GV Kaleidoscope and Abekas A72 are a must. No phone calls. Send salary requirements, resume, and non-returnable tape to: KHTV, Attn: Personnel CR501, P.O. Box 630129, Houston, Texas 77263-0129. EOE.

**Commercial Writer/Producer:** Interact with account executives and clients to develop concepts for promoting client products and/or services. Conceptualize, write and produce on-air commercial advertising for station clients and vendor projects. Write and produce sales tapes and client-supported public service announcements and vignettes. Bachelor's degree and five years experience as a TV commercial writer/producer required. Experience in a top 20 market preferred. Please send resume and tape, no phone calls: WJLA-TV, Attn: Director of Audience Development, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

**WFSB, a Post-Newsweek Station,** seeks a Special Projects Producer in its Programming department. Individual will produce weekly political affairs program, field produce, assist in news specials, station campaigns and in-house projects. Send resume and tape to Anita Coles, 3 Constitution Plaza, Hartford, CT 06103-1892. EOE.

**Segment Writer/Producer.** Established Washington, DC area production and distribution company producing an international TV magazine series and documentaries seeks a staff writer who loves words and has the dedication of a hard-nose producer for insisting on quality and meeting deadlines. We offer excellent benefits, international travel, great production environment, and a salary in mid to high 30's. Send resume, cover letter, salary history and references to President, P.O. Box 221843, Chantilly, VA 22022-1843 or fax information to 703/222-3964.

**Production Editor.** Small market broadcast affiliate needs an experienced editor for local commercial production. Pay range is \$18,000 - \$20,000. Must have hands-on experience with time code editing, 2-channel DVE, Still Store and Character Generator. Show us how you make "magic with graphics" with a 1st class commercial tape. Reply to Box 00228 EOE. M/F.

**HELP WANTED PROGRAMMING PROMOTION & OTHERS**

**Promotion Manager:** KREM-TV, a King Broadcasting Company station is seeking a Promotion Manager. You should have 2-5 years experience with heavy news emphasis and come from an environment where developing creative strategies and executing contemporary on-air production are ongoing. Send resume, tape (3/4" or VHS) and a one page statement of management philosophy to Human Resources Director, KREM-TV, 4103 South Regal, Spokane, WA 99223. EOE. M/F/D/V.

**TV Promotion Manager.** Promax Gold Medallion winning department needs leader to continue tradition of excellence. Requires strong video, print and radio producing and writing skills, an eye for graphics, organization and people skills. Large department includes 2 graphic artists, 2 producers, extensive print and video production projects. Send tape of your best work, resume and references to: Bob Allen, VP and GM, KCRG-TV, 2nd Avenue at 5th Street, S.E., Cedar Rapids, Iowa 52401. No phone calls please. EOE.

**Promotion Producer.** Become the newest member of a powerhouse team. Tampa Bay's United/Paramount affiliate has an immediate opening for a Promotion Producer. If you are an exceptional writer and a production whiz, we want to hear from you. Send resume and killer reel to: Jonathan Katz, WTOG-TV, 365 105th Terrace N.E., St. Petersburg, FL 33716. (No phone calls accepted) EOE.

**VIDEO SERVICES**

**Need video shot in the New York metropolitan area? Experienced crews, top equipment. Call Camera Crew Network (CCN). 800-914-4CCN.**

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Call: Edward St. Pe' 601-352-6673

**INTERNATIONAL MARKETING**

**W**ork with premiere producer of documentary programming. Primary liaison for development of marketing materials and promotions for international video licensees. Conduct sales analysis and assist in development marketing strategies. Minimum 2-3 years of product management experience desired. Ideal candidate will have college degree with major in marketing or international business. Must have knowledge of Wordperfect and Windows. Additional languages are a plus. Send letter and resume including education, work and salary history to **Box 00223 Equal Opportunity Employer**

**RENTAL SPACE**

**Washington, D.C. Bureau.** Premier broadcast building on Capitol Hill. 3rd floor space available with access to studio and spectacular shot of Capitol. Live capabilities from Capitol via fiber optic lines. Office space and edit bay. Shared equipment room and common area with an established bureau. 1,000 to 2,000 sq. ft. available. Contact Fred Greene at 202-638-2801.

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**CABLE**

**HELP WANTED NEWS**

**DESIGN DIRECTOR.** New England Cable News, a regional news channel seeks a design director. Position requires person to be the creative force behind the entire graphic look of the channel. This artist must also operate our Quantel V Series Paintbox to provide daily news graphics along with working on long term projects. Person must not only have creative vision, but also a strong ability to communicate his/her ideas visually and verbally. Send tape and resume to Kevin Roach, Executive Producer/N.E.C.N. 160 Wells Ave., Newton, MA 02159. EOE.

# WRITER/PRODUCER

## CONSUMER PROMOTIONS

USA Networks is seeking a talented, results-oriented, creative professional with strong copywriting and video production skills to write and produce promos, vignettes, and other marketing elements for the USA Network and the Sci-Fi Channel Marketing Department.

To qualify, you must have at least 4-5 years production and heavy post production experience, plus the ability to develop promotional ideas, copy and graphic images.

We offer a competitive salary and a comprehensive benefits package including 401(k), pension and profit sharing plans. For immediate, confidential consideration, please mail your resume and reel to:

Human Resources Dept. WP,  
USA NETWORKS,  
1230 Avenue of the Americas,  
New York, NY 10020

**USA NETWORK**

We are an Equal Opportunity Employer.

# ON AIR WRITER/PRODUCER

If you have the talent, we'll give you the world! Cable's premier travel network is seeking a strong conceptual writer/producer. Candidates must have three years experience, enjoy working with a creative team and have a reel that jumps off the screen! Send resume and demo tape to:

Ed Feuerherd

**The Travel Channel**

2690 Cumberland  
Parkway  
Suite 500  
Atlanta, GA 30339

THE  
**TRAVEL**  
CHANNEL

No Phone Calls, Please.

Make Travel Plans Now!

## HELP WANTED MANAGEMENT

### DIRECTOR OF CORPORATE COMMUNICATIONS

Continental Cablevision, Inc., the third largest cable system operator in the U.S., seeks individual with excellent writing and public relations skills to become Director of Corporate Communications at its headquarters in Boston.

Qualifications include a minimum of 7-10 years experience as a journalist or public affairs professional, and a college degree, preferably in English or journalism.

Responsibilities include writing and editing of news releases, speeches, corporate brochures, employee and share-holder communications. Successful candidate will be responsible also for media contacts and internal public relations training. Candidate must have strong interpersonal skills and be able to perform well under pressure. Some travel and long hours required.

If you possess the requisite experience and skills and are looking for career change that offers challenge and opportunity, please send resume, salary history and requirements. No phone calls.

**CORPORATE AND LEGAL AFFAIRS DEPARTMENT**  
**CONTINENTAL CABLEVISION, INC.**  
PILOT HOUSE, LEWIS WHARF  
BOSTON, MA 02110



Continental Cablevision is an Equal Opportunity Employer

## HELP WANTED PRODUCTION

# PRODUCER (Talkshow)

We are on the fast track with skyrocketing ratings and we are seeking a motivated individual to join our team in New York City. Must have experience working on a national talkshow at either the Associate Producer or Producer level.

