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Kerry McCluggage

The view from atop
Paramount Television

NAB '95
Broadcasters
come together
behind HDTV

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equipment

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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Broadcasters come together behind HDTV With digital broadcast technology bounding toward reality, talk of HDTV and other digital services pervaded the National Association of Broadcasters convention in Las Vegas last week. NBC says that it hopes to lead the pack with HDTV as early as fall 1997. / 6



Hundt backs second-channel freedom Congress should decide whether stations should pay for their extra spectrum, but FCC Chairman Reed Hundt also says that to remain competitive, TV stations should be free to use second channels as they see fit. "I suspect you know better than government what to send," Hundt told broadcasters at NAB. / 8

Network buy tops Seagram's wish list for MCA A broadcast network acquisition or strategic alliance by MCA and its probable new owner, Seagram, is high on the list of moves that could help reverse the studio's diminished performance in recent years, company officials and stock analysts say. / 14

Over the VDT Rainbow Rainbow Programming has reserved 192 channels on what is slated to be the nation's first commercial VDT system, Bell Atlantic's in Dover Township, N.J. / 16

Harbert recounts ABC victory ABC Entertainment President Ted Harbert credits the network's across-the-board strength for its prime time ratings win in the TV season that ended Sunday. / 18



ABC will test 'The Marshal' on Monday nights before football, and plans five new series this fall. / 18

COVER STORY

The view from atop Paramount Television

Kerry McCluggage has been a busy man. He's seen his Paramount Television Group merge with Viacom, launched the United Paramount Network, signed a precedent-setting deal with Procter & Gamble and helped link the company with broadcasters overseas and Internet surfers worldwide. In an interview, McCluggage discusses his optimism about an industry changing as never before. *Cover photo by Tim Rue/Black Star* / 22



UPN's ratings speak to the power of its distribution advantage over WB Network, Kerry McCluggage says. / 22

PROGRAMING

'Springer' fever strikes in February

There was a sharp rise in *Jerry Springer* viewership and significant declines for *Oprah* and *Donahue* in the February sweeps. / 26

Turner packs 'em in

Despite a difficult environment for launching cable networks, Turner Broadcasting has signed about 4 million homes for its fledgling Turner Classic Movies net-

work and almost as many for its new U.S. feed of CNN International. / 26

Global village convenes in Cannes

The international TV buffet drew some healthy appetites to last week's 32nd MIP-TV market on the Riviera. With European TV sales worth \$1.6 billion at stake for U.S. programmers, more major suppliers were turning to format and package deals with regular buyers. / 27

Greenfield bashes tabloids

Tabloid TV proves "that we can be supremely indifferent to the way we treat vulnerable and helpless human beings," says ABC media critic Jeff Greenfield. He's also frustrated by the industry's defense of such programming. / 32

RADIO

Satellite radio debate nears resolution

With the FCC expected to rule next month on introducing satellite-delivered digital audio radio services nationwide, long-standing debate over the value and impact of satellite DARS is reaching new levels. / 39



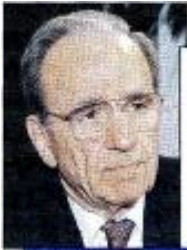
House Speaker Newt Gingrich's televised speech on April 7 rated average in Nielsen's metered markets. / 27

“Over the next 10 years, we will probably see the most rapid change the television industry has experienced.”

—Kerry McCluggage, chairman, Paramount Television Group

APRIL 17, 1995

BUSINESS



Murdoch (top left), Diller (above) and Perelman told it like it is at NAB. / 48



Murdoch, Diller, Perelman speak out

Some of the leading businessmen of broadcasting appeared at the NAB convention. Fox Chairman Rupert Murdoch said no thanks to HDTV; Barry Diller called on the networks' need to distinguish themselves, and New World's Ron Perelman swore he wasn't trying to "rearrange the industry" by changing his stations' affiliations to Fox. / 48

Making the most of duopolies

The first step station managers should take after announcing a duopoly deal is to convene a staff meeting and assure employees that no jobs will be lost—whether that turns out to be the case or not, says Kerby Confer, head of radio group Keymarket Communications. / 50

WASHINGTON

Ownership compromise in air

Members of Congress say the TV industry should find common ground on broadcast ownership issues, and the calls for unity seem to be striking a chord. / 53

Nudity clause gives cable pause

A Senate proposal would turn cable operators into content regulators by allowing them to refuse public-access programs that contain nudity. / 55

TECHNOLOGY

The risky business of choosing a format

Engineers see new risks in the camera-shopping business. Driving their concern is the arrival of new digital tape strategies and formats from Panasonic and JVC and the expected arrival of another format from Sony. / 57

It's a virtual digital world

Virtual studios will allow broadcasters to conduct fast switches between sets or to house several virtual sets within a small broadcast facility. / 59

ADVERTISING & MARKETING

Forging a brand identity

National advertisers say local stations are falling down on the job when it comes to marketing. Stations are inflexible when selling time and lack creativity, they say. / 61

Stop the presses! TV advertising tops papers

Total television advertising, including cable, surpassed total newspaper advertising for the first time last year. Indications are that television will continue to widen the gap. / 62

National business needs more work

General managers say their national sales reps could do a better job. Meanwhile, GMs need to get out of the newsroom, says TVB's Ave Butensky. / 61



Scenes like this one from 'Happy Days' have been brought to you by advertising, NAB points out in a promotional campaign. / 61

Broadband trials are just that

Although broadband networks hold out the promise of delivering an array of new interactive services, putting the pieces together is a nightmare. Cable and telco insiders say that process is proving to be much harder than anyone thought. / 44

Telemedia Week

Apple takes bite out of interactive market

Apple Computer plans to create multimedia authoring tools based on its QuickTime video technology for interactive TV. The company also is bidding on several contracts to provide set-top boxes for upcoming telco and cable interactive trials. / 45

S-A delivering Sega

Broadband communications maker Scientific-Atlanta has delivered its patented headend system for home delivery of the Sega Channel to MSOs supplying the service to some 300 households. / 46



The NFL has kicked off a site on the World Wide Web, promising comprehensive coverage of the upcoming draft and information on the World League of American Football. / 44

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Broadcasters come together over HDTV

NBC and Fox say they will take the lead in providing high-definition, other digital services

By Harry A. Jessell

If all goes well, NBC could be on the air with the wide-screen, razor-sharp pictures of high-definition television as early as fall 1997, NBC's Mike Sherlock says.

"We are going to start with HDTV, and there might be other services to go along with it," Sherlock said at a meeting of the Association for Maximum Service Television, held last week in conjunction with the National Association of Broadcasters convention in Las Vegas.

With digital broadcast technology bounding toward reality, talk of HDTV and "other [digital] services to go along with it," as Sherlock put it, pervaded the convention.

FCC Chairman Reed Hundt embraced the idea of giving broadcasters the freedom to choose the digital services they would provide (see story, page 8): "I suspect you know better than government what to send."

Fox chief Rupert Murdoch gave no dates, but said his network is eager to go digital and broadcast multiple channels of conventional TV, in addition to HDTV (see story, page 48).

Industry leaders warned that broadcasters' digital future was being jeopardized by budget-conscious members of Congress who may break the FCC's promise to give stations a second digital channel for free.

The digital technology that makes possible HDTV and other digital services is on track. Developed by the so-called Grand Alliance, a consortium of electronics companies, the system has been turned over to the industry's Advanced Television Test Center for final testing. Proponents expect to submit the system to the FCC

"We are are going to start with HDTV [as early as fall 1997], and there might be other services to go along with it."

NBC's Mike Sherlock

this fall in the hope that the agency will standardize it in spring 1996.

The standard took another step forward during the week with a vote to approve a document detailing plans for the HDTV system. FCC officials will use the document approved by the Advanced Television Systems Committee as a technical reference in setting the new TV standard.

But the terms and conditions of digital TV are far from settled. When the FCC in 1992 decided to give each station an extra channel, it was assumed stations would use the spectrum for HDTV. But since then, most broadcasters have been arguing for flexibil-

ity so they can broadcast multiple channels, as Fox intends, or transmit data to computers and other devices.

The call for flexibility has given Congress and the FCC an opportunity to reopen the 1992 decision. And some in Congress are using the window to see if they can add to the \$9 billion the FCC has raised auctioning wireless telephone spectrum.

Broadcasters at the convention reacted to the threat from Capitol Hill in two ways. Hoping to restore the 1992 deal, the board of the Association for Maximum Service Television backed away slightly from flexibility. It adopted a resolution saying its members would use their digital channels primarily for HDTV.

The government and broadcasters should stick to the 1992 deal, said Dick Wiley, chairman of the FCC's HDTV advisory committee. He criticized those in government who want to sell the HDTV channel to broadcasters and those broadcasters who complain about the cost of implementing the service. "With vision like this in the

1950s, the country might never have had color TV."

Sticking to flexibility, the NAB rallied broadcasters behind Senator Trent Lott (R-Miss.), who will try to amend Senate telecommunications-reform legislation to guarantee broadcasters spectrum and flexibility.

"I didn't talk to a single broadcaster who wasn't excited about the opportunities of spectrum flexibility," NAB President Eddie Fritts said. And with the help of Lott and other members of Congress, he said, broadcasters will be able to get channels and flexibility too. "It's the only way broadcasters can be competitive in the 21st century." ■

NAB95

Total attendance—83,408

up 17%, from 71,082 at NAB '94

International attendance—17,524

up 19%, from 14,669 at NAB '94

(International attendance in 1995 is 21% of total attendance.)

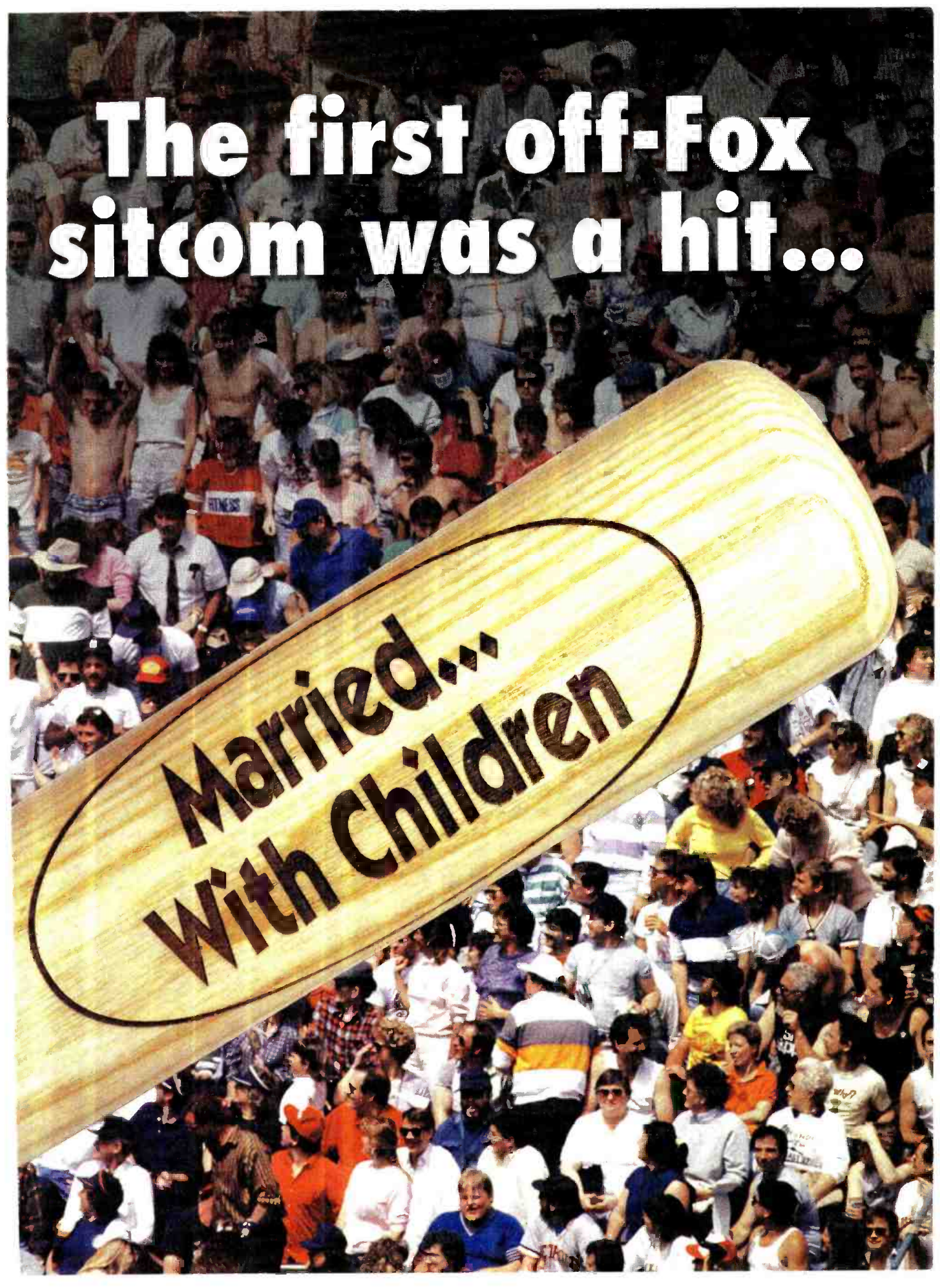


Over-the-air optimist

Broadcasting has a bright future, according to Stanley S. Hubbard, chairman of St. Paul-based Hubbard Broadcasting. "I don't believe it's going to be a wired world. Today, there is an all-time-record-high sale of outdoor antennas," Hubbard told broadcasters last week upon receiving the National Association of Broadcasters Distinguished Service Award. Hubbard's father and company founder, the late Stanley E. Hubbard, also was honored.

**The first off-Fox
sitcom was a hit...**

**Married...
With Children**



Hundt proposes 2nd-channel freedom

FCC chairman says broadcasters should be able to use new spectrum for HDTV and other digital services; renews call for more children's programming

By Harry A. Jessell

To remain competitive, TV stations should be free to use second channels as they see fit, FCC Chairman Reed Hundt told broadcasters at the National Association of Broadcasters convention last week.

"There has to be the possibility to deliver full HDTV over the air, but I am wary of the wisdom of the government mandating how you should take advantage of the business opportunities that the digital revolution creates," the chairman said. "I suspect you know better than government what to send."

And as broadcasting "enters the digital age, the government can start to back out of the business of threatening renewal of licenses based on vague, largely unwritten suggestions that an amorphous public interest must ambiguously be satisfied," Hundt added.

But at the same time, Hundt renewed his pitch for a requirement that stations air a minimum amount of educational children's programming. "Our current children's television rules aren't worth the paper they're on because they don't tell you what or how much programming can give the responsible licensee a guarantee of

license renewal."

Hundt passed on whether stations should pay for their extra spectrum, saying it was up to Congress. But he questioned proposals that would give government a share of revenue that stations earn from subscription services. "I am concerned [they] would turn the FCC into the auditors of every broadcaster's digital stream."

The FCC tentatively decided in 1992 to give each station a second channel for broadcasting high-definition television, a new service with wider, sharper pictures. Stations could continue to broadcast on their current channels for 15 years so that consumers would have plenty of time to buy new TV sets. But at the end of the transition period, the stations would have to give up their original channels.

Concerned about the start-up costs and uncertain market for HDTV, broadcasters have been arguing since 1992 for the right to use their extra 6 mhz of spectrum to broadcast multiple channels of conventional TV or to



Hundt urged broadcasters not to 'waste the vast land of digital opportunity.'

transmit data to portable computers.

Digital technology makes it all possible, Hundt said. "You could...use the airwaves to deliver a high-quality, but not high-definition, image of all of the following: a live sports event, children's TV, a movie, a news show. And, in addition, you'd have enough room...to deliver a dozen audio programs and the Dow Jones tape."

The speech, widely praised for the light and concise manner in which it was delivered, seemed to alleviate some of broadcasters' anxiety about where Hundt stands on their digital future. "We were heartened and encouraged by his comprehensive overview of the opportunities and challenges of digital TV," NAB Pres-

TV no wasteland, says Hundt

In 1961, then-FCC chairman Newton Minow shook up broadcasters at the NAB convention by declaring television programming to be a "vast wasteland." Last week at the 1995 convention, FCC Chairman Reed Hundt told broadcasters he couldn't disagree more. "I was 13 years old then. I thought TV was terrific. And now that I'm 47, I still love it."

Minow thought his job was to improve TV programming, Hundt recalled. "But when government attempts to improve the quality of commercial television, either directly or by exercising the so-called bully pulpit role, you can be sure that government will confuse everyone, including itself." —HAJ

Quello: No quid pro quo

If FCC Chairman Reed Hundt demands a minimum amount of educational children's programming or other public interest commitments from broadcasters in exchange for a free hand in using digital channels, he can count on opposition from Commissioner James Quello. Broadcasters should pay "fair value" only for portions of the channel used for subscription services, he said in an NAB speech.

"By fair value I don't mean that broadcasters should be required to broadcast certain types or amounts of programs, or give up free time for political broadcasts, or be made to offer up any other content-based quid pro quo," Quello said. Such requirements are "a First Amendment time bomb."



Quello backs broadcasters on second channel.