For immediate consideration, please send your resume with salary history and cover letter to:

DEPARTMENT PRO  
P.O. Box 7478  
THOUSAND OAKS, CA 91359-7478

An Equal Opportunity Employer

# GRAPHIC OPERATOR

Innovative, computer-based news service seeks a graphic operator with knowledge of Amiga Scala/Infocchannel software. Must be able to create animations and related graphic design. Heavy data entry and computer programming.

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12th Floor  
New York, NY 10017

An Equal Opportunity Employer  
M/F/H

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## HELP WANTED INSTRUCTION



## DEPARTMENT HEAD

## DEPARTMENT OF COMMUNICATION &amp; BROADCASTING

Nominations and applications are invited for the position of Head of the Department of Communication and Broadcasting. This rapidly growing department has 20 full-time faculty and extensive part-time support. We enroll more than 500 undergraduate majors in broadcasting, corporate and organizational communication, mass communication, and speech, and more than 100 graduate students in the largest graduate communication program in the state. All university students are required to take a basic speech course in the department. Media instruction utilizes professional-level on-campus and regional broadcast facilities. Western Kentucky University is a school of 15,000 students located one hour north of Nashville, Tennessee, in Bowling Green, Kentucky.

Qualifications: Candidates must present evidence of administrative ability plus knowledge of and respect for departmental disciplines; hold the Ph.D. in Communication, specialty open; and demonstrate achievement in teaching, research/creative activity, and service. Four-year renewable term; tenure, rank, and salary negotiable and dependent on qualifications.

Application procedures: Applicants should send a letter of application, a one-page philosophy of administration, curriculum vitae, and names and telephone numbers of three references to Larry Danielson, Chair, Communication and Broadcasting Head Search Committee, c/o the Office of the Dean, College of Arts, Humanities, and Social Sciences, Western Kentucky University, Bowling Green, KY 42101. In addition, three letters of recommendation and an official academic transcript will be required of all finalists. Western Kentucky University is an Affirmative Action/Equal Opportunity Employer; women, minorities, and other under-represented groups are particularly encouraged to apply.

Deadlines: Review of applications will begin on January 16, 1995, with duties to begin on July 1, 1995.

**Audio Production/Research.** Telecommunication and Film Department, University of Alabama, seeks assistant professor (tenure-track) to teach audio production and sound recording courses. Pursue tenure through creative audio production (M.A. required) or scholarly research complementary to teaching (Ph.D. required). Call 205-348-6350 or write for position description. Female and minority applicants invited. Send application, resume and three references by 2/3/95, to TCF Search Committee, Box 870152, Tuscaloosa, AL 35487. The University of Alabama is an AA/EOE employer.

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

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

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

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

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

Rates: Classified listings (non-display). Per issue: Help Wanted: \$1.85 per word, \$37 weekly minimum. Situations Wanted: 95¢ per word, \$19 weekly minimum. Optional formats: Bold Type: \$2.15 per word, Screened Background: \$2.30, Expanded Type: \$2.85 Bold, Screened, Expanded Type: \$3.25 per word. All other classifications: \$1.85 per word, \$37 weekly minimum.

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

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$160 per inch. Situations Wanted: \$80 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$20 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

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

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**Deadlines:** Copy must be in typewritten form by the Monday prior to publishing date.

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Ad Copy: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Date(s) of insertion: \_\_\_\_\_

Amount enclosed: \_\_\_\_\_

Name: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Authorized Signature: \_\_\_\_\_

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# For the Record

## OWNERSHIP

### Granted

- WMCZ(FM) Millbrook, AL** (BALH930726-GI)—Action Nov. 3.
- WXVI(AM) Montgomery, AL** (BAL940405-EB)—Action Nov. 3.
- WACT-AM-FM Tuscaloosa, AL** (AM: BAL940928ED; FM: BALH940928EE)—Action Oct. 21.
- KKDJ(FM) Fresno, CA** (BALH940706GR)—Action Nov. 1.
- KSCI(TV) San Bernardino, CA** (BTCCT-940823KG)—Action Oct. 31.
- KXBT(AM) Vallejo, CA** (BTC940921EB)—Action Oct. 21.
- WWUA(FM) Inverness, FL** (BAPED94032-5GE)—Action Oct. 14.
- WCHY-AM-FM Savannah, GA** (AM: BTC941021GR; FM: BTCH941021GS)—Action Nov. 2.
- KIKU(TV) Honolulu** (BTCCT940823KF)—Action Oct. 31.
- WKBF(AM)-WPXR-FM Rock Island, IL** (AM: BTC941021GQ; FM: BTCH941021GP)—Action Nov. 2.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; 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; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power update; U or unl.—unlimited hours; vis.—visual; w.—watts; \*—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

- WNDY(FM) Crawfordsville, IN** (BALED-940126GE)—Action Oct. 26.
- KBEA(AM) Mission, KS** (BAL941011EH)—Action Nov. 1.
- WYMT-TV Hazard, KY** (BALCT941007KF)—Action Nov. 1.
- WKYT-TV Lexington, KY** (BALCT941007-KE)—Action Nov. 1.
- KMSS-TV Shreveport, LA** (BALCT941014-KE)—Action Oct. 27.
- WKPE-AM-FM Orleans, MA** (AM: BAL94-1021GI; FM: BALH941021GJ)—Action Nov. 2.

- WIQB-FM Ann Arbor, MI** (BALH940825-GK)—Action Oct. 14.
- WMTE(AM) Manistee, MI** (BAL940901EA)—Action Oct. 21.
- WAMX(AM) Saline, MI** (BAL940825GJ)—Action Oct. 14.
- WBUG(AM) Amsterdam, NY** (BAL940801-GE)—Action Oct. 21.
- WBUG-FM Fort Plain, NY** (BALH940801-GF)—Action Oct. 21.
- WRKS-FM New York** (BTCH940622GF)—Action Oct. 26.
- WDJS(AM) Mount Olive, NC** (BTC940919-EA)—Action Oct. 21.
- WCIN(AM) Cincinnati** (BTC940929EA)—Action Oct. 21.
- WIPI(AM)-WODE-FM Easton, PA** (AM: BTC941021GN; FM: BTCH941021GO)—Action Nov. 2.
- WRKU-FM Grove City, PA** (BALH9409-12GK)—Action Nov. 1.
- WPMR-FM Tobyhanna, PA** (BALH940907-GF)—Action Nov. 1.
- WSSP(FM) Goose Creek, SC** (BALH-940928GF)—Action Oct. 26.
- WKEL(AM) Myrtle Beach, SC** (BAL94-0928EB)—Action Nov. 1.

## THIS WEEK

- Dec. 5**—8th annual FCC Chairman's Dinner, sponsored by the **Federal Communications Bar Association**. Washington Hilton Hotel, Washington, D.C. Contact: Paula Friedman, (202) 736-8640.
- Dec. 6**—Hale House Benefit Gala, sponsored by the New York chapter of the **National Association of Minorities in Cable**. The Supper Club, New York City. Contact: (212) 708-1766.
- Dec. 6**—"How to Get and Keep a Good Job in Advertising," workshop presented by **Northwest Cable Advertising**. NCA, Seattle. Contact: Catherine McConnell, (206) 286-1818.
- Dec. 6-7**—Interactive travel marketing conference, presented by **AIC Conferences**. Vista Hotel, New York City. Contact: Lisa Dickstein, (212) 952-1899.

## DECEMBER

- Dec. 12-13**—"Marketing Strategies to Capture the Small-Office/Home-Office Market," sponsored by the **Marketing Advisory Council**. Marriott East Side Hotel, New York City. Contact: (201) 783-4403.
- Dec. 13**—"How to Get and Keep a Good Job in Advertising," workshop presented by **Northwest Cable Advertising**. NCA, Tacoma, Wash. Contact: Catherine McConnell, (206) 286-1818.
- Dec. 13**—**American Women in Radio and Television** D.C. chapter holiday party. American News Women's Club, Washington, D.C. Contact: Tiffany Morrison, (202) 414-2095.
- Dec. 14**—**The International Radio and Television Society** Christmas Benefit. Waldorf-Astoria, New York. Contact: (212) 867-6650.
- Dec. 14**—Forum in telecommunications practice, sponsored by **Polytechnic University Center for Advanced Technology in Telecommunications**. Polytechnic University, Brooklyn, N.Y. Contact: Ameena Mustafa, (718) 260-3050.

## JANUARY

- Jan. 5-7**—4th annual ShowBiz Expo East,

## Datebook

- presented by **Advanstar Expositions**. New York Hilton & Towers, New York City. Contact: Gabrielle Bergin, (800) 854-3112.
- Jan. 5-7**—Marketing and revenue management conference, co-sponsored by the **National Association of Broadcasters** and **Maxagrid International Inc.** The Doubletree Park West, Dallas, Tex. Contact: (800) 738-7231.
- Jan. 12**—**The Caucus for Producers, Writers & Directors** general membership meeting. Chasen's Restaurant, Beverly Hills. Contact: David Levy, (818) 843-7572.
- Jan. 13**—16th annual CableACE Awards (non-televised ceremony), presented by **National Cable Television Association**. Century Plaza Hotel, Los Angeles. Contact: (202) 775-3629.
- Jan. 15**—16th annual CableACE Awards (televised ceremony), presented by **National Cable Television Association**. Wilmett Theatre, Los Angeles. Contact: (202) 775-3629.
- Jan. 18-20**—Mobile Communications '95 Conference, presented by **Frost & Sullivan**. Westin Hotel-Galleria Dallas, Dallas, Tex. Contact: Conference Division, (800) 256-1076.
- Jan. 20**—**The New York Festivals** 1994 International Television Programming Awards presentation. Sheraton New York Hotel & Towers, New York City. Contact: Anne White, (914) 238-4481.
- Jan. 22-23**—22nd annual **Association of Independent Television Stations** convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 887-1970.
- Jan. 23-25**—32nd annual **National Association of Television Programming Executives (NATPE)** program conference and exhibition. Sands Expo Center, Las Vegas. Contact: (310) 453-4440.
- Jan. 24-25**—**South Carolina Cable Television Association** annual winter meeting. Adams Mark Hotel, Columbia, S.C. Contact: Nancy Horne,

(404) 252-2454.

- Jan. 29-Feb. 1**—RF Expo West and EMC/ESD International, San Diego. Sponsored by **RF design** magazine and **EMC Test & Design** magazine. Contact: Bob James, (202) 371-0700.
- Jan. 30-31**—Third annual Midwest Broadcasters Conference and Broadcast Electronics Trade Show, sponsored by the **Minnesota Broadcasters Association**. St. Paul Radisson Hotel, St. Paul, Minn. Contact: (612) 926-8123.

## FEBRUARY

- Feb. 7-8**—**Cable Television Association of Georgia** annual convention. Westin Peachtree Plaza Hotel, Atlanta, Ga. Contact: Nancy Horne, (404) 252-4371.
- Feb. 8-9**—**North Carolina Cable Television Association** winter meeting. Sheraton Imperial, Raleigh-Durham, N.C. Contact: Laura Ridgeway, (919) 821-4711.
- Feb. 10-15**—35th **Monte Carlo Television Festival**. Loews Hotel, Monte Carlo. Contact: (33) 93-30-49-44.
- Feb. 11-14**—52nd annual **National Religious Broadcasters** convention and exposition. Opryland Hotel, Nashville, Tenn. Contact: (703) 330-7000.
- Feb. 15-17**—**Broadcast Cable Credit Association** seminar. Scottsdale Hilton, Scottsdale, Ariz. Contact: Cathy Lynch, (708) 296-0200.

## APRIL

- Apr. 10-13**—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

## JUNE

- June 18-24**—16th annual **Banff Television Festival**. Banff Springs Hotel, Banff, Alberta, Canada. Contact: Jerry Ezekiel, (403) 762-5357.
- Major Meetings**

**FOR THE RECORD**

**WXYL(FM) North Charleston, SC** (BALH940825GL)—Action Oct. 28.

**WSMV-TV Nashville** (BALCT940826KQ)—Action Nov. 1.

**WSDT(AM) Soddy Daisy, TN** (BAL940824-EA)—Action Oct. 21.

**KZXT(AM) Beaumont, TX** (BAL931021-ED)—Action Nov. 1.

**KMBH-FM-TV Harlingen, TX** (FM: BTCED-940808KG; TV: BTCET940808KE)—Action Nov. 1.

**KHID(FM) McAllen, TX** (BTCED940808-KF)—Action Nov. 1.

**KWED(AM) Seguin, TX** (BAL940808KF)—Action Nov. 1.

**WCPT(AM) Alexandria, VA** (BAL940830-GE)—Action Nov. 3.

**WJZW(FM) Woodbridge, VA** (BALH940-830GF)—Action Nov. 3.

**KPDX(TV) Vancouver, WA** (BALCT940728-KF)—Action Nov. 1.

**Dismissed**

**KGMZ(FM) Aiea, HI** (BALH941019GF)—Action Nov. 1.

**Carmel, CA KXDC-FM 101.7 mhz**—Granted app. of W. Dean LeGras, receiver, for CP to make changes: ERP: 2.35 kw; ant. 161 m.; antenna supporting-structure height; correct station coordinates. Action Oct. 27.

**Carmel, CA KXDC-FM 101.7 mhz**—Granted app. of W. Dean Legras, receiver, for CP to make changes: ERP: 2.35 kw; ant. 161 m., antenna supporting-structure height, correct station coordinates. Action Oct. 27.

**Guilford, CT WGRS(FM) 91.5 mhz**—Granted app. of Monroe Board of Education for CP to make changes: ERP: 2.7 kw; ant. 25 m. Action Oct. 20.

**Peoria, IL WWCT(FM) 105.7 mhz**—Granted app. of Central Illinois Broadcasting Co. for CP to make changes: ERP: 33.4 kw; ant. 180 m.; TL: 407 Spring Creek Rd., Washington, Tazewell Co., IL. Action Nov. 7.