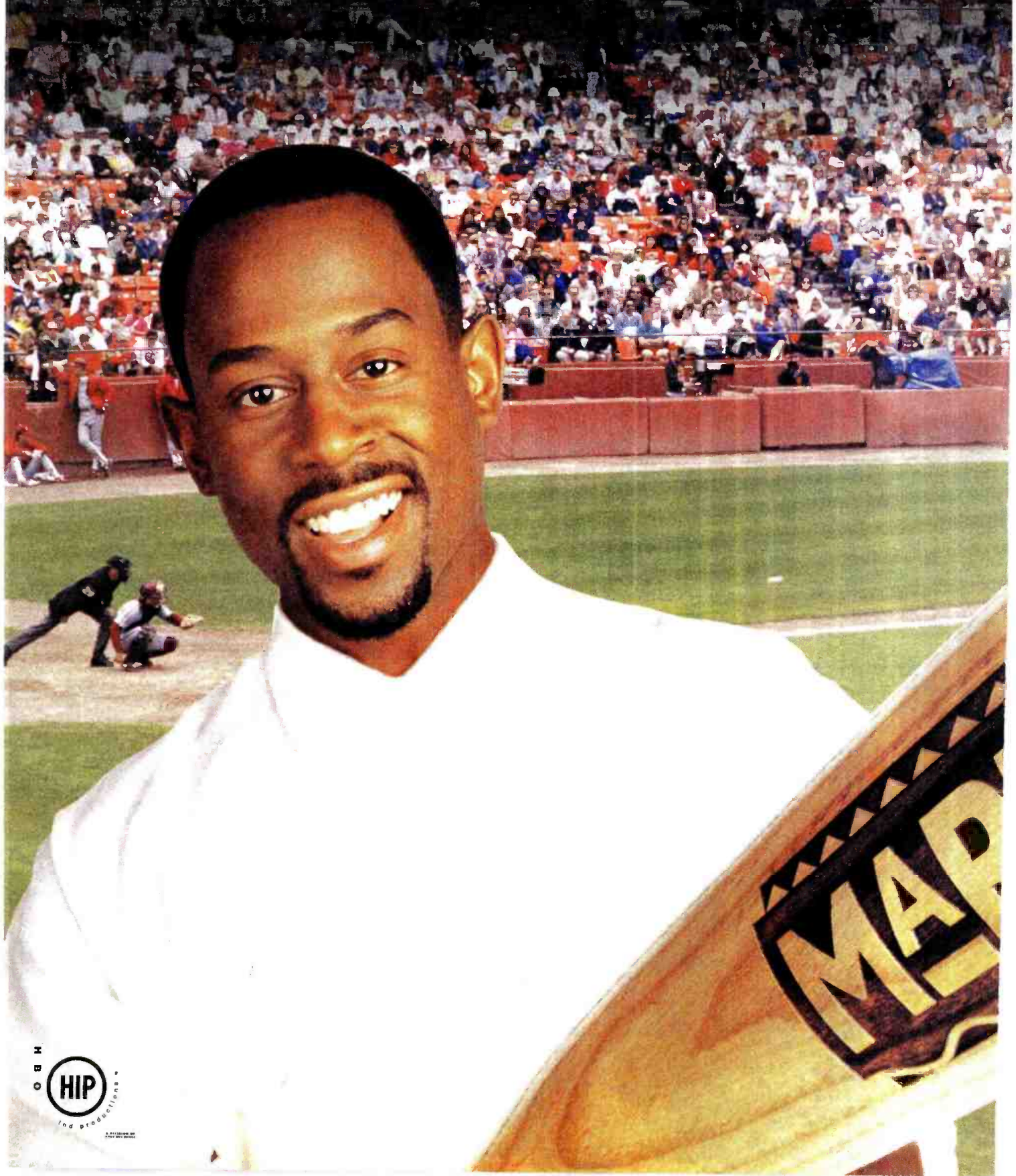
—HAJ

**The next was
a homer.**

A large crowd of people is shown from a high angle, with their arms raised in the air. In the center of the crowd, a large, light-colored wooden baseball bat is held horizontally. The bat has the words "The Simpsons" written on it in a dark, stylized font, enclosed within a black oval outline. The scene is brightly lit, suggesting an outdoor event like a baseball game.

**The
Simpsons**

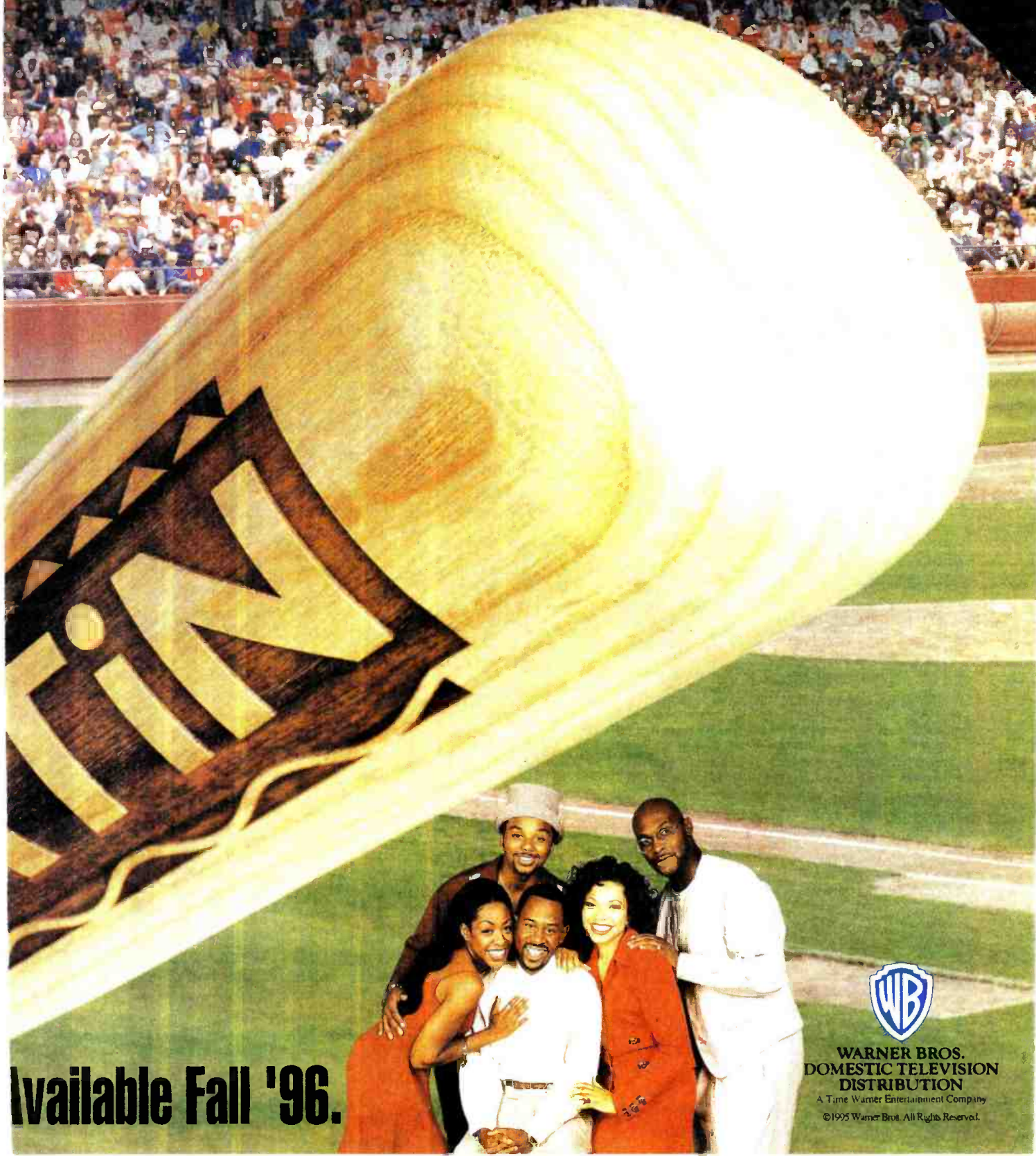
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ident Eddie Fritts said.

The speech demonstrated a "well-thought-out understanding of the importance of digital technology to broadcasting," said NBC Counsel Rick Cotton.

He came down "very strong on the side of flexibility," said Preston Padden, president of network distribution, Fox Broadcasting, which hopes to complement HDTV with multi-channel digital broadcasting.

"He's caught the digital wave," said Richard Wiley, chairman of the industry advisory group overseeing the development and standardization of the so-called Grand Alliance system, which is putting HDTV and other digital services within the grasp of broadcasting.

But others balance their praise of Hundt with a measure of skepticism. "He can talk the talk, but can he walk the walk?" said one broadcaster.

"Which Reed Hundt are we going to get?" asked another. "He seems to have multiple personalities. There's the Reed Hundt who's a new Democrat. Then there's the Reed Hundt [who] makes Ed Markey look like a moderate." (Markey [D-Mass.] was chairman of the House telecommunications subcommittee before the Republican takeover of Congress.)

And some criticized his apparent

linking of digital TV with new children's TV requirements. "It was a discordant note," said one broadcast representative.

"I worry about the speech's internal inconsistency," said Jerry Fritts, an attorney with Allbritton Communications. "On one hand he talks

about freedom from regulation, while on the other he talks about imposing children's regulations."

Hundt seems to want to have the discussions of digital TV and children's TV together, said Cotton. "We would prefer to have them one at a time." ■

Murdoch puts his network where his mouth was on political advertising

By Don West

Rupert Murdoch's call for broadcaster responsibility in the political advertising area began to take on a life of its own last week. The News Corp. chief opened the subject in a conversation with ABC commentator Jeff Greenfield during the NAB convention (see page 48). By week's end, internal discussions at Fox were leading to:

■ The possibility that the network might cut back several prime time

shows, several nights a week, for two-to-three-minute "opportunities for public discussions" by candidates (only during the general election). The

opportunities could not be used for regular campaign commercials or for "negative attack" purposes. Rather, in the view of Preston Padden, Fox's president for network distribution, the goal would be to mount "intelligent public discussions."

■ The political discussion period would begin eight weeks before the election, the so-called lowest-unit-rate segment of the campaign. In Fox's view, it would be important for all networks to agree on the same schedule. Padden said Fox already had initiated discussions with other networks, but wouldn't specify which ones.

Although networks have yet to come up with a successful way around the campaign dilemma, they've spent a lot of time considering it. Generally speaking, the plan has fallen apart in large markets because of the sheer numbers of Senate and House candidates. The point, of course, is to substitute free radio and TV time for paid commercials, whose cumulative weight is believed by many to be distorting the political system. ■



Rupert Murdoch: looking for a way out on political spending

Warner heads CBS TV Network



CBS has appointed James A. Warner president of the CBS Television Network.

CBS/Broadcast Group President Peter Lund, announcing the appointment last Thursday at CBS's New York headquarters, stayed within CBS's corporate ranks in selecting Warner, who has been president of CBS Enterprises, a CBS entertainment division, for the past six years.

Warner replaces Lund, who was named CBG president on Feb. 23, filling the hole left by the departure of Howard Stringer, who left the company in February to become a consultant for the Bell Atlantic/Pacific Telesis/Nynex programing

and distribution alliance.

Warner takes the helm of CBS's TV network with a background primarily in cable television and entertainment. At CBS Enterprises he oversaw CBS Video and CBS Licensing and Merchandising as well as CBS Broadcast International. Before joining CBS in 1989, Warner was senior executive for Time Warner's Home Box Office, where he was appointed vice president, HBO Enterprises, in 1988.

Warner will retain control of CBS Enterprises, where he has been president since the group was started in 1989. —JM



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Network buy may top Seagram's wish list for MCA

Following lead of other studios is essential, observers say

By David Tobenkin

Buying a broadcast network could help Seagram reinvigorate MCA, the lackluster Hollywood studio the Canadian distiller soon expects to control, company officials and stock analysts say.

"It will be essential to pursue an outlet like a network to stay in the game," says Universal Television President Tom Thayer. That's why Warner and Paramount have started new networks, he said.

"The business is more and more difficult: license fees are flat, production fees have soared, foreign revenue is fixed," he said. "There is no way to cover out-of-pocket [costs] unless you have effective distribution from which you can benefit."

The Montreal-based Seagram agreed on April 9 to buy 80% of MCA from Matsushita Electric Industrial Co. for \$5.7 billion.

The transaction, expected to close in June, values MCA at \$7.13 billion, nearly 1.5 times 1994 revenue of \$4.8 billion and approximately 15 times estimated 1994 earnings before inter-



Edgar Bronfman Jr.

est, taxes, depreciation and amortization. That is nearly equivalent to what Matsushita paid in cash and assumed in debt in 1990.

Matsushita will retain a 20% stake in the company and at least one seat on MCA's board of directors.

In meetings with stock analysts, Seagram CEO

Edgar Bronfman Jr. expressed interest in acquisitions, but said it was too early to comment on bidding for a broadcast network.

The law prohibiting foreign companies from owning TV stations in the U.S. would not be an obstacle to Seagram's buying a network, Bronfman said. Seagram could buy MCA through a U.S. corporation, he said, noting that he and his father, Seagram Chairman Edgar Bronfman Sr., are U.S. citizens.

Others felt Seagram's Canadian roots could cause regulatory problems and noted that the FCC is investigating Australia-based News Corp.'s ownership of the Fox stations, even though News Corp. is controlled by U.S. citizen Rupert Murdoch.

MCA's current top management—President Sidney Sheinberg and

Chairman Lew Wasserman—favor a network deal, analysts say. Last year, they reportedly engineered a deal to acquire CBS. Partner ITT would have had the controlling stake, with MCA limited, due to the foreign ownership law, to less than 25%. Matsushita nixed the deal.

But it was still unclear last week whether Sheinberg and Wasserman would survive the takeover. Bronfman last week held extensive discussions with MCA executives, including Sheinberg and Wasserman, at MCA's



Sidney Sheinberg and Lew Wasserman met with Seagram's Bronfman last week.

Universal City, Calif., headquarters.

The substance of the talks was closely guarded, but some MCA executives speculated that the length of the talks suggested that Wasserman and Sheinberg might remain with the company. Before the deal, the duo was expected to leave MCA when their contracts expire at the end of this year. The executives also were optimistic that the strained relationship between MCA and Matsushita would be replaced by a better one with Seagram.

"Knowing how bad the situation was with Matsushita, I have to imagine [that Wasserman and Sheinberg] have much more in common with Bronfman and that he respects the two men and what they have accomplished," one high-ranking MCA source said.

In comments to reporters and analysts, Bronfman said he has no plans to become chairman of MCA, move to Los Angeles or become the day-to-day manager of the studio, which analysts say has declined in profitability since it was acquired by Matsushita in 1990.

Despite reports the TV operation is losing money, Universal's Thayer said the division has 11 shows on networks this season, including several successful shows in their first or second seasons: "It is very hard to launch new shows and show any degree of profitability." ■

Metromedia goes global

The Actava Group Inc., Orion Pictures Corp., MCEG Sterling Inc. and Metromedia International Telecommunications Inc. have signed a definitive agreement to combine into a global communications entity to be named Metromedia International Group Inc. The new company will merge wireless cable and communications businesses in the emerging markets of Eastern Europe and the former Soviet Republics with Orion and MCEG's film libraries and production capabilities and Actava's business and financial resources.

MIG will be managed by a three-person Office of the Chairman comprising Orion and MITI Chairman John Kluge, who will serve as MIG chairman; Stuart Subotnick, vice chairman of Orion and MITI, who will serve as MIG vice chairman, and Jack Phillips, president of Actava, who will serve as president/CEO of the new entity.

Upon consummation of the merger, which is expected in July, MIG will acquire and produce new feature films that make use of Orion's production and distribution capabilities, severely curtailed after the high-flying production company went through a financial reorganization led by Kluge. —DT



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Rainbow makes big VDT commitment

It reserves 192 channels on Bell Atlantic's Dover, N.J., system

By Christopher Stern
and Rich Brown

Cablevision Systems' Rainbow Programming has reserved half of the capacity on Bell Atlantic's 384-channel video dialtone system in Dover Township, N.J.

The move could put Rainbow in direct competition with Adelphia Cable, which operates cable systems in the same area, as early as this summer.

Sources close to Cablevision confirmed last week that Rainbow made a down payment of more than \$345,000 to reserve 192 channels on what is slated to be the nation's first commercial VDT system. Rainbow last week refused to discuss what it plans to do with the channels.

In addition, FutureVision, a Pennsylvania-based programmer, has boosted its planned presence on the VDT system to 96 channels from its original reservation of 60.

Graff Pay-Per-View also has reserved space on the VDT network. Bell Atlantic has refused to identify

two other programmers that reserved channels last week, citing the companies' requests for confidentiality.

A total of 302 VDT channels have been spoken for so far, according to Bell Atlantic. The telco says it will accept requests from other program providers on a first-come, first-served basis. BA required companies to pay a \$1,800 reservation fee for each channel on the network.

BA is expected to begin delivering VDT service to roughly 2,000 Dover Township homes by late summer. It will take about two years to complete construction of the network, which is expected to pass 38,000 homes.

FutureVision has reserved 96 channels, which will be divided into a basic tier of 75 channels, 10 premium channels and 10 near-video-on-demand movie channels. The 75-channel basic lineup will include broadcast stations from the New York and Philadelphia markets, 59 ad-supported networks commonly found on cable, and some New Jersey PBS stations. The remaining channel

will be used for a "speed browser," which will enable subscribers to scan channels in much the same way that drivers are able to scan radio stations on their car stereos.

FutureVision's channel capacity will expand exponentially when ATM switching (asynchronous transfer mode) becomes available in 12 months, says Marty Lafferty, FutureVision executive vice president. He says the company may reserve a few additional channels from BA in the more immediate future.

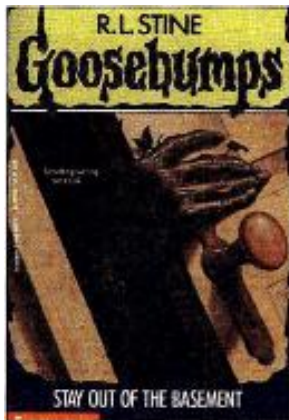
Lafferty says FutureVision's offerings will cost at least 20% less than those of local cable operator Adelphia Communications. The Disney Channel, for example, will cost \$5 a month (versus \$12.95 on Adelphia). Taking its lead from the DIRECTV direct broadcast satellite business, near-VOD movies will be competitively priced and marketed aggressively with free coupons. Adelphia currently enjoys an extraordinarily high penetration rate in the market, 85%, partly due to over-the-air reception problems.

Lafferty says FutureVision has invested more than \$10 million in its Neptune, N.J., transmission facilities. A large part of that capital investment is tied to the installation of MPEG II encoders needed to deliver programming over the BA network that cost about \$100,000 per channel. Other video information provider costs include tariff fees, set-top units and a portion of the in-house wiring.

In June, BA will begin testing its video dialtone network in 10 employe homes. Following in July will be the kick-off of a six-week, FCC-mandated technical test involving 200 paid homes. The service is expected to begin rolling out to consumers in August at the rate of 1,500-2,000 subscribers per month.

Lafferty brushed off the competitive threat posed by other video information providers such as Rainbow. He says FutureVision is "real confident" that it will be offering a compelling mix of programming. ■

Fox gets 'Goosebumps'



'Stay Out of the Basement,' the second in R.L. Stine's long-running kids series

The Fox Children's Network is expected to announce a deal this week with Scholastic Inc. for a series based on the best-selling "Goosebumps" books by R.L. Stine.

Titled *Goosebumps Theatre*, the weekly anthology is expected to debut on Fox's weekday lineup on Friday beginning this fall. The network is expected to debut the show as an hour prime time special. Given the nature of the books, which have been described as *Twilight Zone* for kids, the one-hour special is expected to air as a lead-in or lead-out to Fox's annual *Simpsons* Halloween special. Scholastic Inc. will produce the series in association with the Fox Children's Network.

Also slated for Fox's weekday lineup in the fall is *Britt Allcroft's Magic Adventures of Mumfie*. The animated musical is from the Britt Allcroft Co., one of the forces behind PBS's *Shining Time Station*. The series will air once a week, with a half-hour special *Britt Allcroft's Magic Adventures of Mumfie Holiday Special* scheduled to air during Christmas week-end. The series will be under FCN's The Fox Cubhouse banner, which features preschool educational programming focusing on nature, the environment, music and life skills.

—DT



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Cable connection: US West + Cablevision?

By Rich Brown

Cablevision Systems Corp.'s stock has been climbing on rumors that US West is looking to buy a piece of the cable MSO.

Wall Street is abuzz with talk that the telco is eyeing a stake in Woodbury, N.Y.-based Cablevision Systems Corp., an MSO that provides cable service to 2.6 million homes. Cablevision's stock jumped five points in the wake of the latest rumors and was selling at 55 3/8 at press time last week. (A Cablevision spokesper-

son said the company does not comment on rumors or speculation.)

US West is building a cable system portfolio that includes an Atlanta cluster purchased last July and a 26% stake in number-two MSO Time Warner. The telco also has held merger talks with the nation's third-largest MSO, Continental Cablevision.

An infusion of money would come in handy at Cablevision, which just teamed with ITT on the \$1.009 billion purchase of Madison Square Garden, the MSG regional sports network

and the New York Knicks and Rangers sports franchises. Cablevision has been given one year to pay its 50% share of the properties.

Like many top MSOs during this period of intense industry consolidation, Cablevision has met with several would-be partners in the past year. Cablevision CEO Charles Dolan has said publicly that he would welcome an equity partner in the company. Nevertheless, Cablevision is among the few top MSOs that have yet to strike a major deal. ■

Harbert recounts ABC victory

ABC Entertainment President Ted Harbert credits the network's across-the-board strength for its prime time ratings win in the TV season that ended Sunday (April 16).

Speaking to the press last week in Los Angeles, Harbert outlined how the network managed to claim its first prime time ratings win—in households and among adults 18-49—since the 1979-80 season.

Harbert tipped his hat to NBC for "a couple of hit shows" and for turning Thursday into a powerhouse night. But, he said, "There are

only a limited number of time periods in which they can sell time. We can offer advertisers Monday, Tuesday, Wednesday, Friday and Sunday," referring to the nights that ABC finished number one among adults 18-49. NBC won Thursday and CBS won Saturday in that demographic.

Harbert also pointed to what he called his favorite statistic: ABC won 50% of prime time half-hours, compared with NBC's and Fox's 20% each and CBS's 9% in the key demographic, 18-49-year-olds. Fox's 20% actuality represents 30% of the time periods

for which it was competing, since it programs seven fewer prime time hours than the others (15 to their 22).

Harbert denied suggestions that ABC's fall schedule would be filled with adult-driven comedies, in response to the success NBC has enjoyed with childless comedies, including *Mad About You* and *Seinfeld*.

ABC will add five hours of new programming in the fall, he said. "We

have a lot more development this year than last year, and if it isn't harder to schedule this year, then we've had a bad development season, which we haven't."

On the scheduling front, Harbert said he prefers an hour drama or action series in the Monday 8-9 p.m. slot leading into *Monday Night Football*. The network's two-sitcom block of *Coach* and the canceled *Blue Skies* performed poorly in that time period. To that end, the network will give *The Marshal* a two-week trial run in that slot beginning this week. —SC



ABC will test 'The Marshal' before 'Monday Night Football.'

Moody's places TCI debt under review

Tele-Communications Inc.'s ability to raise money for expansion may be more difficult now. Last week, Moody's Investors Service placed the debt of the nation's largest cable company under review, usually a signal of an imminent downgrade.

The credit rating agency says it took the action because of TCI's cable buying spree and its winning bids for wireless licenses during a time of tight FCC cable rate regulation. Another factor is increased competition in the cable industry, it said.

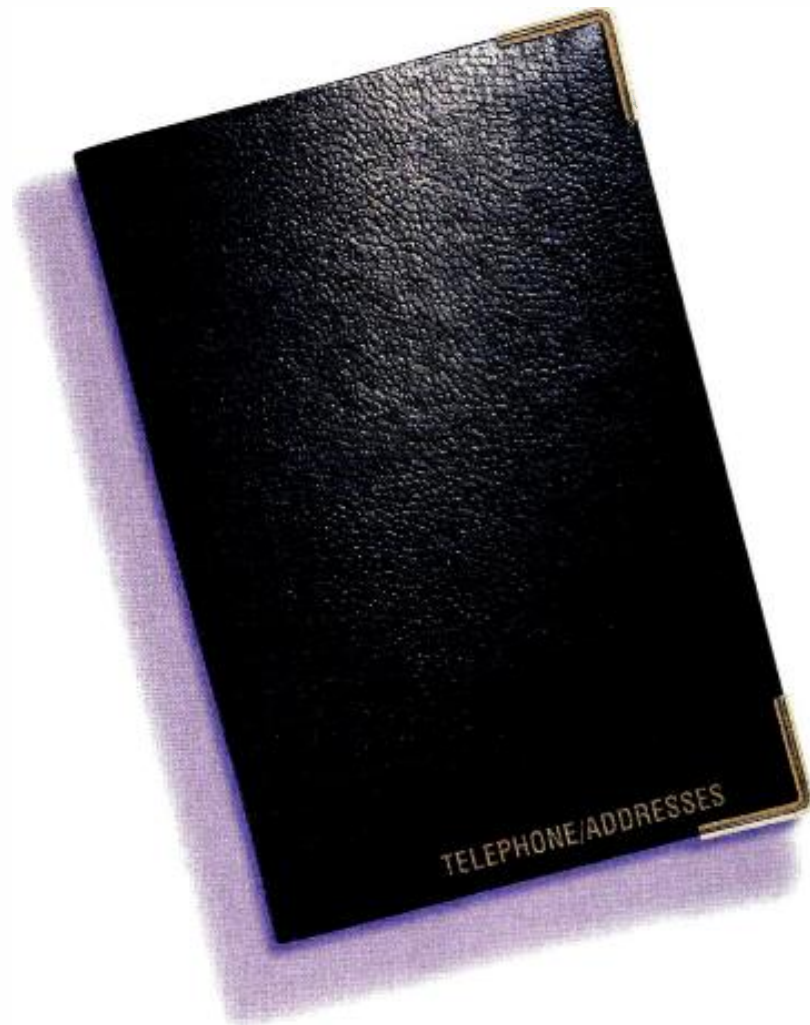
Moody's expects TCI's cash-flow growth potential may shrink further as cable competition increases from DBS and telephone companies.

TCI's \$4.5 billion debt comes from the company's core cable unit, TCI Communications. The debt affected includes BAA-3 senior unsecured debt, BA-2 long-term debt and Prime-3 short-term debt.

TCI President John Malone blamed TCI's poor financial performance the past two years on the FCC's mandatory rollback in cable rates: "It has undoubtedly impacted upon our ability to make the kind of progress in our financial flexibility that we have planned," Malone said. "The irony is that the FCC has caused us to be less competitive at a time when they want us to compete in telephony." Malone maintained TCI's growth plans remain intact and contended the company still can raise money.

After the announcement, TCI's stock, which reached a high of \$23.60 per share last February, closed at \$19, down 43.75 cents. —JM

*Not to brag
or anything,
but...*



Millions of women their numbers.

A
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Maury Povich - Growth/Time Period

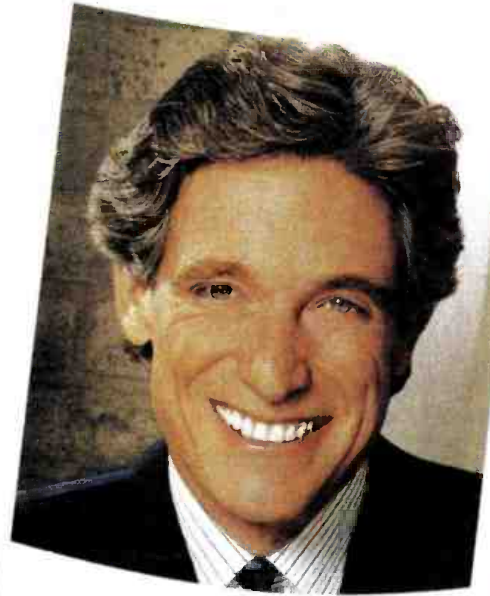
Market	Station	Feb. '94 Programming	% Increase Wmn 18-34	Market
New York	WNBC/N	MAURY POVICH	+19%	Tucson
Los Angeles	KCAL/I	MAURY POVICH	+40%	Huntsville
Philadelphia	KYW/N	MAURY POVICH	+60%	South Bend
Washington, DC	WRC/N	MAURY POVICH	+75%	Jackson, MS
Dallas	KDFW/C	MAURY POVICH	+83%	Youngstown
Detroit	WDIV/N	MAURY POVICH	+80%	Evansville
Cleveland	WKYC/N	MAURY POVICH	+9%	Colorado Springs
Tampa	WTVT/F	PRICE IS RIGHT	+18%	El Paso
Miami	WPLG/A	JENNY JONES	+89%	Lincoln
Pittsburgh	WTAE/A	MAURY POVICH	+167%	Charleston, SC
Phoenix	KSAZ/F	MAURY POVICH	+40%	Lansing
Sacramento	KOVR/A	JERRY SPRINGER	+57%	Sioux Falls
Baltimore	WMAR/A	MAURY POVICH	+36%	Augusta
Hartford	WFSB/C	MAURY POVICH	+17%	Montgomery
Charlotte	WBTV/C	MAURY POVICH	+26%	Monterey
Cincinnati	WKRC/A	BERTICE BERRY	+13%	Tallahassee
Raleigh	WRAL/C	MAURY POVICH	+85%	Traverse City
Columbus, OH	WSYX/A	BERTICE BERRY	+160%	Yakima
Greenville	WYFF/N	MAURY POVICH	+6%	Boise
San Antonio	KMOL/N	BERTICE BERRY	+9%	Amarillo
Harrisburg	WHTM/A	MAURY POVICH	+43%	Columbus, MS
W. Palm Bch	WPTV/N	MAURY POVICH	+17%	Monroe
Louisville	WHAS/A	MAURY POVICH	+65%	Rockford
Birmingham	WVTM/N	VARIOUS	+30%	Wilmington
Albany, NY	WXXA/F	CAN WE SHOP	+1000%	Wichita Falls
Jacksonville	WJXT/C	MAURY POVICH	+24%	Erie
Charleston	WSAZ/N	MAURY POVICH	+62%	Medford
Little Rock	KTHV/C	DONAHUE	+600%	Panama City
Flint	WJRT/A	MAURY POVICH	+7%	Idaho Falls
Mobile	WKRK/C	MAURY POVICH	+8%	Elmira
Wichita	KAKE/A	MAURY POVICH	+26%	Watertown
Toledo	WTVG/N	MAURY POVICH	+130%	Alexandria, I
Austin	KTBC/C	MAURY POVICH	+20%	Greenwood
Syracuse	WSTM/N	MAURY POVICH	+78%	Grand Junc
Honolulu	KGMB/C	MAURY POVICH	+317%	San Angel
Des Moines	WOI/A	MAMA'S/RESCUE	+11%	Anniston
Omaha	WOWT/N	MAURY POVICH	+240%	Twin Falls
Spokane	KXLY/A	KXLY A.M.	+18%	Lima
Shreveport	KTBS/A	ROLONDA	+50%	Presque I
Champaign	WICS/N	VARIOUS	+250%	North Pla
Portland, ME	WGME/C	MAURY POVICH	+50%	

Source: NSI, Feb. '95 vs. Feb. '94. % increase based on DMA shares.

have given Maury

Improvement

Station	Feb. '94 Programming	% Increase Wmn 18-34
KGUN/A	MAURY POVICH	+20%
WAAY/A	MAURY POVICH	+50%
WNDU/N	VARIOUS	+940%
WLBT/N	AM JRNL/RSC 911	+180%
WFMJ/N	MAURY POVICH	+73%
WEHT/C	MAURY POVICH	+57%
KOAA/N	MAURY POVICH	+90%
KVIA/A	MAURY POVICH	+118%
KHG/A	ANIMATION	+300%
WCSC/C	CAN WE SHOP	+371%
WLNS/C	MAURY POVICH	+225%
KELO/C	MAURY POVICH	+60%
WJBF/A	MAURY POVICH	+40%
WAKA/C	MAURY POVICH	+11%
KNTV/A	ROLONDA	+450%
WTWC/N	JERRY SPRINGER	+25%
WWTV/C	MAURY POVICH	+56%
KIMA/C	MAURY POVICH	+250%
KTVB/N	MAURY POVICH	+20%
KAMR/N	MAURY POVICH	+76%
WTVN/N	MAURY POVICH	+89%
KNOE/C	IN HEAT-NIGHT	+24%
WTVO/N	JENNY JONES	+7%
WSFX/F	LITTLE HOUSE	+50%
KFDX/N	MAURY POVICH	+160%
WICU/N	MAURY POVICH	+425%
KTVL/C	MAURY POVICH	+64%
WJHG/N	MAURY POVICH	+121%
KIDK/C	MAURY POVICH	+255%
WENY/A	MAURY POVICH	+47%
WWTI/A	DONAHUE	+167%
KLAX/A	MAURY POVICH	+75%
WABG/A	MAURY POVICH	+50%
KREX/C	DONAHUE	+37%
KACB/N	MAURY POVICH	+41%
WVAL/F	MATLOCK	+1150%
KTFT/N	MAURY POVICH	+57%
WLIO/N	SALLY-RAPHAEL	+15%
WAGM/C	DONAHUE	+88%
KWNB/A	ANIMATION	+5400%



You don't need a special access code to reach women viewers. You just need Maury. This February, THE MAURY POVICH SHOW continued to get through to women of all ages, especially women 18-34 who dialed Maury more than ever before. Proving that, when it comes to connecting with daytime viewers, Maury has a direct line to success.

THE MAURY POVICH SHOW



For Kerry McCluggage, television is Paramount

To say Kerry McCluggage, chairman, Paramount Television Group, has been busy since our last in-depth interview with him in 1993 would be an understatement. Since that time he has seen the company merged with Viacom, overseen the successful launch of the United Paramount Network, signed a precedent-setting deal with Procter & Gamble for the financing and advertising of Paramount product and has helped link the company with broadcasters overseas and Internet surfers worldwide. In this exclusive interview with BROADCASTING & CABLE's Steve Coe, McCluggage discusses Paramount's network and syndication future, the changing regulatory landscape, his plans for more expansion overseas and his optimism about an industry changing as never before.

Looking down the road, say, 10 years, how do you see Paramount product being delivered? What percentage will be broadcast television and what percentage will be cable, or telco, or CD-ROM or something else?

Over the next 10 years, we will probably see the most rapid change the television industry has experienced. Those years are also probably going to be 10 of the most exciting from the perspective of a major television program supplier. It would be hard to put a percentage on it. I don't know how big a factor the telcos are going to be. They could be a big factor; they could be as big as cable is now. Direct broadcasting could, at some point, be involved in the original programming business.