**Sycamore, IL WSQR(AM) 1560 khz**—Granted app. of Hometown Communications Inc. for mod. of CP to add nighttime power 17.6 kw. Action Oct. 21.

**Crawfordsville, IN WNDY(FM) 106.3 mhz**—Dismissed app. of Wabash College Radio Inc. for CP to relocate main studio to Crawfordsville, IN. Action Oct. 26.

**Epworth, IA KGRR(FM) 97.3 mhz**—Granted app. of Hemmer Broadcasting Co. for mod. of CP to make changes: ERP: 19 kw; ant. 116 m.; TL: on U.S. Hwy 20, 5.1 km E of Peosta City, Vernon Township, Dubuque Co., IA. Action Oct. 27.

**Oak Grove, LA KWCL-FM 96.7 mhz**—Dismissed app. of KWCL-FM Broadcasting Co. Inc. for CP to make changes: ERP: 6 kw; ant. 100 m.; TL: S of intersection of Philly

Ln. and Louisiana Hwy 2, 3 km E of Oak Grove, West Carroll Parish, LA. Action Oct. 12.

**Amherst, MA WFCR(FM) 88.5 mhz**—Granted app. of University of Massachusetts for CP to change ant. 372 m.; and antenna supporting-structure height. Action Oct. 30.

**Conklin, NY WXEJ(FM) 100.5 mhz**—Granted app. of Equinox Broadcasting Corp. for mod. of CP to make changes: TL: Phillely Hill Anne Rd., Windsor, Broome Co., NY. Action Oct. 28.

**Geneva, NY WEOS(FM) 89.7 mhz**—Granted app. of The College of the Seneca for CP to make changes: ERP: 4 kw; ant. 95 m.; TL: 0.4 km E of Hwy 245, on Lake Rd., DA. Action Oct. 27.

**San Juan, PR WKAQ-FM 104.7 mhz**—Granted app. of El Mundo Broadcasting Corp. for CP to change ant.: 372 m. and antenna supporting-structure height. Action Oct. 28.

**Jackson, TN WMXX-FM 103.1 mhz**—Granted app. of Gerald Hunt for mod. of CP to make changes: ERP: 50 kw; ant. 90.9 m.; TL: Old Pinson Rd., Jackson, Madison Co., TN. Action Oct. 26.

**Georgetown, TX KNNC(FM) 107.7 mhz**—Granted app. of Rees-Slaymaker Radio Partnership I LP for CP to make changes: ERP: 9.1 kw. Action Feb. 10.

**Iron River, WI WNXR(FM) 107.3 mhz**—Granted app. of Capital Broadcast Services Co. for mod. of CP to make changes: ERP: 20.8 kw; ant. 110 m.; TL: approx. .2 km S of Iron River, Bayfield Co., WI, and to change class to C3. Action Nov. 7.

**FACILITIES CHANGES**

**Actions**

**Hanceville, AL WRJL(AM) 1170 khz**—Granted app. of ROJO Inc. for CP to increase day power to 8.5 kw. Action Oct. 20.

**Prescott, AZ KGCB(FM) 90.9 mhz**—Granted app. of Grand Canyon Broadcasters Inc. for mod. of CP for new station to change ERP 57.8 kw; ant. 772 m. Action Oct. 20.

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## PROFESSIONAL/SERVICES DIRECTORY NEW RATES, EFFECTIVE JANUARY 1, 1994

52 weeks - \$55 per insertion  
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## POVs on talk

EDITOR: Your Oct. 24 editorial "Talk about talk" is 100% on target. I have felt strongly that Mr. Quello, and now Mr. Hundt, should serve the people rather than the political party they seem to be under the spell of.

As a Democrat, I'm offended that Mr. Hundt would connotatively pass judgment with his questions. The little trap doors he shows with phrases like "spawn misinformation" and "enhance disagreement" are no different than Jim Quello's trying to use his 1930s frame of reference on 1990s media.

Perhaps Mr. Hundt should understand the marketing whiz-kids Ries & Trout's great observation about the implication of the opposite. When Mr. H. says he doesn't want the FCC to be the judge of the quality and content of public discourse, why do I hear a "but" coming?

The questions may have been written to get our attention, but I heard them as commentary on the Rush Limbaugh vs. Bill Clinton "problem."

Consider this "pop vox" is from one citizen who will guard the First Amendment...with my words first, then my vote, then...well, you know.—*Dwight Douglas, Burkhart/Douglas & Associates, Atlanta.*

EDITOR: I am constantly stunned that the editors of BROADCASTING & CABLE "don't get it" in relation to the criticism of talk radio and TV. Critics, including Reed Hundt, are saying some talkers are irresponsible. Intelligent critics are not suggesting that the FCC get into the censorship business. They are saying that owners of licenses, according to the Communications Act, are supposed to serve in the "public interest, convenience and necessity." That means they have a responsibility to be fair. On many talk shows fairness has gone out the window. Do owners put on talk shows with differing views? Often not, especially in smaller markets. Do they insist that their highly partisan talk hosts be fair? Often not. Some shows seldom have guests. That means several unanswered hours of highly volatile

rhetoric. Do many owners think they have a responsibility to balance their product, something assumed when getting a license just a few years ago? Apparently many do not. They collect the money and hide behind the First Amendment.

I am hardly a neophyte in relation to talk. I've been in the business for almost 30 years, much of it as a highly rated talk host. I regularly interviewed guests from far left to far right with whom I disagreed, but let them have their say. I refused to state my preferences for candidates for local and state office because I thought it was a misuse of the station's power in the community. I tried to interview all of them and let listeners make up their own minds. Doesn't that seem quaint in today's marketplace?

Hosts have a responsibility to deal fairly with callers and those listening. When someone calls in anonymously and offers views based on rumor, is against some race or religion, or puts all of any group (including politicians) in the same negative basket, shouldn't the host at least try to clarify, counter or say, "I have no way of confirming what you've just said"? Doesn't the licensee have a duty to make sure that as little misinformation as possible is disseminated over the public's airwaves? Isn't there even a little quiver of shame when a host offers hate or diatribe instead of fairness?

I teach now. I tell my students to be fair. Sometimes they look at me as a relic of a bygone age. "Fair?" they ask. "What about so-and-so or so-and-so?" I'm having a hard time coming up with an answer when practitioners of unfairness, incivility, anger and hype are making so much money.

What happened to broadcaster pride in fair, balanced service to the community of license? What about solid local news and talk rather than easy reliance on networks over which the local broadcaster has little control? No informed observer wants the FCC to censor broadcasts. What Hundt and others are saying is "Police yourself." There are still more good members of the Fifth Estate than [there are] sleazy ones.

But if quality broadcasters won't rein in the irresponsible, indecent and unfair, who will? Congress? The FCC?—*Jerry Dunklee, chair, journalism department, Southern Connecticut State University, New Haven, Conn.*

## Polarization solution

EDITOR: In reference to your Oct. 17 "Technology" article on UHF-TV shortcomings, I would like to share an additional view.

In recent years, Lawrence Behr Associates has designed a number of UHF transmission systems that used innovative strategies to overcoming some disadvantages of UHF. Contrary to the article viewpoint, we found that using circular polarization, or even small amounts of vertically polarized signal, greatly improved coverage quality, particularly in small urban areas.