I think the buyers there now are going to continue to be there—cable will still be a force. There still will be a very healthy first-run market. And, obviously, we intend to continue to be a network supplier 10 years from now. We still think that the network business is a healthy business and will remain so. Our four and five—maybe six—friends [broadcast networks] are still going to be around and kicking.

You are clearly optimistic about the future of the business as a program supplier.

The reason we're very optimistic is the diversity of program buyers. There is more diversity than ever—not just diversity but, literally, plurality—and more buyers are going to be in the market for original programming. It's going to be a real attractive environment to do things differently, to figure out new structures for deals, new ways to make programs, new ways to distribute those programs. I find that

exciting. I'm very optimistic about where the television business is going to be, not just 10 years from now but over the next 10 years. It's going to be a fun watch.

What legislative issues are key to shaping your future business?

Communications legislation, whether from the FCC or the courts, clearly has a big impact in shaping the businesses: the financial interest rules, which are supposed to sunset in November; station ownership; PTAR; the definition of a network. Cable regulation was a huge factor in the launch of the Sci-Fi Channel, which for the past two years has been the most requested new basic [channel]. It is only now realizing big distribution gains in terms of its subscriber count because during the period when cable re-regulation was being decided and then deciphered it just put the industry on hold.

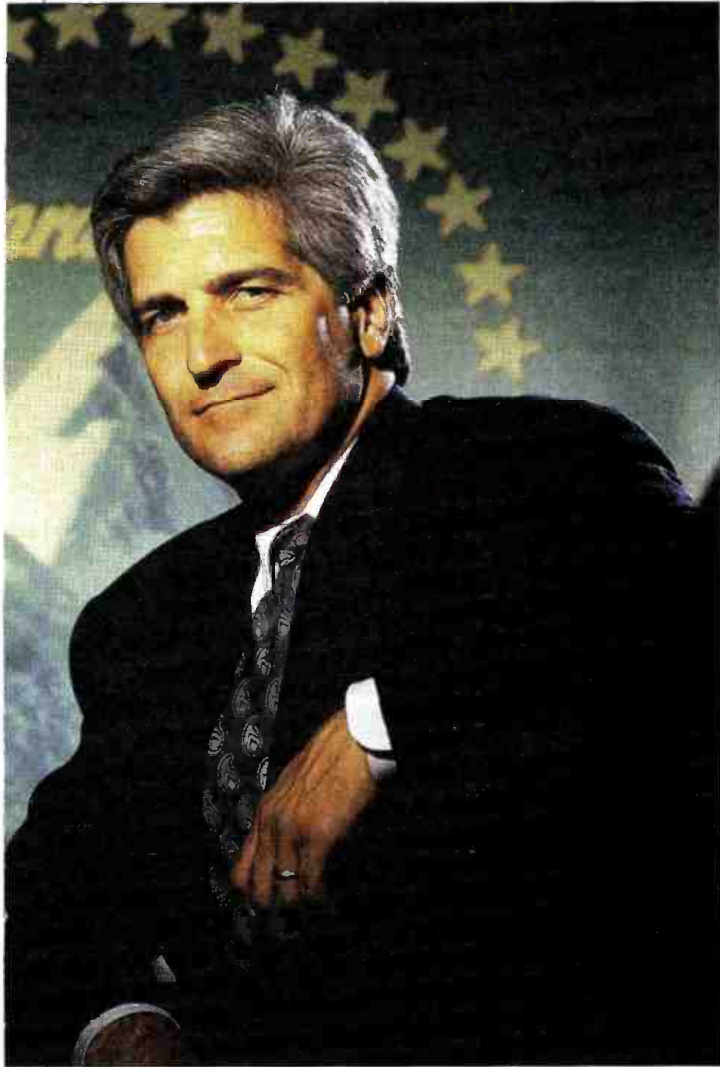
I guess if I had a philosophy, it would be somewhat deregulatory. Regulations have to be applied selectively because there can be a huge impact on the business and the way the business takes shape.

But doesn't the dismantling of the fin-syn rules have a negative impact on your business, especially when, as a supplier, you are facing increased activity by the network in-house production divisions?

Well, it certainly could have an impact, and there are some important issues still to be resolved. I would hate, for a couple of reasons,



COVER STORY



to see the prohibitions against warehousing go away—you know, the ability to keep shows after the fourth year from going into syndication. It's clearly healthy for the business for there to be a syndication back-end, and without it I think the overall quality of programming would suffer. Secondly, arguments certainly can be made or examples cited where having a show in its fourth year go into syndication has actually helped boost awareness of the network series. We experienced that with *Wings*, where it's been running on USA—which we think helped bring a new audience to the show.

Certainly, all the networks have in-house production divisions and now at least three of the studios are involved in their own network efforts. Is that going to change the way business is done? Yes. But new rules of etiquette will emerge, and everybody will get comfortable with it. We've gotten used to our customers being our competitors. They're in the process of getting used to the reverse, but I strongly believe that ultimately, after all the jostling and reorganization and everybody adjusting to the new environment, the business will go up. Nobody has a lock on creative talent and ideas. Has it affected us? Sure. Each of the networks is doing more in-house production. But I'm not concerned about our ability to com-

pete. If you create good shows, there is a way for them to find a home and an audience.

One issue that has come up lately because of the growth of the studio/network hybrids has been successful shows that started on one network jumping to the network/studio that produces the program. For example, at NATPE there was speculation that *Melrose Place* might jump from Fox to UPN. That potential would seem to have a significant polarizing effect on the relationship between a program supplier and a network.

That's another aspect of the financial interest rules, the provision on auctions, which is the equivalent of free agency, whereby after four or four and a half seasons there is an open negotiation with the networks about pricing a show. I would hate to see restrictions on that role. I think there should be some concept of free agency in the television program marketplace.

There's been a whole lot more talk than real action, in terms of series jumping from one network to another. Has it happened? Sure. More often than not it's been a marginal show. There are still a lot of reasons to keep those two parties together. The network has been involved in helping build that show. It's probably often in the studio's best interest to keep it there as opposed to another time slot on another network, whether they have an ownership interest or not. And could it happen in another direction? Sure it could, because as a program supplier, part of your fiduciary responsibility to your participants, who are primarily your writer/producers, is to maximize the value of that program in the marketplace when you're free to do that.

Could it happen? Will it happen? Maybe, at some point. But I think there are more forces on both sides of mutual interest to keep a show on a network than there are to move it and, you know, nine times out of 10 that will probably be the result.

Have you taken a position publicly on the prime time access rule?

Yes. We believe that PTAR should be retained, and there are two parts to it: One is preserving that time period for local stations to program as opposed to a network's program. The other refers to how the FCC defines networks and the top 50 markets being able to bid on off-network programming.

We think those rules created more diversity, which is what they were intended to do. Some people won't count *Wheel of Fortune* and *Jeopardy!* in that regard, but clearly they have an audience, as do *Entertainment Tonight* and *Hard Copy* and *Current Affair* and *Inside Edition* and *Real Stories of the Highway Patrol*. We could go on and on with the number of shows that have come about because of the availability of those access time periods.

We have a big stake in first-run programming, but we've also sold *Cheers* and we've got *Frasier* coming down the line, as well as *Sister, Sister*, which we have high hopes for. And yet we're still on this side of the fence. What swings the vote in our mind is that we think, to a certain extent, it becomes an issue of UHF stations versus VHF stations.

[VHF stations] have the ability to significantly outbid most of the U's because the same show in the same market is probably not going to do the same kind of rating

and, consequently, the same kind of ad revenues that they used to put together their bid for the show. A lot has happened in the marketplace to make U's and V's more comparable, but I don't think we've eliminated those gaps. This does help continue to support U's in the marketplace, which is good for diversity.

But as a distributor it doesn't necessarily work to your benefit in trying to maximize the profits for off-network shows like *Frasier*.

Absolutely. What helps us over here hurts us over there, and we tried to weigh all of those factors. And we still come out where we have. But is it the end of the world if they aren't retained? Probably not.

Do you foresee any changes in the station ownership rules?

Well, everyone's talked about relaxing the limits on station ownership, increasing the number or increasing the percentage of U.S. coverage, and behind all that smoke there's probably some legislative fire. We'd certainly like to be a bigger player on the station side than we are now. I doubt that you will see them relax all restrictions. They're still going to try to build in some limits to how large any one station group can be, and that's probably not a bad idea.

In a financial statement for BHC, the holding company for your UPN partner Chris Craft, BHC is listed as holding 100% of the network. What is Paramount's equity role in UPN?

It's a matter of public record. It was conceived and is being operated in the spirit of a 50% partnership and joint venture. The actual deal between Chris Craft and Paramount/Viacom was restructured last summer to create an option position for Paramount such that we have two years to exercise our option to assume 50% equity in the UPN venture.

Which means that after two years Paramount will have to make some kind of cash contribution to the network?

It's not too complicated. At that point, we would assume a percentage of the costs.

How much do you anticipate Paramount will have to spend at that point to continue in the network?

Well, it depends on the operating results of the network between now and then. They have projections, but I don't think the projections are a matter of public record. So far the network's gotten off to a very good start. Is it a losing proposition right now? Sure, as you would anticipate it would be building a new network. The losses are actually less than the projections prior to the launch.

Can you talk about what those losses are versus the projections?

We don't discuss those kind of numbers. But it has exceeded our expectations in terms of the money it's generated in the advertising market, the ratings that it's generated. We didn't have these numbers on our projections. We're averaging across prime time above a 4 rating, which took Fox four years to get.

Could Paramount walk away from the network after two years if it chose to?

We could. It's certainly a possibility that we could not exer-

cise [our option for 50%]. I frankly consider that a remote possibility. This idea for the network was our idea. It was supported by the management of Paramount at the time and, subsequently, the management of Viacom. We dedicated our distribution force to help create a network of affiliates, and we've dedicated a crown jewel of our programming in *Star Trek: Voyager*. And, frankly, the option structure that was created with Chris Craft's participation had more to do with inter-financial needs than it did with any question on our part of the strategic value of this network.

In the three months since the UPN and WB networks debuted, can anything be gleaned from the performance of either so far?

Well, we always felt that we had a clear distribution advantage. We have more stations and more markets and stronger stations in those markets where we both had primary affiliates. And I think that the ratings, which have been more than double that of the WB network, speak to the power of that distribution.

In the past couple of months, Paramount Television has made some international deals, including one with the Scandinavian Broadcasting System, linking the studio with overseas entities. Has developing those international relationships become more of a priority for you and the studio?

Yes. We'd been working on the deal with SBS for a long time, so it's not a brand-new priority, but being involved in television on a global level is very much a priority for us at Viacom and Paramount. Viacom probably has more international experience than any other company. MTV is virtually everywhere, and Nickelodeon is following in their footsteps. In the larger sense of the term, we believe in broadcasting—whether that's terrestrial broadcasting, satellite broadcasting, cable or telco. And we want to be involved in that on an international level. We are involved with HBO in Asia, with CineCanal in Latin America; we have USA Latina; we're in the process of gearing up to do a Sci-Fi Europe launch. The investment in SBS is another arm of that.

You're launching a Sci-Fi channel in Europe? How will that work?

They are finishing the plans now to launch in the UK and the rest of Europe, but they are still finalizing which direction they're going to go. It may be cable-exclusive, but I believe they are still having conversations with BSkyB and others.

What's the launch date?

We're targeting September.

Regarding new media, has Paramount become more involved in research and development since the acquisition by Viacom?

Paramount was very active in that area prior to Viacom acquiring the company. We had an entire media "kitchen" based in Palo Alto that was funded by the corporation to develop both primary research and applied research in terms of developing businesses in conjunction with the various divisions for Paramount. Also, Simon & Schuster has their own group that is very involved in interactive, CD-ROM, online and more.

Paramount doesn't have any new first-run projects coming out in the syndication marketplace for the fall. Was it a result of the condition of the marketplace or the lack of development?

We like to take a targeted, as opposed to a shotgun, approach to launching new first-run shows. Not because we're afraid of failure. I mean, everybody's going to have shows that work and shows that don't. But you certainly want to go into it with a product you believe in and that you believe will have a realistic chance of surviving and reaching the audience that you think the show can deliver. Also, this year we had a lot of work to do on preserving the franchises that we have in *ET* and *Hard Copy* and, in the talk show arena, *Maury Povich* and *Montel and Leeza*. We had just launched *Sightings* and that was the most successful new weekly hour in syndication this year. We also still have *Deep Space 9* out there in syndication and in first-run.

So we had a lot on our plate. We didn't really see a tremendous opportunity out there. We also didn't think there was much point in being the sixth or seventh or eighth studio to try to duplicate the *Ricki Lake* story. And we had a number of things in development that were contenders, most of which we're still involved with.

Any development projects you can talk about?

We announced *Newsweek* at NATPE, and we're certainly going to be working on that.

Is there a launch date?

Fall '96 is likely, but I don't think you can rule out an earlier start than fall '96. I think you could probably rule out fall '95.

How will your programing/financing joint venture with Procter & Gamble help your first-run efforts?

Well, we have a partner that's certainly helping with the financing. There are several advantages P&G brings to the deal that you couldn't get from a bank if you just went to get a loan. One, they're one of the largest advertisers in the world, certainly in the U.S., and they bring tremendous savvy and clout to that side of it. They're going to be involved on the promotional side of a show that's part of this joint venture, and they're going to marshal their resources to make sure that everybody hears about it. Second, their advertising dollars will make our shows more financially viable with that base level of support. It certainly encourages other advertisers to come in and it sets a base level of rates that will work to our advantage. And third, not only are they a huge national advertiser, they are a major player as a local or spot buyer. And working in conjunction with a company like Procter & Gamble, which has that kind of a huge presence on the local level, will help get the shows that result from this

joint venture cleared in as many markets as possible.

This kind of alliance between major players does not appear to bode well for smaller independent players. Is it becoming even more a business for heavyweights rather than independents or startups?

There's no question there's been some consolidation in the industry, and to the extent that you have major heavyweights creating the strategic alliances to further that process, I suppose it could disadvantage the small supplier. But there is still a place for the small independent player, and I don't think that's going to go away. If Carsey-Werner were starting over today and the show they came out of the box with was *The Cosby Show*, I don't think market forces would necessarily prevent them from building on that success. No matter how big you get or how many alliances you create, there is no corner on the market of ideas, and that's what television is about.

As a major supplier, is there an alliance with one of the networks in the future?

It's possible. You've seen more joint-venture deals over the past year and a half, and we've been involved in some of those. We have a project that is a joint venture between Paramount and NBC Productions. And I think you're going to see more of that.

NBC would seem a natural partner for Paramount given shows like *Cheers*, *Wings* and, most recently, *Frasier* that have gone to NBC. Have there been discussions about an alliance?

Have there been discussions? We talk all the time with NBC and they with us, and I would say anything's a possibility. There aren't specific plans, but they're a smart network, they're on the move, and I think they like a lot of the producers we have working here and programs that we do, in both the hour side and the comedy side, so there's a lot of mutuality of interest.

Would an alliance with NBC work against the growth of UPN?

I doubt you're going to see any major studio supplier saying we're going to supply programs only to one network. It could happen. The truth of the matter is that when you create a show, it makes sense for one network or one time slot. Obviously, there are shows that could work in any one of a number of environments, but more often than not you're trying to craft or tailor a suit, if you will, to individual needs. When you look at NBC's schedule, in moving *Frasier* and *Wings* from Thursday to Tuesday, they created a new night. Yet, for that Tuesday night to reach its full potential, they need to continue to work on 8:30 and 9:30, and they've been going through that process this year. The point I'm making is you might sit down and design a show for 9:30 on Tuesday night. That isn't necessarily a show that would work on UPN on Monday or Fox on Wednesday or CBS on any night. ■



Springer fever in February sweeps

Just-released Seltel survey finds big share gains for talker

By David Tobenkin

There has been a sharp rise in *Jerry Springer* viewership and significant declines for *Oprah* and *Donahue* in the February sweeps compared with the year-earlier book, according to an audience share analysis of veteran syndicated talk shows by station rep firm Seltel.



Study shows 'Springer' picking up viewers after reformatting.

Multimedia Entertainment's *Springer*, reformatted last May as a relationship-issue, youth-oriented show, rose from an 11 share in February 1994 to a 16 share in 1995, according to Nielsen Station Index numbers interpreted by Seltel. During the same period King World's *Oprah* fell from a 29 to a 23 and Mul-

timedia's *Donahue* from an 18 to a 14, although those drops in part reflected O.J. Simpson trial preemptions and viewer migration to cable trial coverage.

Another measurement device, sweeps-to-sweeps comparisons of veteran shows limited to occurrences in the same time period on the same stations,

which Seltel officials argue allows for more valid comparisons, found similar results for those shows and suggested that Warner Bros. Domestic Television Distribution's *Jenny Jones* and Columbia TriStar Television Distribution's *Ricki Lake* may have peaked and that Paramount's

Montel Williams, the share leader among those three, may be close to its peak.

"Jerry, who received considerably less press than *Jenny*, *Montel* and *Ricki*, is number two to *Oprah* among our like-to-like comparisons, with *Oprah* still way out in front," said Seltel Vice President and Director of Programming Janeen Bjork. "All the other shows are in a pretty close range, with different shows taking different turns being on top by demo."

The survey also found that seven talk shows grew from average lead-in shares: *Oprah*, *Springer*, *Montel*, *Jenny*, Buena Vista's *Regis & Kathie Lee*, *Ricki*, Tribune's *Geraldo* and Multimedia's *Rush Limbaugh*. Despite overall share improvement, King World's *Rolonda* failed to hold its lead-in shares, as did *Donahue* and Multimedia's *Sally Jessy Raphael*. ■

Turner movie channel packs 'em in

In first year, pay service increases subs fourfold; CNN International launched in U.S. three months ago, approaches 4 million subs as well

By Rich Brown

Despite a difficult environment for launching new cable networks, Turner Broadcasting has signed up about 4 million homes for its fledgling Turner Classic Movies network and almost as many homes for its new U.S. feed of CNN International.

One year after launch, TCM has quadrupled its initial subscriber base of 1 million homes and is now delivered to 2.5 million cable homes and 1.8 million satellite homes (including 700,000 direct broadcast satellite subscribers). About 5.5 million cable homes have the option of getting the network, primarily through "new-product tiers" that are available to sub-

scribers at an incremental cost.

Cable and satellite distribution for CNN International in the U.S. is not far behind the TCM numbers, according to a Turner spokesman. Turner is expected within a few weeks to announce its distribution growth for CNNI, which debuted in the U.S. just three months ago.

A variety of new-product tiers has cropped up at cable systems around the country since the FCC last fall issued its going-forward rules for adding new cable networks, says Bill Burke, vice president and general manager, TCM. He says TCM is offered many different ways, including: as part of a seven-

network incremental package available for \$3 per month; as part of a two-network incremental package priced at \$5 per month, and even as a free service to subscribers who sign up for HBO and one other pay TV service.

TCM hopes to become profitable sometime this year

Burke says TCM hopes to become profitable sometime this year. Start-up costs have been kept down, he says, because Turner owns many of the movies seen on the network, and much of the staffing was already in place at the Turner organization.

TCM has just unveiled plans for its first, one-hour original production, *Inside the Dream Factory*, which will

look at the legendary Hollywood studio system. The special debuts this summer. Burke says the network expects to produce up to three specials a year about movie-making to complement its monthly lineup of about 400 movies.

In other programming moves, TCM beginning in July will launch a Friday night weekly movie series showcasing international films in their original language.

TCM also has just signed a deal with Rhino Records to compile music/audio soundtracks from dozens of classic Metro-Goldwyn-Mayer, early Warner Bros. and RKO films in the TCM/Turner library. ■



Newt comes in last

Although House Speaker Newt Gingrich's televised speech last Friday may have made broadcast history, his Nielsen ratings for the broadcast certainly didn't. Gingrich's April 7 speech was aired live at 8 p.m. by CBS News and cable operators CNN, CNBC and C-SPAN. Both ABC and NBC News opted not to cover Gingrich, who used the time to give a progress report on the Republicans' Contract with America. Gingrich's telecast drew lukewarm audience response, with an average 4.9 rating/9 share in the metered markets, and finished fourth among the four networks for the 8 p.m. broadcast slot. The speaker appeared to have performed better during late-night viewing, where ABC's *Nightline* registered a 6.9 in the overnight ratings. —JM

Global village convenes in Cannes

Format and package deals among popular offerings at 32nd MIP-TV market

By Meredith Amdur & Debra Johnson

Despite an ill-timed catering strike at one of Cannes' more favored deal-making venues, The Hotel Majestic, the international TV buffet was drawing some healthy appetites to last week's 32nd MIP-TV market on the Riviera.

With European TV sales worth \$1.6 billion at stake for U.S. programmers, more major suppliers were turning to format and package deals with regular buyers.

Lured by France's sun-drenched Cote d'Azur with temperatures in the mid-70s, the six-day program conference, held in the Palais des Festivals, drew more participants from more companies than ever before. Participant numbers grew from 9,400 to 9,800, and companies represented rose from 2,130 to 2,240. Not surprisingly, the U.S., UK and France accounted for the majority of attendees, although emerging markets also made their presence felt. Colombia, Honk Kong, Thailand and Romania were first-time exhibitors, and new participating countries included Bolivia, Cambodia, Madagascar, Ukraine and the Republic of Belarus, making the TV market more global than ever.

In response to the growing concern in the industry about program

content, quality and diversity, MIP-TV witnessed an increase in family-oriented programming; ecology and culture were particularly in vogue, including Jacques Cousteau's *The World of Silence*, UNESCO's *Treasures of the World—Heritage of Mankind*, Time-Life's *Lost Civilizations* and Discovery's *The Forbidden City*, which premieres in Beijing in October.

But as always at the businesslike program market, some of the most intriguing deals weren't necessarily program-related. Investors hawked transponder access in Asia, equity investments were lined up for new broadcast channels and M&A prospects were sized up. As always, cross-border alliance-building was as important as cash in programming coffers.

The following is a summary of the major deals at MIP.

■ Determined to revitalize its production and distribution prospects despite troubled times for its Credit Lyonnais backers, MGM/UA Telecommunications Group is developing a TV series from the "Poltergeist" film franchise, possibly in the vein of its Showtime series *Outer Limits*. Other possible new projects



include series versions of *Running Scared*, *Highway Patrol*, *The Sketch Artist* and *To Live and Die in L.A.* Internationally, MGM sealed valuable sales in the UK, Germany, Scandinavia, Holland and France for *Outer Limits*. All 44 hours of the series were sold in a double-window deal to BBC2 and Sky One in the UK, which premieres this week. MGM also is expected to announce plans for a mini-pay channel for the southeast Asian market later this spring.

■ U.S. pay TV operator Home Box

More news at 10 in D.C.

Paramount-owned WDCATV Washington is launching a newscast, with a little help from a cable friend.

The 10 p.m. half-hour news, scheduled to launch in August, will be produced by ALLNEWSO, which runs the area's regional cable news channel, News Channel 8. ALLNEWSO, in turn, is part owned by WJLA-TV, the ABC affiliate in the market. If all that seems a little incestuous, that's just fine with Robert L. Allbritton, executive VP and COO of WJLA-TV parent Allbritton Stations Group, who says calling the shots for the Channel 8, ch. 7 (WJLA-TV) and ch. 20 (WDCATV) news "further signals that the Allbritton group intends to remain the dominant provider of electronic news in Washington."

Fox-owned WTTG-TV may have something to say about that. Its 10 p.m. news is one of the nation's most dominant prime time newscasts. For his part, WDCATV Vice President and General Manager Dick Williams is happy with that arrangement. He says he has no plans to develop a news operation of his own. He is paying ALLNEWSO a rights fee for the newscast and will retain the advertising time in the half-hour. "I've bought their talent 365 days a year," he says.

Does Paramount's challenge to the Fox-owned station's news dominance presage a news battle on a larger scale? A Paramount spokesman downplayed the suggestion, saying it was a local-market move and not indicative of any O&O or network plans. WDCATV will be the third Paramount-owned station to have a prime time newscast. WKBD-TV Detroit has an hour at 10, and WSBK-TV Boston does a half-hour at 10. —JSE

Office (HBO) confirmed that it will launch a regional German channel in Hamburg on May 3. It will be the first private regional channel in Hamburg and will be owned 24% by Time Warner, Axel Springer (24%), DFA agency (24%) and the Otto Group (24%) plus a number of smaller shareholders. Time Warner International Broadcasting UK Senior Vice President and Managing Director Farrell Meisel says HBO's strategy in Germany is to create a critical mass of investments. "We think there are probably three or four more major regional cities that we could have an interest in."

■ In its first concerted effort to move into local-format production, Paramount Television has linked with longtime German sales partner Beta-Taurus and Procter & Gamble to license a German version of the news magazine *Entertainment Tonight*. The show will be produced in Munich and narrated by local actors with segments supplied by E.T.'s Hollywood producers. P&G and Paramount International TV are looking to license additional foreign versions in the coming months.

■ Germany's Bavaria Film and the Cologne-based Columbia TriStar

Film and TV Productions, a division of Sony Television Entertainment, are setting up a new TV production company. Each company will have a 50% stake in the venture.

■ BBC Worldwide Americas, the program licensing and co-production subsidiary of BBC Worldwide in the U.S., Canada and Latin America, has signed a multiyear license deal with Discovery Communications giving the Discovery Channel exclusive TV rights to *Land of the Eagle*, *Realms of the Russian Bear* and *Discoveries Underwater*, which are scheduled to begin airing April 1996.

■ In a bid to improve Turner's relations with the French—TNT/The Cartoon Network is still banned from broadcasting on French cable—the company signed an animation programming deal with France's leading commercial channel, TF1. The deal involves 65 half-hour episodes of *The Real Adventures of Jonny Quest*, the new animated series from Hanna-Barbera Cartoons. Cartoon Network also will acquire the rights to 52 half-hour animated episodes of *Spartakus and the Sun Beneath the Sea* from Paris-based Lumiere.

■ U.S.-based Multimedia Enter-

prises and Modi Enterprises, one of India's largest private companies, have formed a joint venture to produce U.S.-style talk shows for the Indian TV market, as well as distribute Multimedia's program library in India. Modi already has agreed to distribute sports channel ESPN and is planning to build multiplex theaters with United Artists. It also has a joint venture with The Walt Disney Company for TV programming and distribution in India.

■ Canadian producer/distributor Atlantis Releasing has moved into advertiser-supported programming in a deal with BKS/Bates Entertainment to produce the TV movie *Derby* for ABC. Atlantis will retain global rights to the horse-racing drama, which began production late last month in South Africa.

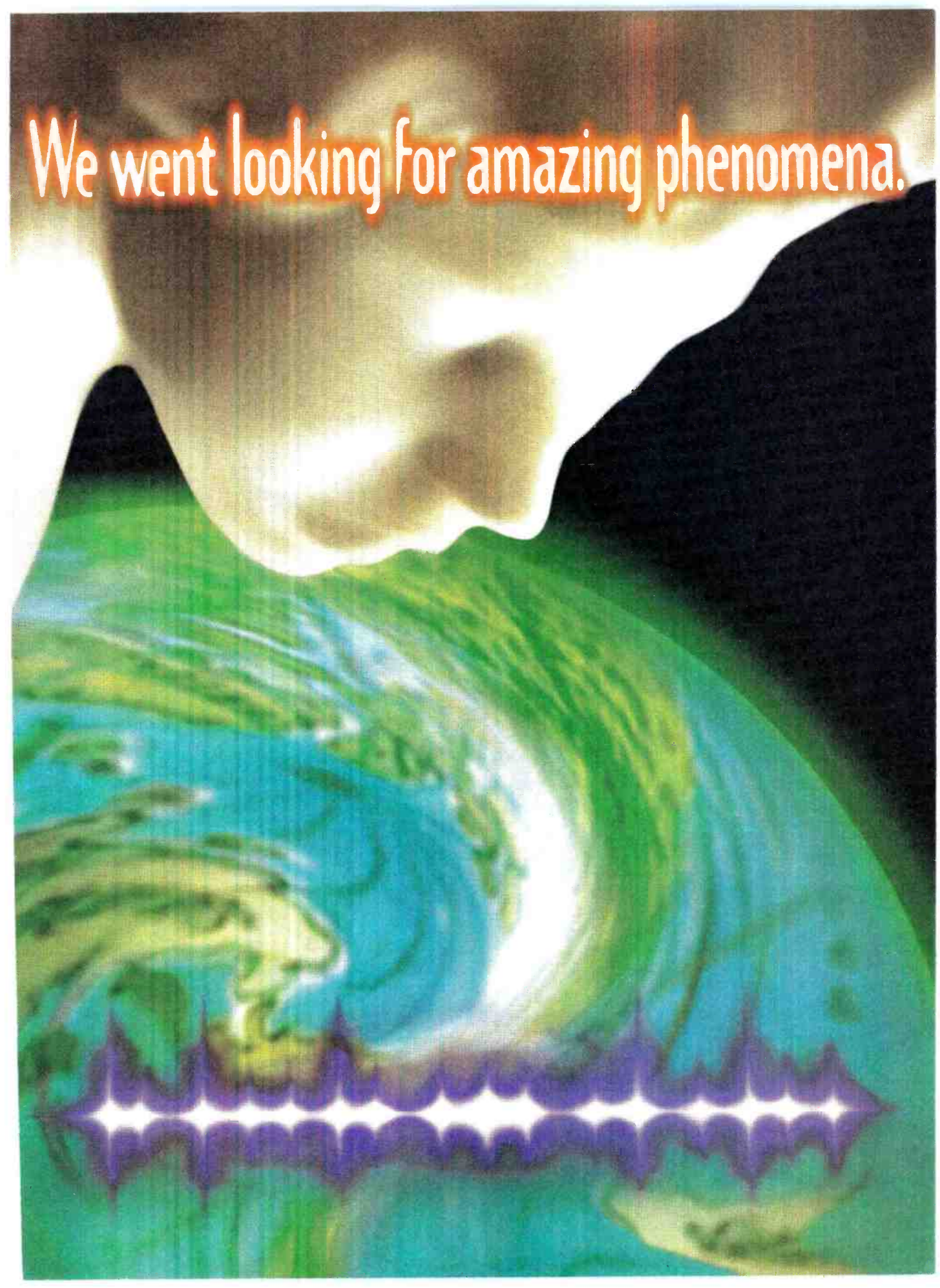
■ Anxious to secure steady TV income for its upcoming projects, Rysher Entertainment has concluded a multiyear deal with Germany's TeleMunchen that gives the German production and broadcast group access to all feature and TV programming for German-speaking territories.

■ Leading UK independent distributor Granada LWT International pulled in nearly \$1.5 million in sales to Australia, New Zealand and Japan, selling TV and video packages that include the *Prime Suspect* movies and series *Band of Gold*, *Agatha Christie's Poirot* and *Maigret*. Granada LWT also concluded an output deal with Sweden's TV4 giving the commercial network access to 400 hours of current and classic titles.

■ The UK's Channel 4 finalized co-production ventures with PBS, The Discovery Channel, The Learning Channel, National Geographic Television and Canada's CBC. It also secured UK rights to four U.S. shows: *Frasier* and *Mission Impossible* from Paramount and *Roseanne* and *Cybill* from Carsey-Werner. Comedy Central, meanwhile, will air Channel 4's *Drop the Dead Donkey*.

■ E! Entertainment Television signed its first international distribution deal in Australia with xyz Entertainment, which operates four satellite channels, part of Australia's Galaxy pay TV package. The channels will air *E! News Week in Review* and *In Focus*. ■

We went looking for amazing phenomena.



And along the wa

Sightings - Time

MARKET	STATION	TIME	ADULTS 25-54 % INCREASE	MARKET	STATION
New York	WNYW/F	SAT 12:00MD	+7%	Jacksonville	WAWS/F
Los Angeles	KTTV/F	SUN 6:00PM	+22%	Tulsa	KOTV/C
Chicago	WFLD/F	SAT 11:00PM	+750%	Austin	KVC/I
Philadelphia	WGBS/I	SUN 7:00PM	+70%	Roanoke	WDBJ/C
Boston	WFXT/F	SUN 6:00PM	+21%	Honolulu	KHNL/F
Dallas	KDAF/F	SAT 6:00PM	+147%	Green Bay	WGBA/F
Seattle	KCPQ/F	FRI 10:00PM	+15%	Las Vegas	KVVU/F
Cleveland	WOIO/C	SAT 11:30PM	+92%	Springfld, MO	KDEB/F
Minneapolis	KLGT/I	THU 7:00PM	+111%	Tucson	KMSB/F
Miami	WBFS/I	FRI 10:00PM	+77%	Chattanooga	WFLI/I
Baltimore	WJZ/C	SAT 12:00MD	+36%	Cedar Rapids	KGAN/C
San Diego	XETV/F	SAT 10:00PM	+100%	Columbia, SC	WLTX/C
Milwaukee	WISN/A	SAT 11:00PM	+50%	Tri-Cities	WEMT/F
Cincinnati	WSTR/I	SAT 8:00PM	+100%	Evansville	WAZ/I
Raleigh	WLFL/F	SUN 11:00PM	+50%	Baton Rouge	WGMB/F
Nashville	WKRN/A	SAT 12:00MD	+400%	Colorado Spgs	KKTV/C
Salt Lake City	KSTU/F	SAT 11:00PM	+650%	Waco	KBTX/C
San Antonio	KRRT/I	FRI 9:00PM	+35%	Springfield	WGGB/A
Norfolk	WGNT/I	SUN 8:00PM	+560%	El Paso	KFOX/F
W. Palm Bch.	WFLX/F	SUN 11:00PM	+200%	Greenville	WFXI/F
Providence	WNAC/F	FRI 10:00PM	+233%	Charleston, SC	WCSC/C
Wilkes Barre	WOLF/F	SAT 10:00PM	+156%	Sioux Falls	KSFY/A
Albuquerque	KASA/F	FRI 9:00PM	+22%	Fargo	WDAY/A
Birmingham	WABM/I	SAT 9:00PM	+100%	Tyler	KETK/N
Albany	WTEN/A	SAT 11:30PM	+114%	Monterey	KCBA/F
				Eugene	KLSR/F

Source: NSI, February 1995 versus February 1994. Ratings

Source: NSS, Snap, '94-'95 season through 3/19/95. GAA%. 10+ telecasts.

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y, we became one.