The reason for this improvement is a much better match to receivers than is possible with horizontal polarization. According to our studies, very few "off-air" viewers in urban areas use outside antennas, and as the article points out, few are going to install one. Thus, most urban viewers use set-top or built-in antennas. These antennas are predominantly vertically polarized. For this reason, about 90% of the transmitted horizontally polarized TV signal is lost before it reaches the receiver input.

In practical terms, adding only 10% vertical power has an impact similar to that of doubling the horizontal power. Transmit 50/50 in horizontal and vertical, and the impact is like increasing power on the horizontal 10 times.

We also found that distant reception, using primarily outside, horizontally polarized antennas, was not much affected. But few markets have a large proportion of the population outside the urban core. That's why this approach has been so effective from a market perspective, a concept that might be missed by pure distance-oriented engineering approaches.—*Lawrence Behr, chief executive officer, Lawrence Behr Associates Inc., Greenville, N.C.*



## James Brian Russell

**R**adio newsman Jim Russell didn't expect to build a career in public radio.

While covering the Vietnam War for United Press International's audio news services in 1968, he found that radio gave him "the freedom to produce programs of quality." After Vietnam, in 1971, Russell was hired as a reporter with the fledgling National Public Radio network, where he worked on NPR's landmark show *All Things Considered*.

Russell's salary at NPR was relatively low compared with those of similar commercial radio positions, he says, so he never expected to earn a living in public radio. But any downside Russell saw in his salary was outweighed by the amount of airtime that public radio dedicated to news stories and by the opportunity Russell found to approach stories from an unconventional angle.

For example, instead of covering the crash of Eastern Airlines Flight 401 in the Florida Everglades in 1972 as simply a report about the crash, he approached the story as "a tremendous story in philosophy, with humans believing they could create something fail-safe, something perfect" in the plane's navigation equipment, Russell says.

NPR gave the story an hour of time, something a commercial radio station would not consider, he says. "NPR allowed me the time to research the story and gave me an hour of airtime. I don't think you can spend much time on commercial radio philosophizing about the meaning of life.

"Public broadcasting is an open invitation to do postgraduate education of oneself that never stops," Russell says. "The gift of being a reporter is pursuing what you are interested in."

Bill Siemering, the creator of *All Things Considered* who hired Russell, describes him as "always wanting to tell stories more completely and to use radio creatively. I think of Jim as someone who tries to be an original thinker, who takes an original approach and tries to find a better way to tell a story."



Russell eventually began to produce programs for *All Things Considered* and earned the position of executive producer. After several years, Russell left radio to oversee the production of shows for public television stations KTCA-KTCI-TV, Minneapolis-St. Paul.

As in his radio career, Russell set out in television to "create one of the best local public television stations in the country." So instead of following other public TV stations in primarily broadcasting shows created and produced by the Public Broadcasting Service, Russell created new shows including *Newton's Apple*, a science-oriented educational show for children that since has been syndicated.

He also directed development of *Almanac*, a weekly public affairs program still carried in Minnesota.

After a decade in public television, Russell returned to radio, which he calls his "first love" and "a better medium for ideas."

In the late 1980s, executives at Pub-

lic Radio International, then known as American Public Radio, asked Russell to produce an entertaining, informative news program on international finance and business. Seeing the challenge in making a subject "as dry as business and economics" entertaining, Russell in 1988 created and produced PRI's *Marketplace*. *Marketplace* is distributed to 270 public radio stations nationwide, to an estimated audience of 2.3 million listeners weekly.

Russell praises public radio's approach to covering world and national events, and he criticizes mainstream broadcasting and print media as "the tower of babble, [with] so many words but so little insight."

He says he prefers radio over television as a communications channel. "Television is a good medium for seeing and making an emotional connection with the viewer, but it is not a good medium for thinking. The pictures are distracting," he says.

"Commercial broadcasting does a good job of bringing home and reporting the news," Russell says. "But public broadcasting offers the possibility of bringing some understanding of how things in the news are connected."

The success of *Marketplace* influenced the decision by APR President/CEO Steven Salyer to shift the network's focus to international and rename it "Public Radio International" this past summer.

"What *Marketplace* was for PRI was the first news program we had participated in creating from scratch, and it has been a laboratory for new ways to do international coverage," Salyer says.

"We caught a wave with *Marketplace* in turning to globalism," Russell says. "I think the success of *Marketplace* has let PRI want to expand globally."  
—DP

**Executive producer, *Marketplace*, Public Radio International; VP, national productions, KUSC(FM) Los Angeles; b. Hartford, Conn., Jan. 30, 1946; BA, The American University, Washington, 1968; newscaster, WPIK(AM) Alexandria, Va., 1965-66; news anchor, WAVA-AM-FM Arlington, Va., 1966-68; correspondent, UPI Audio, Washington, 1968-71; reporter/producer/executive producer, *All Things Considered*, National Public Radio, Washington, 1971-78; senior VP/station director, KTCA-KTCI-TV Minneapolis-St. Paul, 1978-88; current position since 1988; m. Kathleen Schardt, Dec. 28, 1968; children: Theodore, 24; Jennifer, 21; Kimberly, 19.**

# Fates & Fortunes

## BROADCAST TV

**Armando Nuñez Jr.**, executive VP, international sales, Viacom Entertainment/Paramount Television Group, New York, joins New World International Television Distribution, Los Angeles, as president.

Appointments at WPBF(TV) Tequesta, Fla.: **Shawn Bartelt**, LSM, WTOG(TV) St. Petersburg, Fla., joins as GSM; **Linda LaManna**, promotion manager, WWSB(TV) Sarasota, Fla., joins as director, marketing-promotion; **Caroline Scollard**, account executive, Blair Television, New York, joins as NSM.

**James Butler**, finance manager, NBC (Super Channel), London, joins KNBC-TV Los Angeles as manager, accounting and financial reporting.

**Michael Pumo**, sales manager, local and regional, WNRW(TV) Winston-Salem, N.C., named GSM.

**Jeff Milstein**, producer, *Now with Tom Brokaw and Katie Couric*, Washington, joins WETA-TV Washington as executive producer, public affairs and program production.

Appointments at ABC Television Network, New York: **Eileen Murphy**, manager, news information, Washington, named director, media relations; **Gary Morgenstein**, press representative, *PrimeTime Live* and *Day One*, Washington, named manager, media relations, New York.

**Olga Campos**, anchor/reporter, KRIV(TV) Houston, joins KVUE-TV Austin, Tex., as co-anchor, 5 p.m. newscast.

**Ward Lewis**, team sales manager, MMT Sales, Chicago, joins TeleRep Inc., Chicago, as office manager.

**Ron Jantz**, sports reporter, WUAB(TV) Lorain, Ohio, joins WKYC-TV Cleveland as weekend sports anchor/reporter.

**Ingrid Ciprian-Matthews**, senior producer, live segments, *CBS This Morning*, New York, named senior broadcast producer.