Period Improvement

TIME	ADULTS 25-54 % INCREASE	MARKET	STATION	TIME	ADULTS 25-54 % INCREASE
SUN 11:00PM	+33%	Traverse City	WGTV/A	SUN 12:00PM	+375%
SAT 11:30PM	+183%	Lafayette, LA	KADN/F	FRI 9:00PM	+171%
FRI 7:00PM	+233%	Yakima	KAPPA	SAT 7:00PM	+120%
SUN 11:45PM	+33%	Chico	KRCR/A	SAT 11:00PM	+6500%
SAT 9:00PM	+74%	Corpus Christi	KDF/F	SAT 11:00PM	+140%
FRI 9:00PM	+19%	La Crosse	WLAX/F	SAT 9:00PM	+88%
FRI 10:00PM	+38%	Rockford	WIFR/C	SAT 11:30PM	+100%
SAT 11:00PM	+700%	Wilmington	WWAY/A	SUN 11:30PM	+325%
SAT 9:00PM	+560%	Erie	WICU/N	SUN 12:00MD	+433%
WED 12:00MD	+500%	Medford	KDRV/A	SAT 7:00PM	+717%
SAT 12:30AM	+600%	Odessa	KMID/A	SAT 12:30PM	+350%
SUN 12:00MD	+550%	Minot	KBMY/A	SAT 10:00PM	+167%
SAT 10:00PM	+54%	Anchorage	KTBY/F	SAT 10:00PM	+208%
SAT 9:00PM	+1000%	Panama City	WMBB/A	SAT 10:30PM	+15%
FRI 9:00PM	+900%	Clarksburg	WDTV/C	SAT 11:30PM	+36%
SUN 10:30PM	+10%	Utica	WUTR/A	SAT 12:30AM	+250%
SUN 10:30PM	+22%	Elmira	WENY/A	SAT 11:30PM	+267%
SUN 12:00MD	+100%	Dothan	WDHN/A	SUN 11:00PM	+500%
SAT 6:00PM	+340%	Great Falls	KFBB/A	SAT 12:30AM	+1200%
FRI 10:00PM	+100%	Grand Junct	KREX/C	SUN 11:30PM	+1000%
SUN 12:45AM	+50%	Jackson, TN	WMTU/I	SAT 11:00PM	+500%
SAT 11:00PM	+160%	Eureka	KAEF/A	SAT 11:00PM	+233%
SAT 11:30PM	+550%	St. Joseph	KQTV/A	SUN 11:00PM	+133%
SUN 11:30PM	+1250%	Casper	KFNB/A	SUN 11:00PM	+400%
SAT 10:30PM	+17%	Anniston	WNAL/F	FRI 9:00PM	+85%
SAT 7:00PM	+14%				

It doesn't take a psychic hotline to tell you that **SIGHTINGS** is one of the biggest phenomena of the season, with incredible time period increases across the country. This February, we continued our winning streak as the #1 new weekly hour among adults 18-49 and 25-54 for the '94-'95 season. So if you want to improve your prime time and weekend access time periods, it's no mystery where to look. Turn to **SIGHTINGS**, and watch amazing things happen to your ratings.

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THE #1 NEW WEEKLY HOUR



Greenfield blasts tabloid TV

ABC critic talks of turning human suffering into 'freak shows'

By Kim McAvoy

ABC media critic Jeff Greenfield came out swinging at tabloid shows last week at the opening session of the National Association of Broadcasters annual convention in Las Vegas.

"To put it as bluntly as I can, why shouldn't people believe in television's capacity to contribute to societal breakdown or to crime or to violence, when we prove every morning, every afternoon and every evening that we can be supremely indifferent to the way we treat vulnerable and helpless human beings? Why shouldn't our critics believe that we don't care about the consequences of turning [the] pain and grief and rage of weak and hurting

h u m a n
beings into
the modern-
day equivalent of freak

shows?"

Greenfield also expressed frustration with the industry's defense of such programming. It would be one thing, he said, if broadcasters were honest and admitted that "people watch them eagerly; they're cheap to produce; they get ratings; they make money." But instead, he said, the TV industry will argue "it's the marketplace in action" or that it is a "free speech issue," said Greenfield.

"The question, of course, isn't whether there is a constitutional right for people to produce and participate in such programs. The question is: What are you doing producing such programs, or airing them or sponsoring them?" said Greenfield.



Jeff Greenfield

Greenfield had some good things to say about TV as well. "There is so much worth praising about what is on the air today. There is so much genuinely funny comedy, genuinely moving drama, real public service, real news," he said.

He urged the industry to put an "end to pretense," asking it to "just sit back one

afternoon, turn on the television set and realize that what you are seeing is a result of the deliberate, conscious decisions of some of the most powerful, respected people in this business; that this is what we choose to put over the public airwaves...and that it would not be there if we did not want it to be." ■

NBC gets first dibs on IR&D tips

By David Tobenkin

Tip service Industry R&D has signed an exclusive "first-look" deal with NBC that gives the network's *Nightly News*, *Dateline* and *Leeza* right of first refusal on IR&D stories for network news, television magazines and daytime talk shows.

The long-term deal, effective immediately, supersedes a two-year deal with ABC that covered ABC magazine shows *20/20*, *Turning Point* and *PrimeTime*. "This deal means our sources can now sell their stories to a variety of differently formatted shows at one network," says IR&D President Tom Colbert.

Hollywood-based IR&D takes tips and story ideas from its 550 journalism sources and publishes a weekly tip sheet of 50 story ideas for tele-movies, magazine shows, print magazine features and international television productions.

Colbert says that attorney Bill

Jacobson, who negotiated the IR&D-NBC deal, also is negotiating with one production company to receive right of first refusal on its movie-of-the-week story ideas. That deal would replace IR&D's current non-exclusive contracts with eight MOW

companies.

Colbert also says that two computer software creators have approached IR&D about the possibility of acquiring rights to story ideas for exploitation in CD-ROM and e-mail technologies. ■

Florida stations form news co-op

The race to launch local cable news operations in Florida is heating up with word of Florida's News Channel, a planned statewide network scheduled to debut in February 1996. Seven NBC affiliates in the state have agreed to provide news programming to the service, but no carriage agreements have yet been signed with area cable operators. Meanwhile, Tribune Co. is eyeing the possible launch of local cable news channels in the Miami and Orlando areas. Tribune already operates regional news channel ChicagoLand Television News and will be providing local Orlando news to Time Warner's Full Service Network when the state-of-the-art technology debuts later this year. All of the latest Florida news channel developments follow an earlier announcement by the *Sarasota Herald Tribune* and Comcast to launch a regional news channel in the Sarasota area.

—RB

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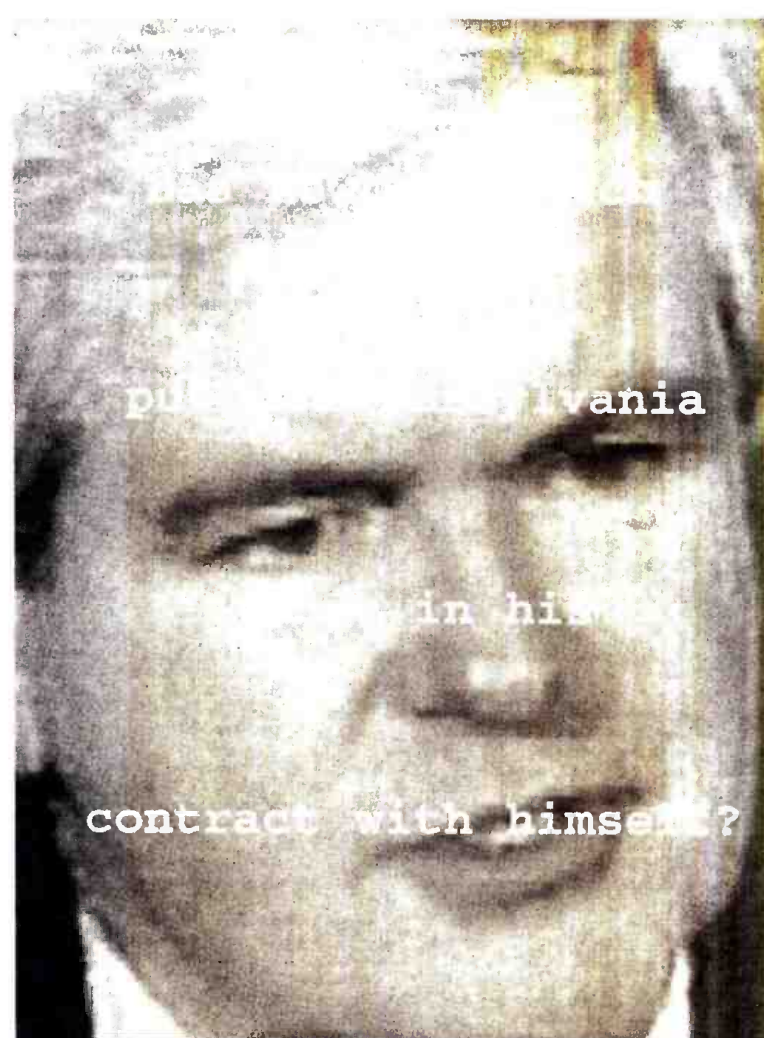
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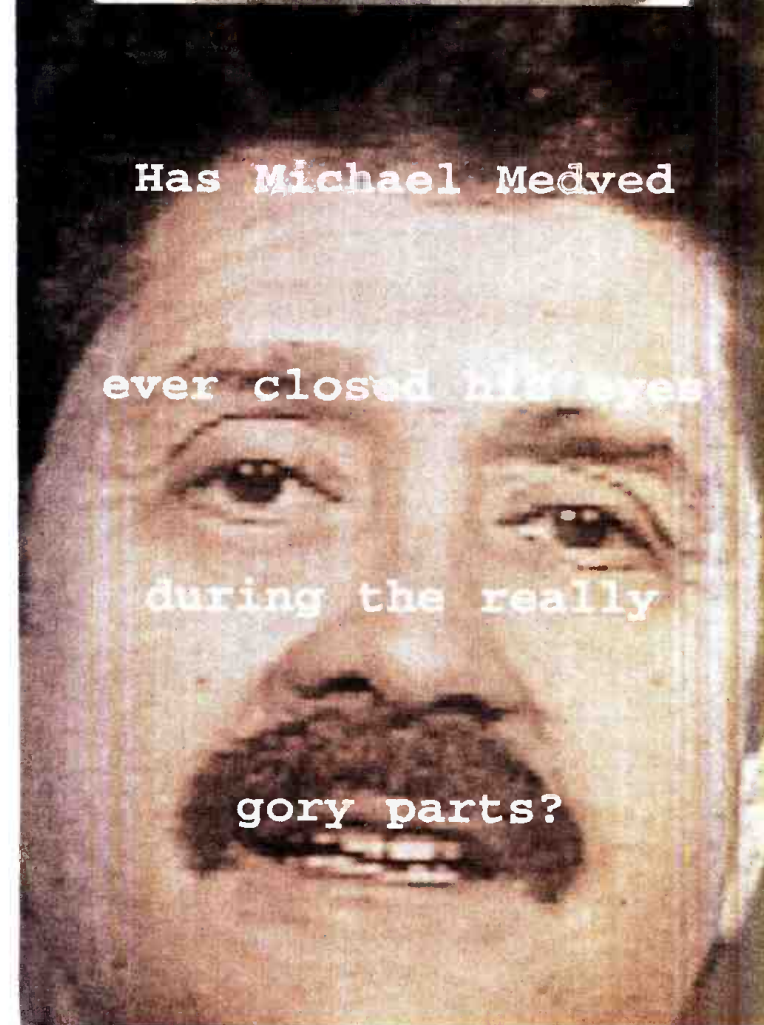
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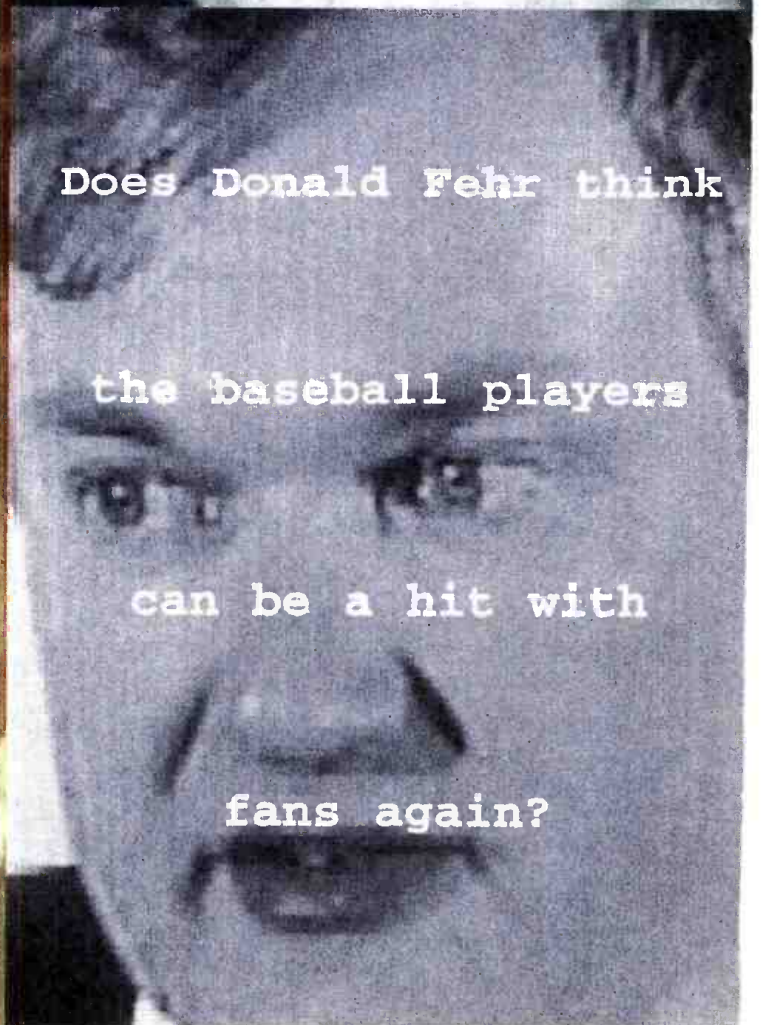
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in his
contract with himself?



Does
feel the legal system's
is dangerous?



Has Michael Medved
ever closed his eyes
during the really
gory parts?



Does Donald Fehr think
the baseball players
can be a hit with
fans again?

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THE LATEST WORD FROM



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America's Talking launches new shows

NBC-owned cable network is adding daytime and nighttime programs

By Rich Brown

America's Talking is making some program adjustments as it heads into its 10th month.

In mid-May, the NBC-owned cable network plans to launch a new daytime talk show, *Parent's Helper*, hosted by Steve Doocy. And joining the network weeknights at 9 p.m. will be a roundtable discussion, *Newsroom Insiders*, featuring guest journalists from around the country.

The shows fit logically into A-T's latest marketing efforts, which emphasize news and information programming. Two entertainment-oriented shows that had been on A-T since day one—*Break a Leg* and *Bugged*—have been canceled to make way for the new programs.

"We launched 80% on track with the kind of news and information people want," says Elizabeth Tilson, vice president of programming. "That's not a bad batting average."

Doocy will exit his current role as co-host of A-T's *Wake Up America* and will be replaced by Bill McCuddy. McCuddy, who last year won a

one-year contract with the network as part of a national talent search, has signed for another three years.

America's Talking earlier this month canceled the McCuddy-hosted *Break a Leg* talent spotlight and a

nightly comedy show, *Bugged*. Tilson says the network is exploring the possibility of launching a late-night news and information program featuring former *Bugged* host Brian O'Connor. ■

Cable channel aims high

When they say "launch," they mean it. The Network Group, which is responsible for the highly rated *Wings* programs on The Discovery Channel, is investing \$10 million in a new aviation- and space-centered cable channel: *Wingspan: The Aviation Channel*. Another \$10 million is being put together by Chemical Bank.

The Network Group, based in Rockville, Md., is hoping to launch eight hours of programming in Fairfax County, Va., at the end of this year, working its way up to 18 hours per day and national carriage. The channel also will be available via DBS, says Network Group CEO Philip J. Osborn. In two to three years, once the Network Group's contracts with Discovery are up, *Wings* will revert to *Wingspan*, Osborn says. The Network Group has produced more than 150 hours of programming since 1982, including *SeaWings*, *Wings over Vietnam* and *Wings of the Luftwaffe*. It claims the world's largest archive of aviation footage. Besides documentaries, which will air in the evenings, *Wingspan* will be home to news and public affairs shows, education, career, history and shopping programs. In addition to targeting aviation and space groupies, shows will be tailored to aviation's biggest constituency: airline passengers.

—EAR

SYNDICATION MARKETPLACE

Volume 32 sales strong

Warner Bros. Domestic Television Distribution's Volume 32 syndicated movie package of 27 recently released hit feature films has cleared 85 markets covering 75% of the country for a fall syndication launch. Top clearances include Chris Craft stations WWOR(TV) Secaucus, N.J. (New York), KCOP-TV Los Angeles and KBHK-TV San Francisco. Films include "The Bodyguard," "Unforgiven," "The Fugitive" and "Free Willy."

Capcom, Graz collaboration

Videogame producer Capcom USA and entertainment company GRAZ Entertainment are producing a new syndicated weekly animated TV series for kids based on popular Capcom video arcade game *Darkstalkers*. The show,

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending April 2. Numbers represent average audience/stations;% coverage.)

1. Wheel of Fortune	13.4/226/98
2. Jeopardy!	10.9/219/97
3. Nat'l Geog On Assignment	8.1/174/95
4. Oprah Winfrey Show	8.0/238/99
5. Entertainment Tonight	7.4/180/94
6. Star Trek: Deep Space 9	6.8/234/99
7. Inside Edition	6.4/176/94
8. Hard Copy	6.3/188/95
8. Roseanne	6.3/183/96
10. The Simpsons	6.1/135/88
11. Lgndry Journeys of Hercules	6.0/181/94
12. Family Matters	5.5/193/94
12. The Fresh Prince of Bel-Air	5.5/136/88
14. Baywatch	5.3/217/96
14. A Current Affair	5.3/175/94

which will be launched in the fall and is being syndicated by Summit Media, has cleared 60 stations covering 70% of the country. Top

clearances include WNYW(TV) New York, WCIU-TV Chicago and WGBS-TV Philadelphia. The series will follow the adventures of a child who befriends an entourage of characters with supernatural powers who defend earth against an alien invasion.

Doctor's order

MTM Television Distribution's off-network strip *Dr. Quinn, Medicine Woman* has been cleared on six Paramount-owned stations, raising its clearance total to 32 stations covering 43% of the country—including nine of the top 10 markets—for a fall 1996 launch. The Paramount stations are WGBS-TV Philadelphia, WSBK-TV Boston, WDCA-TV Washington, KTXA(TV) Fort Worth (Dallas), WVEU(TV) Atlanta and KTXH(TV) Houston.

PEOPLE'S CHOICE WEEK 29 *According to Nielsen ratings, April 3-9*

				
MONDAY	11.7/18	17.0/27	12.0/18	7.2/11
8:00	17. America's Funniest Videos Special 12.8/20	52. Prelude/Chmp 7.7/14	39. Fresh Prince 9.5/16	45. Melrose Place 8.9/14
8:30			43. Mommies 9.0/14	
9:00		4. NCAA Basketball Championship Game 19.3/30	14. NBC Monday Night Movies—Danielle Steel's 'Vanished' 13.4/20	76. Medicine Ball 5.4/8
9:30	30. ABC Monday Night Movie—Poison Ivy 11.1/17			
10:00				
10:30				
TUESDAY	15.7/26	8.4/14	11.5/19	5.1/8
8:00	23. Full House 12.0/21	64. Under One Roof 6.9/12	22. Wings 12.1/21	
8:30	18. Thunder Alley 12.7/21		27. Newsradio 11.5/19	80. Fox Tuesday Night Movie—Trespass 5.1/8
9:00	5. Home Improvmt 18.2/28	42. CBS Tuesday Movie—Killer Among Friends 9.1/15	21. Frasier 12.3/19	
9:30	6. Ellen 17.0/27		33. Pride & Joy 10.5/17	
10:00	6. NYPD Blue 17.0/28		29. Dateline NBC 11.4/19	
10:30				
WEDNESDAY	14.3/24	7.9/13	9.6/16	8.8/15
8:00	24. Roseanne 11.7/21	75. George Wendt 5.6/10	48. Cosby Mysteries 8.1/14	36. Beverly Hills, 90210 10.4/18
8:30	18. Ellen 12.7/21	78. Double Rush 5.2/9		
9:00	6. Grace Under Fire 17.0/28	41. CBS Wednesday Movie—Lady Killer 9.2/15	37. Dateline NBC 9.8/16	58. Sliders 7.2/12
9:30	10. Coach 15.3/24		31. Law and Order 10.9/19	
10:00	11. Primetime Live 14.5/25			
10:30				
THURSDAY	7.1/12	7.0/12	19.6/33	6.6/11
8:00	62. Extreme 7.0/12	73. Northern Exposure 6.3/11	16. Mad About You 13.0/24	61. Martin 7.1/13
8:30			12. Hope & Gloria 14.0/24	65. Def Comedy Jam 6.8/12
9:00	50. The Commish 7.9/12	62. Eye to Eye with Connie Chung 7.0/11	2. Seinfeld 21.3/34	74. New York Undercover 6.2/10
9:30			3. Friends 20.5/32	
10:00	69. ABC News Special 6.5/11	52. 48 Hours 7.7/13	1. E.R. 24.4/40	
10:30				
FRIDAY	11.6/22	6.5/12	8.8/17	6.0/11
8:00	32. Family Matters 10.7/22	(nr) Gingrich Address	43. Unsolved Mysteries 8.1/17	82. VR5 4.7/9
8:30	26. Sister, Sister 11.6/22	84. Response/Analysis 3.9/8		
9:00	33. Step By Step 10.5/19	67. The Wright Verdicts 6.7/12	37. Dateline NBC 9.8/18	58. The X-Files 7.2/13
9:30	33. On Our Own 10.5/19		54. Homicide: Life on the Street 7.5/14	
10:00	15. 20/20 13.1/25	49. Picket Fences 8.0/15		
10:30				
SATURDAY	6.8/13	8.3/16	6.6/13	7.3/15
8:00	69. ABC Saturday Family Movie—A Horse for Danny 6.5/13	46. Dr. Quinn, Medicine Woman 8.5/17	78. Amazing Grace 5.2/11	68. Cops 6.6/14
8:30		72. The Office 6.4/13		65. Cops 6.8/14
9:00		58. Five Mrs. Buch 7.2/14	69. Sweet Justice 6.5/13	51. America's Most Wanted 7.8/15
9:30		39. Walker, Texas Ranger 9.5/18	47. Sisters 8.2/16	
10:00	55. The Marshal 7.3/14			
10:30				
SUNDAY	12.5/20	12.7/21	11.5/19	5.2/8
7:00		9. 60 Minutes 15.6/28		86. Sliders 3.0/5
7:30				
8:00		24. CBS Sunday Movie—Robin Hood: Prince of Thieves 11.7/18	27. NBC Sunday Night Movie—The Sound of Music 11.5/19	55. Simpsons 7.3/12
8:30	18. ABC Sunday Night Movie—The Ten Commandments 12.7/21			76. House of Buggin' 5.4/9
9:00				55. Married w/Child 7.3/11
9:30				81. Dream On 4.9/7
10:00				
10:30				
WEEK'S AVGS	11.4/19	9.9/17	11.4/19	6.5/11
SSN. TO DATE	12.1/20	11.1/18	11.6/19	7.7/12

RANKING/SHOW [PROGRAM RATING/SHARE] TOP TEN SHOWS OF THE WEEK ARE SHOWN IN RED YELLOW TINT IS WINNER OF TIME SLOT (nr)=NOT RANKED *PREMIERE TELEVISION UNIVERSE ESTIMATED AT 95.4 MILLION HOUSEHOLDS; ONE RATINGS POINT EQUALS 954,000 TV HOMES SOURCE: NIELSEN MEDIA RESEARCH COMPILED BY KENNETH RAY

PEOPLE'S CHOICE:

Ratings for emerging broadcast networks, week of April 3-9

U/P/N	
MONDAY	3.3/5
8:00	83. <i>Star Trek: Voyager</i> 4.4/7
8:30	
9:00	89. <i>Pig Sty</i> 2.2/3
9:30	88. <i>Platypus Man</i> 2.3/3
TUESDAY	2.4/4
8:00	87. <i>Marker</i> 2.8/5
8:30	
9:00	90. <i>The Watcher</i> 1.9/3
9:30	
WEEK'S AVG	2.8/4
SSN TO DATE	4.3/7
WB	
WEDNESDAY	1.8/3
8:00	90. <i>The Wayans Bros.</i> 1.9/3
8:30	90. <i>The Parent 'Hood</i> 1.9/3
9:00	93. <i>Unhap Ever After</i> 1.8/3
9:30	94. <i>Muscle</i> 1.5/2
WEEK'S AVG	1.8/3
SSN TO DATE	1.9/3

SOURCE: NIELSEN MEDIA RESEARCH

PEOPLE'S CHOICE: TOP CABLE SHOWS

Following are the top 15 basic cable programs for the week of April 3-9, 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. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 5:30p	3,608	5.6	3.8
2. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 5:00p	3,336	5.2	3.5
3. <i>O.J. Simpson Trial Coverage</i>	CNN	Mon 5:30p	3,274	5.1	3.4
4. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 5:00p	3,263	5.0	3.4
5. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 5:30p	3,220	5.0	3.4
5. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 6:00p	3,220	5.0	3.4
7. <i>O.J. Simpson Trial Coverage</i>	CNN	Mon 6:00p	3,022	4.7	3.2
8. <i>O.J. Simpson Trial Coverage</i>	CNN	Mon 5:00p	2,933	4.5	3.1
9. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 2:00p	2,815	4.4	3.0
10. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 7:00p	2,791	4.3	2.9
11. <i>News Update</i>	CNN	Wed 6:00p	2,766	4.3	2.9
12. <i>O.J. Simpson Trial Coverage</i>	CNN	Tue 6:30p	2,735	4.2	2.9
13. <i>O.J. Simpson Trial Coverage</i>	CNN	Wed 6:17p	2,683	4.1	2.8
14. <i>O.J. Simpson Trial Coverage</i>	CNN	Mon 3:00p	2,675	4.1	2.8
15. <i>O.J. Simpson Trial Coverage</i>	CNN	Mon 2:00p	2,627	4.1	2.8

Following are the top five pay cable programs for the week of April 3-9, ranked by households tuning in. Source: Nielsen Media Research.

1. <i>Movie: 'Naked Gun 33 1/3'</i>	HBO	Sat 8:00p	3,041	13.5	3.2
2. <i>Movie: 'The Fugitive'</i>	HBO	Sun 3:00p	2,593	11.5	2.7
3. <i>Movie: 'On Deadly Ground'</i>	HBO	Sat 9:45p	2,358	10.5	2.5
4. <i>Movie: 'Bad Girls'</i>	HBO	Tue 8:00p	2,284	10.1	2.4
5. <i>Movie: 'Ace Ventura Pet Detective'</i>	HBO	Sun 8:00p	2,275	10.1	2.4

Seeing (or hearing) is believing!

The deadly force of a tornado can only be experienced. But through TV and radio, people can get a feeling for what a tornado is like and an understanding of how to survive.

That's why we're offering:

- Two 30-second TV public service announcements depicting life-or-death decisions during a tornado.
- Two 30-second radio spots with a similar survival message.

Also available for TV: a 10-minute program, "Funnel Facts and Fables," produced for the National Coordinating Council on Emergency Management. This light but meaningful program dispels tornado myths while getting across a survival message.

State Farm Fire and Casualty Company, in cooperation with NCEM, developed these noncommercial announcements and offers them free as a public service. To order, simply write and specify if you want the radio PSAs, the TV PSAs or both the TV PSAs and the 10-minute video. (Specify 1/2 inch or 3/4 inch videos.)



Funnel Facts
Public Relations Department
State Farm Insurance
One State Farm Plaza
Bloomington, IL 61710

TORNADO TACTICS

Satellite radio debate heats up as FCC ruling nears

Broadcasters fear loss of listeners to services; applicants say they will deliver programming local stations cannot provide

By Donna Petrozello

With the FCC expected to rule next month on introducing satellite-delivered digital audio radio services nationwide, long-standing debate over the value and impact of satellite DARS reached new levels at last week's NAB convention in Las Vegas.

Several broadcasters reiterated their opposition to DARS. They argue that national satellite radio channels, with CD-quality sound, more program diversity and access to a national listenership, will steal listeners and advertisers from radio, especially in smaller markets.

"We're worried that none of these individual satellite channels has to win face to face against a commercial operator," said Sconnix Broadcasting Group President Randall Odeneal. "Even if every one of them loses, satellite can still win because in the aggregate, a satellite system of channels will develop enough audience collectively to attract advertisers and build a revenue base."

However, Cliff Burnstein of Primosphere, one of four applicants to the FCC proposing to launch a satellite digital service, argued that DARS will bring to "disenfranchised" radio listeners in smaller markets alternative programming that their local stations cannot provide.

"Thirty percent of listeners in the average market feel that local radio does not provide adequate choices for their listening tastes," Burnstein said. However, he contended that if the FCC approved a licensee for DARS this year, the system would take several years to launch nationally and gain a sizable audience.

Several broadcasters agreed that given the FCC's concern with providing consumers with a variety of broadcasting signals, the commission

may soon approve DARS as a use for the 50 megahertz of spectrum it allocated for satellite radio last year.

Attorney Eric Bernthal of Latham & Watkins in Washington said the FCC is on the "threshold of a rule-making...where the whole scope, definition and shape of DARS will come about. It is in 1995 that this issue is going to be resolved."

Odeneal, Burnstein and Bernthal were on a panel on satellite DAB that also featured William Kennard, FCC general counsel, and John Haring of Strategic Policy Research.

Kennard said broadcasters should "put rhetoric aside" and consider not how to prevent DAB, but rather "how we can make the terrestrial broadcasting system complementary to" DAB.

"Unless you can show to a compelling degree there will be economic harm to existing broadcasters [by

DARS], the FCC can't prevent new technology from coming in," Kennard said.

Odeneal said that if the FCC approves a system for DARS, it should also eliminate radio ownership limitations and allow existing terrestrial broadcasters the opportunity to consolidate and compete more strongly against satellite broadcasters.

Odeneal also said satellite broadcasters should not be allowed to use terrestrial repeaters to match their signal with broadcasters and that satellite formats should not duplicate mainstream formats that would compete with terrestrial stations.

To level the field, Haring agreed that satellite DARS should be restricted as a subscription service, not supported by ads, to prevent terrestrial and satellite broadcasters from vying for the same advertisers in a market.

Bernthal, a proponent of local broadcasting, said that although the FCC is "in the business of protecting the public interest," the agency must "place meaningful restrictions on satellite services. Satellite can't provide the local services that community broadcasters can." ■



Fries sizes up radio industry



"This is the time for the radio industry to grow tremendously, if we really think about what we have to offer," Radio Advertising Bureau President Gary Fries told radio broadcasters in a state-of-the-industry address delivered at the NAB annual convention in Las Vegas last week.

While praising radio sales teams for garnering \$10.6 billion in national and local advertising revenue in 1994, Fries said they need to fit radio into their advertisers' overall marketing plan.

Sales teams need to emphasize radio's selling points as a medium that reaches consumers in their cars, is intimate and interactive with listeners and is portable, Fries said. Rather than selling a particular station on a cost-per-point basis or based on Arbitron ratings, sales teams need to sell radio as a medium that's valuable in meeting advertisers' marketing goals.

"A change in philosophy needs to take place," Fries said. "The management structure has to be reinserted into the marketing process, and you can't do this as a spot seller. You have to have a relationship with the advertiser. You have to be part of their solution." —DP

Seiko watch combines paging, data

Company will lease subcarrier signals from FM stations in markets where watches are sold

By Donna Petrozzello

Tapping into underutilized FM-band subcarrier radio signals, Seiko Communications promoted its new "MessageWatch" combination pager, timepiece and data device at the NAB convention last week in Las Vegas.

Seiko has sold almost 25,000 MessageWatches to West Coast consumers since November, when the multifunction watch was made available in regional test markets. Although other companies use subcarrier signals attached to FM radio stations to transmit a paging signal, Seiko's use differs because its pager

is attached to a wristwatch, said Seiko official Mike Park.

The QPager company, for example, has developed a pager that uses a low-speed FM subcarrier band—unlike Seiko's use of the higher-speed band—which does not include any wristwatch or data functions, Park said. Swatch has developed a wristwatch with a pager, but the batteries have to be replaced every two weeks, and Swatch does not use the subcarrier technology, he said.

In addition, the Databroadcasting company uses FM subcarrier signals to transmit stock trading information to computer uplink systems, but has not yet developed a paging system connected with the subcarrier band.

Batteries in the MessageWatch also last for an average of 12 months, longer than batteries for other pagers, which commonly need to be replaced every few weeks. Park said Seiko's watch does not draw on the battery when it is not in use.

Consumers can access stock quotes, weather or traffic information, lottery numbers or sports scores with their MessageWatch, which selectively transmits data the consumer has



requested. Seiko anticipates introducing MessageWatch to East Coast markets, including New York, Washington and Philadelphia, this summer.

In markets where the watch is

introduced, Seiko plans to contract with multiple FM stations to lease their subcarrier signals. Contracting with several subcarriers in a single market eliminates multipath interference, Park said.

Since the paging system for MessageWatch does not require the full bandwidth of the subcarrier signal, stations can retain some bandwidth for their own needs, Park said. Meanwhile, stations can generate revenue by leasing their subcarrier signals. Seiko plans to contract long-term leases with FM stations in the markets in which it will sell the watch. The cost of MessageWatch ranges from \$49 to \$120.

"We envision the radio station will want to use the subcarrier too, so we will allow them to use some of the bandwidth for something else," Park said.

In collaboration with GM Delco and IBM, Seiko also plans to unveil "smart" car radios that receive data broadcast on a subcarrier signal. ■

Infinity, partner form data delivery service for radio

Syndicators, ad agencies could use digital system to deliver CD-quality audio and data to radio stations

By Donna Petrozzello

In an effort to provide advertisers, record companies and short-form programmers with a quicker way to send material to radio stations nationwide, Infinity Broadcasting Corp. and VirteX have jointly launched the "Musicam Express" information superhighway network.

Announcing their new product at the NAB convention last week, Infinity President and CEO Mel Karmazin said Musicam Express could replace sending taped commercials, promos and other data via overnight couriers. As a result, the system is expected to save data suppliers time and money and be compatible with digital audio broadcasting systems.

"In order for radio to be competitive, we will have to be more user-friendly," Karmazin said. "With this, we can distribute material to radio stations faster."

"Stations get some of their material on tape now, and it's tough. This will allow stations to get the material immediately from the networks," said VirteX Chief Executive Officer Paul Donahue.