**George Case**, consultant, joins Fox News, New York, as VP/director, operations.

**Sandy Genelius**, associate director, communications, CBS News, New York, named director.

**Barbara Zaneri**, director, program operations and special projects, KCAL(TV)

Los Angeles, joins MCA TV, Universal City, Calif., as sales manager, Western region.

**Vinnie Malcolm**, regional sales manager, KTLA(TV) Los Angeles, named LSM.

**Randy Webb**, CFO, Griffin Entities, Muskogee, Okla., joins Griffin Television LLC, Oklahoma City, in same capacity.

**Bob Denman Jr.**, sales manager, KARK-TV Little Rock, Ark., named VP, marketing, parent Morris Network Inc.

**Victor Heman**, program director, KABC-TV Los Angeles, joins Interactive Network Inc., San Jose, Calif., as director, programming.

**Michael Pulitzer Jr.**, LSM, WXII(TV) Winston-Salem, N.C., named station manager.



McCabe

Appointments at Genesis Entertainment, New York: **J.R. McCabe**, account executive, Southwest sales, named director, Northeast region; **Jason Charles**, VP, East Coast sales, named VP, West-

ern region.

**Darren Duarte**, part-time reporter, *Say Brother*, WGBH-TV Boston, named host/reporter.

Appointments at WTTW(TV) Production Center, Chicago: **Len Watson**, VP, television programming, Leo Burnett, there, named VP/senior executive, sales and marketing; **Elizabeth Richter**, VP, public affairs and informational programs, named VP, national development.

## RADIO

**Bill Pasha**, VP, programming, Paxson Communications, Clearwater, Fla., joins WQSR(FM) Catonsville, Md., as program director.

**Eric Hauenstein**, GM, WKHK(FM) Colonial Heights, Va., WSVS(AM)/WKIK(FM) Crewe, Va., joins Jones Satellite Networks, Englewood, Colo., as VP/GM.

**Don Benson**, executive VP, operations, Burkhardt/Douglas & Associates, Atlanta, joins Jefferson Pilot Communications Co. there as corporate VP, operations, programming, radio division.



Fezzey

**Michael Fezzey**, GSM, WJR(AM) Detroit, named president/GM.

**Jeff Foxx**, on-air personality, WRKS-FM New York, named executive producer, urban programming, SJS

Entertainment, there.

**Dennis Kelly**, operations manager/news director, KXL(AM) Portland, Ore., joins KIRO-AM-FM Seattle, Wash., as news director.

**Ken Kohl**, owner, KKBB(FM) Shafter, Calif., joins KSTE(FM) Rancho Cordova, Calif., as director, programming and operations.

Appointments at SW Networks, New York: **Michael Fischer**, assistant program director, WNUA(FM) Chicago, joins as program director, Smooth FM; **Anthony Rudel**, VP, programming, WQXR-AM-FM New York, joins as VP, classical programming.

Appointments at The Interep Radio Store, New York: **Sue McNamara**, account executive, Group W radio sales, and **Peggy Kafka**, director, sales, D&R Radio, named directors, sales, Infinity Radio Sales; **Lou Harmelin**, account executive, Banner Radio, New York, joins as director, sales, Group W radio sales; **Phil Brown**, director, specialized agency sales, named VP/director.

**Randy James**, manager, operations/director, programming, WMMX(FM) Dayton, Ohio, joins WRQX(FM) Washington in same capacity.

## CABLE



Goodwyn

Appointments at Discovery Networks, Bethesda, Md.: **Bill Goodwyn**, VP, affiliate sales and relations, named senior VP; **Ben Price**, VP, advertising sales, Western region, named divisional VP.

**Joseph Murphy**, VP, sales, TelVue Corp., Mt. Laurel, N.J., named executive VP, sales and operations.

**Joseph Napoli**, technical consultant, Sega Channel, New York, named VP, technology and operations.

**Mona Gerdes**, coordinator, sales analysis and development, CBS, New York, joins A&E Television Networks there as director, financial planning.

Appointments at Prime Ticket Network, Los Angeles: **Tim Griggs**, assistant GM, Prime Sports Network, Denver, named GM; **Don Corsini**, executive VP, programing and production, named VP, original programing and development; **Bob Gold**, VP, public relations, named VP, marketing and communications; **Patrick McClenahan**, executive producer, named VP, programing and production.

**Lee Whittaker**, GM, Paragon Business Systems, San Antonio, Tex., joins Bresnan Communications Co., White Plains, N.Y., in same capacity.

**Bruno Del Granado**, director, talent and artist relations, MTV Latino, Miami, named VP, music and talent.

**Anne Droste**, regional sales director, business development, Showtime Networks Inc., New York, joins The Talk Channel there as VP, affiliate sales, Western region.

Appointments at Prevue Networks, Tulsa, Okla.: **Earl Rector**, director, text operations/technical services, named VP, production and operations; **Madeleine Forrer**, director, marketing services, named VP, programing and marketing.

Appointments at CNN, Washington: **Ralph Begleiter**, world affairs correspondent, named co-anchor, *The International Hour*; **Frank Sesno**, anchor, named executive editor, Washington bureau.

**Claude Wells**, director, ethnic marketing, HBO, New York, joins Courtroom Television Network there as VP, affiliate relations, central region.

**Andra Shapiro**, VP, business affairs, general counsel, Nickelodeon, New York, named senior VP.

## SATELLITE/WIRELESS

**David Auger**, publisher, *Daily News of Los Angeles*, joins Wireless Cable there as head, marketing.

**Derk Tenzythoff**, manager, programing and public relations, United Video, Tulsa, Okla., named director, marketing.



Boylan

**Peter Boylan III**, manager, strategic diversification, corporate development and strategy, Hallmark Cards Inc., Kansas City, joins United Video Satellite Group Inc., Tulsa, Okla., as

executive VP/CFO.

**Scott Stanberry**, director, special projects, EchoStar Communications Corp., Englewood, Colo., named director, operations, Satellite Source Inc. (affiliate).

## ALLIED FIELDS

Appointments at Ameritech, Chicago: **Thomas Reiman**, president, Ameritech Indiana, named senior VP, state and governmental affairs, Chicago; **Robert Knowling Jr.**, VP, Ameritech Institute, named VP, operations, network business unit.

Appointments at DIC Entertainment, Burbank, Calif.: **Lea Adamitz**, manager, contract administration, MCA/Universal Merchandising, Universal City, Calif., joins as director, merchandising contract administration; **Kim Butner**, licensing retail coordinator, Guess Inc., Los Angeles, joins as director, licensed product development.



Israel

**Dennis Israel**, GM, Mediamerica, Miami, Fla., named president.

**Mark DeSantis**, VP, programing and promotion, KARE(TV) Minneapolis, joins Clemensen Sheehan and Co. there as VP, marketing.

**April Hodgson**, manager, syndication, Group W Video, Pittsburgh, joins Global Access, Boston, in same capacity.

## DEATHS

**Les Woodruff**, 57, correspondent, CBS Radio Station News Service, Washington, died of a heart attack Nov. 26 at his home in Gaithersburg, Md. Woodruff began his broadcast career at WCOA(AM) Pensacola, Fla. He also worked at WKRK Radio and Televi-

sion, Mobile, Ala., and WEEI(AM) Boston before joining CBS in 1980. He was known particularly for his political news reporting. He covered the last four Democratic and Republican conventions. Woodruff is survived by his wife, Sheila, five children—Artie, Annaka, Nathan, Kermit and Angie—and eight grandchildren.

**Donald W. Mackinnon**, 64, retired disk jockey and reporter, died Nov. 28 in North Miami, Fla., of complications following a series of strokes. During the 1950s Mackinnon hosted *Make Way for Youth* on WJR(AM) Detroit. He was a DJ and traffic reporter before he moved into radio news, working for WOOD(AM) Detroit and WTOP(AM) Washington. Mackinnon is survived by his brother, Cameron.

**Milton Shapp**, 82, former governor of Pennsylvania, died Nov. 24 in Wynnewood, Pa. He suffered from Alzheimer's disease. In 1933 Shapp graduated from Case Institute of Technology. After Army service he founded and built Jerrold Electronics Corp. The company's aim was to furnish mountain-locked communities with cable TV. Shapp sold the company in 1966 for \$50 million. He is survived by his wife and three children.

**Samuel Sidney Carey**, 79, broadcast executive, died of cancer Nov. 30 at Deer's Head Center, Salisbury, Md. Carey worked at many radio and television stations, including WBOC-TV Salisbury and WRVA(AM) Richmond, Va., was president/GM at WSBY-FM/WQHQ(FM) Ocean City-Salisbury, Md. He was treasurer of the CBS Radio Affiliates Association when he retired in 1984. He is survived by his wife, Pauline, three children—Roger, Sidney and Jane, a television news anchor in Norfolk, Va.—one granddaughter, a sister and a brother.

**Richard Rector**, 69, television executive, producer, and former chairman of the board of trustees of NATAS, died Nov. 22 after a short illness in San Rafael, Calif. Rector served in various posts at CBS, New York, including a stint as executive producer, children's musicals. His company Power/Rector Productions produced *Over Easy*, a TV series with Hugh Downs, Mary Martin and Jim Hartz. Rector was a Peabody and Emmy award winner. He is survived by his wife, Marjorie, and three children.

—Compiled by Denise Smith

The three Hollywood heavyweights that make up the **so-called Dream Team** studio are reportedly in **discussions to add a fourth**. According to the *Los Angeles Times*, Microsoft Chairman **Bill Gates** is in "advanced discussions" to invest in the studio being founded by Steven Spielberg, Jeffrey Katzenberg and David Geffen (see page 18). Gates reportedly would serve as both investor and technical adviser.

**TCI subsidiary Liberty Media has acquired a two-thirds stake in MacNeil/Lehrer Productions.** The deal does not affect the *MacNeil/Lehrer NewsHour*, which has funding commitments from public television and two private underwriters through 1998. The show will remain on PBS at least through then, parties say. However, the focus of non-*NewsHour* programs will shift to feed Liberty's varied cable outlets, as well as network television and public TV. The William Morris agency brokered the deal.

**Disney received an FCC waiver to be placed on the extended basic tier of a "large unnamed multiple system operator" without giving customers 30 days' notice by mail.** The MSO and Disney promised to notify customers through newspaper and TV advertising. Disney is in the middle of a nationwide effort to move from a la carte to basic service tiers. Other programmers complained that the FCC should have waived the provision for any network that wants to migrate to basic in order to take advantage of the new going-forward rules.

**Buena Vista Television last week put its weekly syndicated advocacy news magazine *The Crusaders* on hiatus until Jan. 15** while it examines other distribution options. Disney will try to sell the show, which has gone heavily into the red as a weekly, as a strip to stations or a network.

## PanAmSat satellite lost to Atlantic

PanAmSat last Thursday lost its PAS-3 Atlantic Ocean satellite during a launch failure.

An Ariane 4 rocket was unable to deliver the satellite to geosynchronous transfer orbit after a malfunction in the rocket's third stage left the engine running at only 70% of its power. That caused the rocket and satellite to fall into the Atlantic Ocean. Arianespace traced the problem to an insufficient oxygen supply to the third-stage engine's gas generator.

The European launch consortium said the problem was not the same one that caused a third-stage malfunction and subsequent launch failure in January. The satellite, which carried 16 C-band and 16 Ku-band transponders, was to provide video, voice and data transmission to the Americas, the Caribbean, Europe and Africa from an orbital location at 43 degrees west. Customers on the satellite included Discovery, NBC News Channel, Turner Broadcasting, ESPN, HBO, Country Music Channel, TVN Chile, Televisa and Viacom.

PanAmSat also hoped to use the satellite to launch a direct-to-home service to Latin America this spring. The company's plan called for broadcasting about 80 digital channels from three spot beams aboard the satellite. PanAmSat, which said the satellite and launch were fully insured, still plans to deliver the service on the PAS-3 replacement. —CM

**The FCC's accounting records are an "inaudible" mess** that can't be depended on to determine the agency's true financial condition, says a scathing report from the U.S. Inspector General. The report, released last month, found more than \$40 million in account discrepancies in fiscal 1993, a year in which the agency's budget was \$134.3 million. The FCC's budget has grown considerably since then, to \$185.2 million in FY 1995. Incoming Senate Commerce Committee Chairman Senator Larry Pressler said last week that he would "like to reduce the size of the FCC."

**The United Paramount Network appointed a nine-member affiliate board** at its affiliate meeting last week (see "Top of the Week"). WPWR Chicago General Manager Al Devaney was elected affiliate board chairman and WTOG Tampa General Manager Ed Aiken was elected vice chairman. Others on the board: Dave Smith of Sinclair Broadcasting, Dan Sullivan of Clear Channel Television,

Susan Jaramillo of WRBW Orlando, Barry Baker of River City Broadcasting, Michael Lambert of Lambert Television, Perry Sook of KOJB Oklahoma City and Mike Thompson of MT Communications.

**Some Western Cable Show attendees were wondering last week if it was purely coincidence that the FCC slapped eight Times Mirror systems in Orange County, Calif., with a \$1.2 million refund order.** All of the affected systems were close to the Anaheim site of the show. "They are giving us more credit than we deserve," said a Cable Bureau spokesman last week. He added that the complaints were being answered in the order in which they came in. The FCC says the 107,000 subscribers will receive an average refund of \$11.25. The cable services bureau ruled the systems were charging more than allowed under rate benchmarks set by the FCC. The FCC also released two decisions last week granting Star Cable Associations peti-

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# Closed Circuit

tions for reconsideration of rate orders. The FCC accepted Star's claims that it was not subject to rate rules because it served less than 30% of the local population.

**Sinclair Broadcast Group is buying** all of the non-FCC license assets of Max Television Co.'s **wtvz(TV)** Norfolk, Va., for \$47 million. Anticipated financing for the purchase of the UHF Fox affiliate is from Sinclair's Senior Bank Group.

**wcco-tv Minneapolis**, which created the "family sensitive" evening newscast last January, **will launch a new two-channel late news show** that lets viewers program their own newscast by switching channels. *News of Your Choice* will debut Jan. 16. The second channel is independent KLGT-TV, ch. 23, which is selling a half-hour block of time to wcco-tv at 10 p.m. and is retaining one minute of ad time nightly in the Monday-to-Friday newscast.

**LIN Broadcasting is spinning off its TV stations** from its dominant cellular business. Stations in Dallas, Indianapolis, Norfolk, Va., Decatur, Ill., and Austin, Tex., will form a separate public company called LIN Television Corp. The intention is to use 11.5% of the new company's stock toward the \$120.5 million purchase price of WTNH-TV New Haven, Conn., according to a company source.

**Errata:** The Radio and Television News Directors Foundation sponsored the study on news technology and quality by Robert McMullen, Alan Fletcher, John Maxwell Hamilton and Billy I. Ross in the Oct. 31 issue. The Robert R. McCormick Foundation funded the research.

## NSS POCKETPIECE

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

1. Wheel of Fortune	14.8/227/99
2. Jeopardy!	12.2/218/99
3. Oprah Winfrey Show	9.8/238/99
4. Entertainment Tonight	8.7/176/94
5. Star Trek: Deep Space 9	8.1/238/99
6. Roseanne	7.6/182/96
7. Inside Ed/Itan	7.0/169/93
8. Wheel of Fortune—wknd	6.8/169/73
9. Baywatch	6.7/218/96
10. Hard Copy	6.6/176/94
11. Action Pack Network	6.5/163/95
12. Married...With Children	6.4/176/93
13. Family Matters	6.2/191/93
14. Cops	6.0/182/94
14. Simpsons	6.0/116/79

## Judge wants execution televised

Phil Donahue may get the chance to air an execution after all. An Ohio judge is urging the media to televise the execution of a convicted double murderer scheduled to die Feb. 24.

Cuyahoga County (Cleveland) Common Pleas Court Judge Anthony Calabrese Jr. says he wants the execution televised to show that "swift and certain punishment" awaits criminals. Donahue has written the judge "indicating our interest in his invitation," a program spokeswoman said. Earlier this year, Donahue, who says that televising an execution will contribute to the capital punishment debate, unsuccessfully tried to tape the execution of a condemned North Carolina man.

Cleveland broadcasters last week said they would not necessarily broadcast the execution. "If somebody can make a tremendous case that society is really well served by this, we may consider it," says Paul Stueber, news director, **wews-tv**. Ohio has not executed anyone since 1963, and it's likely that the Feb. 24 date in this case will be postponed. —SM

## ANAHEIM

### Letdown

Cable operators at a Western Cable Show luncheon last Wednesday were disappointed by what FCC Commissioner Susan Ness had to say. Based on an earlier statement, they had hoped she would push FCC Chairman Reed Hundt to move on basic rate pass-throughs for network upgrades. But at the luncheon, she seemed to take the same line as Hundt, saying the agency needs to take a hard look at the need for such pass-throughs.

## WASHINGTON

### Bill killers

It now appears that NAB was partially responsible for the Senate's failure to pass a fiscal 1995 FCC authorization bill in October. Several senators placed holds on the measure, including one on behalf of NAB, keeping it from a vote. The bill was slated for a late-night vote just prior to adjournment, and NAB feared that the process would get out of control and that last-minute amendments might be included. Broadcasters didn't want to see any language added that might restrict TV violence or increase the FCC user fees the industry now pays. NAB's role in the bill's demise, however, was a disappointment to the FCC. Indeed, the agency felt blindsided by the broadcasters whom they had worked with on the measure that cleared the House. But there appears to be no lasting animosity between the FCC and NAB. "If there's been any mis-

understanding, it's clearly resolved," says one NAB source.

### In search of a GOP

Not surprisingly, ABC/Capcities appears to be looking for a Republican to run its Washington office. (Its current Washington VP, Mark MacCarthy, has left the company [see page 62].) The network has interviewed at least two top Republican staffers: Billy Pitts, floor assistant to former House Minority Leader Bob Michel (R-Ill.) and Alan Coffey, minority chief counsel on the House Judiciary Committee.

### Hot ticket

Incoming Senate Commerce Committee Chairman Larry Pressler (R-S.D.) hasn't wasted any time. The senator held his first fundraiser last Wednesday since the November election propelled him into the chairmanship, and sources say he drew a record crowd. More than 200 Washington lobbyists paid \$1,000 each to attend the breakfast at the Ronald Reagan Center in Washington.



Drawn for BROADCASTING & CABLE by Jack Schmidt  
"Yeah, it's been good for business, but I still think we're gonna get in trouble..."

## And then there were...

Ted Turner, whose eye is always on the horizon, saw the future again last week. Closing the opening session of the Western Cable Show, he remarked that only a handful of major cable companies would be there next year, and it bothered him. The observation was as much from the heart as the head, but from either quarter it was right on.

One need not wait for next year, really. In terms of major MSOs the industry is already down to a handful. There are a number of reasons why. The hyperregulation of cable by the federal government is usually cited first, it having made it harder to make a buck or to get capital for expansion. There's no long range national cable policy, other than hostility, and the precipitous changes beginning with the cable act terrified many owners. For those whose interests were maturing anyway, the better part of valor was to trade stock with the more adventurous.

A bigger reason, in our view, is that consolidation is forced on cable by the information superhighway, and particularly by telephony. It's essential to aggregate systems into a critical mass if cable is to compete with the telcos. We may end up with 14 major companies working the infohighway: seven RBOCs and seven MSOs.

And then there's the brain drain. It's estimated that some 12 members of the National Cable Television Association board will disappear next year, as will 13 members of the C-SPAN board—the people who gave the industry its spirit and its heart, as well as its backbone. Entrepreneurs all. Gone with the buffalo.

## Getting over the walls

The Hundt administration takes great exception to our using the verb "stonewalls" on last week's cover, describing the FCC chairman's attitude toward permit-

ting the cable industry a capital incentive for facilities upgrades. To stonewall is "to engage in obstructive parliamentary debate or delaying tactics, or to be uncooperative, obstructive or evasive." In extremis, it can also be "to refuse to comply or cooperate with." Our headline relied on the first two of those definitions, if not yet on the third.

What Hundt says is that "I need to be informed why we should not only go forward, but go beyond going forward to have additional increases." In other words, the burden is now on the industry to prove why it should be able to increase the price of regulated services for "significant upgrades requiring added capital investment." That was how the FCC put it in February, when cable thought it was being promised upgrade incentives.

There's so little goodwill left between the cable industry and its principal regulatory agency that we don't want to erode it by splitting hairs over journalistic precision. We'll withdraw the stonewalling if the FCC will just get on with it.

## New members

With the help of the Academy of Television Arts and Sciences in Los Angeles, Russian private and state-owned television executives are starting their own professional organization, the Academy of Russian Television, with its own version of the Emmy awards slated for next May in Moscow. It wasn't that long ago that Russian TV meant storylines that toed the party line and news that told it like the government said it was. The charter members of ART are Russian State Television, Ostankino Television, NTV, Channel 2x2, Moscow T.V. 6, The Union of Journalists and the Alliance of Independent Television Producers.

It's an encouraging sign of the new times, and one that U.S. broadcasters should aid and abet.

Lawrence B. Taishoff, chairman  
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