Musicam Express will use high-speed digital circuits, digital satellite technology and computer network file servers to deliver CD-quality audio and data directly to radio stations. The technology that will be used to digitally compress the data is known as Musicam and was developed by



MUSICAM

Corporate Computer Systems. Donahue said VirteX was formed six months ago to enter into a joint venture with Infinity to create Musicam Express and then acquire CCS.

But unlike more conventional delivery methods, Musicam Express requires radio stations to subscribe to the service and to have computers capable of downloading the digital signal.

Infinity and VirteX plan to introduce the system initially to 3,500 radio stations nationwide, including each of Infinity's 26 owned and operated major market stations, within the "next few months," according to Karmazin.

Although not disclosing the full amount of Infinity's investment,

Karmazin said it was "in the millions, and significant." Both Infinity and VirteX share equally in the equity of Musicam Express.

The companies will supply radio stations initially subscribing to the service with the hardware, estimated to cost approximately \$5,000, that they need to download material over Musicam Express. The cost of providing the services to radio stations will be borne by the advertisers and program syndicators using the service.

"We will market this to any syndicator or advertising agency that wants to use this service," Karmazin said, then added that he hopes the ABC Radio Networks and CBS Radio Networks will use Musicam Express as well.

However, Bart Catalane, executive vice president of ABC Radio Networks, said Infinity and VirteX are "getting ahead of themselves" and that the standards for transmitting digital radio signals have not been established. "This has to be approached the right way," Catalane said.

Meanwhile, California-based Digital Generation Systems provides a service similar to that proposed by Musicam Express to more than 2,000 stations nationwide. DG Systems delivers commercials and short-form programming to stations via high-speed telephone lines, not digital circuits and computer network servers as Musicam Express has proposed. As with Musicam Express, advertisers support the service. ■

R I D I N G G A I N

USA Digital Radio completes IBOC plan

USA Digital Radio (USADR) announced at the NAB convention last week that it has completed its development plan for in-band, on-channel (IBOC) digital audio broadcasting.

USADR also said National Semiconductor Corp. has agreed to develop integrated circuits for USADR's proprietary AM/FM digital broadcasting technology.

"We are prepared to provide the support that is necessary to make USADR's IBOC technology a commercial reality," said Keith Jackson, vice president, National Semiconductor Corp. "We have begun translating the existing IBOC system into a set of devices that will be available to the market in the near future."

Meanwhile, the National Radio Systems Committee has completed the laboratory testing phase of various in-band, on-channel digital audio models and is expected to test the models in the field in mid-1995.

Other companies that have developed digital IBOC broadcasting technologies include AT&T, Amati and several satellite DAB companies. The NRSC is expected



Tony Masiello of USA Digital Radio of Chicago demonstrates the company's plan for digital audio broadcasting at the NAB convention last week.

to determine which model to adopt as an industry standard by the end of 1995.

USADR is a partnership of CBS Radio, Gannett Broadcasting and the Westinghouse subsidiaries Group W Radio and Xetron Corp.

Crystals awarded for community service

Ten radio stations were awarded Crystal Radio Awards at last week's joint NAB/RAB radio luncheon at the Las Vegas Hilton. The NAB also honored veteran radio broadcaster Gary Owens by inducting him into the NAB Broadcasting Hall of Fame.

The Crystal awards recognized the following stations' efforts to improve the quality of life in their communities: KBIG(FM) Los Angeles; KGO(AM) San Francisco; KPRS

(FM) Kansas City, Kan.; KZZY(FM) Devils Lake, N.D.; WPSK(FM) Pulaski, Va.; KFGO(AM) Fargo, N.D.; KKCS(FM) Colorado Springs; KQRS-AM-FM Minneapolis; WEAS(FM) Savannah, Ga., and WVPO(AM) Stroudsburg, Pa.

Radio on the net

This summer, radio audiences may tune in to the Internet to hear their favorite shows. The RealAudio system, unveiled at the NAB convention by Seattle software company Progressive Networks, will allow Internet users to choose from audio selections without having to go through the lengthy downloading process. The program operates like a tape recorder, enabling the user to rewind and fast forward the sound. ABC will make available portions of its hourly radio newscasts, and NPR will provide parts of *All Things Considered* and *Morning Edition*.

Radio owner offers IPO

American Radio Systems Corp., licensee of 8 AM and 13 FM stations, filed an initial public offering last week. The company is offering 2.8 million shares of its Class A common stock, 370,000 of which will be from shareholders. Underwriters are CS First Boston, Alex. Brown & Sons and Smith Barney.

news \ˈn(y)üz\ *n pl* a report of what is happening, usually in the form of a newspaper, periodical or newscast [*syn* *bylines, teleprompters, makeup, hair-spray, sound bytes, packages, tabloid*]

America's Talking *n* a new form of news – **1**: not just what is happening, but why it's happening and what it means to you **2**: a national conversation connecting The People with events and issues that affect their lives [*syn intelligent, irreverent, in-depth, innovative, interactive*]



A new form of news.

Telemedia

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Week

Interactive

Broadband trials prove tribulation

By Mark Berniker

Although broadband networks hold the promise of delivering an array of new interactive services, for those setting up the initial trials, putting the pieces together is a nightmare.



At an NAB panel titled "Broadband Trials: Progress and Results," several cable and telco insiders who are setting up broadband trials admitted it is proving to be much harder than anyone thought.

Greg DePrez, vice president of pay per view for Tele-Communications Inc., said the country's largest cable operator is trying to "simulate digital delivery" through a number of experiments, which are well under way.

DePrez said TCI is focusing on the consumer rather than on the technology, and it is testing the product mix, pricing structures and a number of marketing strategies throughout its cable systems.

After identifying the key operational issues, DePrez said, TCI is offering a number of options to its subscribers, trying to gauge consumer willingness to pay for video on demand and other

interactive video services.

Although the company is interested in providing a range of alternatives, DePrez said that offering services on an a la carte basis is a "tough sell" and a "major marketing challenge."

TCI is going to have to charge its subscribers for a package of additional services, DePrez said, if the customer is interested in expanded choices to movies, cable channels and interactive services such as video games, home shopping and online services.

The set-top box alone is costing TCI more than \$400, and in addition to the terminal, the cable operator says it must pass on the costs of an on-screen guide and special remote control to access the new package of services. DePrez would not say how much subscribers can be expected to pay per month for the new services.

TCI may lament the marketing challenges, but it has millions of customers; telephone companies entering the television business are starting from scratch.

Andy Eiseman, head of technology for US West Broadband and Multimedia Services, said the task of setting up a large-scale video dialtone trial is extremely difficult.

Eiseman is in charge of systems integration for US West's video dialtone trial in Omaha, which will pass 50,000 homes. Weather slowed the company's construction plans; next they begin the difficult task of tearing up neighborhoods to install its cable plant.

Eiseman said that trying to put all the different pieces together is complicated and has taken longer than was expected. He dubbed the relationship between the various vendors as a series of "shotgun marriages."

But he said the greatest challenge was to convince his bosses to go forward with the telco's original plans, and that the most difficult aspect of setting up the video dialtone trial has been

"expectations management."

"Trials are everything, because customers don't exist yet," said Marsh Marshall, executive producer, Bell Atlantic Video Services.

Marshall said that at Bell Atlantic's digital production studio in Reston, Va., a group of nearly 200 people is trying to design, author and produce a new generation of video programming that incorporates software into television.

"It is creating headaches for everyone involved. This is a real beast," Marshall said, adding that his team is working with "a highly unstable technology. We have zero market share in the television business, and no one really knows what the economics are going to be." **TW**



NFL kicks off Internet site

The National Football League has set up a site on the Internet's World Wide Web. The NFL will present comprehensive coverage of the upcoming NFL draft on April 22-23 with details on the picks by all the league's teams. The NFL also will offer information about The World League of American Football, a joint venture between the NFL and News Corp./Fox with teams in six European cities. The NFL's address on the Internet is <http://nflhome.com>.

—MB

Set-top Boxes

Apple pushing into interactive TV market

Brings new set-top to trials, bidding on Bell Atlantic contract

By Mark Berniker

Apple is no longer strictly in the computer business; it's aggressively moving into the nascent interactive television market.

Apple Computer featured its new set-top box at NAB's multimedia pavilion and plans to create new multimedia authoring tools based on its QuickTime video technology for interactive TV.

Randy Haldeman, Apple's business manager for interactive TV, says the company is bidding on several contracts to provide set-top boxes for upcoming telco and cable trials of interactive TV services.

Sources say Apple is in the running for a major set-top order from Bell Atlantic that is expected to be announced within the next few weeks. Bell Atlantic, which already has backed the company's QuickTime multimedia technology, is talking with a number of other set-top vendors.

Apple's set-top box essentially is a stripped-down Macintosh LC with a 68040 microprocessor. The set-top also contains MPEG-1 and other chips especially designed for tuning cable signals.

Haldeman says the company plans to expand the capacity and functionality of its set-top boxes; the first model has 4 megabits of RAM memory and 2 megabits of ROM to handle basic interactive services.

"We're not interested in being the king of the set-top-box business," Haldeman says, adding that Apple is still devising its strategy for the interactive TV market.

Apple's set-top box costs between \$600 and \$1,500, Haldeman says, but the price per box depends greatly on the size of the order by the MSO or telco network provider.

The interactive set-top box also supports PAL and NTSC video formats as well as E1 and T1 telephone protocols. But Haldeman admits that a lack of standards for set-tops is a problem for all involved.

The key issue for content providers, Haldeman says, is to create an application once that can be played back on many platforms. He says multimedia developers creating CD-ROM titles with QuickTime will be able to make small modifications for playback on Apple's new set-top box.

However, he says it's difficult to convince QuickTime developers and TV producers and editors to begin creating interactive TV applications because the cable and telco networks have yet to deploy their proposed broadband networks.

Apple has yet to seal any major deals for interactive television trials or deployments in the U.S., but is involved in a couple of small tests in Europe.

One trial is with British Telecom to deliver prototype interactive TV services to 2,500 homes in Ipswich and Colchester, two towns east of London.

For BT's trial, Apple is working with Oracle's multimedia database software, nCube's massively parallel video server, Sequent's customer management and billing system, Alcatel Bell's ATM switching technology and Westell's ADSL technology for compressing and sending video data via existing copper telephone lines. Bell Atlantic also is using those vendors for its interactive TV plans in the U.S.

Apple also is participating in an interactive TV trial with Belgacom for 50 homes in Brussels that is scheduled to begin this fall. Belgacom will offer basic video-on-demand services using a Digital Equipment Corp. video server, and Alcatel Bell is providing the network switching equipment and systems integration for the trial.

Apple talks broadly about being able to offer video on demand, home shopping, electronic publishing, interactive advertising, home banking, news on demand, interactive entertainment and educational applications through its set-top box, but has no alliances with content providers to create such applications.

Satjiv Chahil, Apple's vice president

AHEAD OF THEIR TIME

1900
TERM TELEVISION COINED
CONSTANTIN PERSKYI



1902
COLOR TELEVISION PATENT FILED
OTTO VON BRONK

1926
FIRST TELEVISION TRANSMISSION
VIA PHONE LINES
JOHN LOGIE BAIRD



1928
PHONOVISION — FIRST VIDEO DISK
JOHN LOGIE BAIRD

1936
2:1 COMPRESSION BROADCAST
(INTERLACE)



1953
6:1 COMPRESSION BROADCAST
(NTSC)

1994
MPEG-2 STANDARD ADOPTED



JANUARY 1995
REAL TIME MPEG-2
ENCODING SYSTEMS SHIP
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ALL AHEAD OF THEIR TIME. NOT ALL HOUSEHOLD NAMES, YET EACH AN HISTORIC MILESTONE.

NOW, DIVICOM HAS MADE HISTORY. THE FIRST WITH FULLY INTEGRATED RISC BASED MPEG-2 COMPRESSION... THE FIRST WITH ATM OUTPUT... THE FIRST WITH MPEG-2 TRANSPORT... AND, THE FIRST WITH MPEG-2 SYSTEMS THAT ARE HIGHLY AFFORDABLE, EFFICIENT, RELIABLE, INTEGRATABLE AND ELEGANT.



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and general manager of new media and entertainment, says the computer company's role is as a "facilitator."

At NAB '95, Cahil demonstrated a prototype interactive hockey channel that enables viewers to access information about the players during a game. He also showed the use of multilingual captions for music videos broadcast in foreign countries.

Apple's technology will allow software developers and television producers and editors to incorporate overlays into existing programs. Cahil says. **TMA**

GTE mainStreet makes cast call

GTE mainStreet, an interactive television service offered over cable networks, is trying to attract what it calls "interactive video personalities." These personalities will host live interactive television talk shows, game shows and children's programs. The open casting calls will begin in May in Los Angeles, Boston and New York.

Annenberg on Web

The Annenberg Washington Program has launched a site on the Internet's World Wide Web designed to attract online users to its information and publications about communications policy. Annenberg is part of the Communications Policy Studies program at Northwestern University, which addresses the impact of communications technologies on public policy. Annenberg's address is <http://www.annenberg.nwu.edu>.

ABC, NPR back audio-on-demand system

Progressive Networks has created a new real-time audio-on-demand service on the Internet. ABC and National Public Radio say they will support RealAudio, which enables users with multimedia personal computers and voice-grade telephone lines to browse, select and play back audio at fast speeds.

Video Games

S-A delivering Sega

By Jim McConville

Broadband communications maker Scientific-Atlanta Inc. claims to have delivered its patented headend system used for home delivery of the Sega Channel to MSOs that are supplying the service to approximately 300 households across the country.

Scientific-Atlanta, designer and manufacturer of headend equipment and in-home adaptors used for the Sega Channel, helped launch the Sega Channel test trial in 12 markets last spring.

The Sega Channel, developed by Sega, TCI and Time Warner Entertainment Co., allows cable subscribers hooked up to the channel to access video games for the Sega Genesis videogame player without an actual Genesis 16-bit software cartridge. The Sega

Channel is available 24 hours a day to subscribers linked to the channel.

Using S-A's headend equipment, cable operators can provide subscribers access to up to 50 Sega Genesis titles. Approximately 90 local cable companies have launched S-A's system.

S-A's transmission system delivers the Sega Channel to the headend, where a specially designed S-A receiver and modulation system retransmit the signals over the broadband network.

Home users then plug an S-A game adapter into a Sega 16-bit Genesis player to receive the channel on either a TV set or video monitor. Once downloaded, a user can play Sega Channel Genesis games until the unit is turned off or a new game is selected. **TMA**

Interactive

DEC, Digital Renaissance tool up

They plan to release interactive tools by next year

By Mark Berniker

Digital Equipment has signed a deal with a small Toronto multimedia production firm, Digital Renaissance, to help it develop tools for interactive television that will work in tandem with Digital video servers.

Digital Renaissance will co-develop tools and interactive applications to be used over broadband networks being billed as the future by cable and telephone companies.

Digital Renaissance says it will port its "object database media management tools" to Digital's video server platform, which has been chosen by a number of the telephone companies for their interactive TV trials.

"There needs to be a range of tools for content

providers," says Keith Durant, business manager for Digital Renaissance.

He says questions remain as to where the content providers for interactive TV will come from—film and television, print and electronic publishing or other markets.

"The telephone and cable companies need applications that go far beyond movies on demand and get into transaction-based services made with interactive television authoring tools," says Roger Horine, spokesman for Digital Equipment Corp.'s Video and Interactive Information Services group.

Both Horine and Durant say that within six to 12 months the partners in the venture will have an authoring tool set for developers of interactive applications for broadband networks.

There is also the question of whether interactive applications developers will be able to use those tools to build services that will run on video servers other than those manufactured by Digital.

"The standards for interactive television are not all there yet, and we are crawling our way toward interoperability," Horine says, adding that in the "absence of fully fleshed standards, we are going forward."

Although there is a lot of talk about the future of interactive television, Durant thinks it will be roughly five years before broadband services are available to large numbers of household consumers. "I see online and CD-ROM as evolutionary steps to the future broadband marketplace," Durant says. **TMA**

Calendar

April 18-19—Online Marketplace '95, sponsored by Jupiter Communications. The Sheraton Chicago. Contact: (212) 941-9252.

April 18-19—Regulating Video Dialtone Networks, sponsored by *Telecommunications Reports* and the Video Dialtone Association. Washington Vista Hotel. Contact: (202) 842-3022.

April 19-21—Countdown to Competition for Wireline and Wireless Services, sponsored by *Multichannel Comm Perspectives*. Hotel Inter-Continental, Chicago. Contact: (303) 393-7449.

May 7-10—Cable '95, sponsored by the National Cable Television Association. Dallas Convention Center, Dallas. Contact: NCTA, 202-775-3606.

May 31-June 3—Multimedia '95 Conference & Trade Show, sponsored by *Multimedia Trade Shows*. Metro Toronto Convention Centre. Contact: (416) 324-3233.

Digital Video

IBM to unveil digital video chip

Big Blue bringing out encoding, decoding chips at NAB

By Mark Berniker

IBM used last week's National Association of Broadcasters convention to showcase the introduction of a digital video encoder chip that will be embedded into video editing equipment.

IBM says the new chips will be cost-effective and are designed for film and TV editors and producers designing special effects for programming transmitted over broadcast, cable and satellite networks.

"The chip will allow video editors to take digital

video information and look at it on a frame-by-frame basis," says David Daniels, IBM senior business planner, digital video products group.

IBM's MPEG encoder chip, able to compress each frame of video, is based on technology called "I-Frame," which utilizes high-speed compression and decompression technology and allows pictures to be easily edited and quickly sent over various video networks.

The digital video encoding chip is designed specifically for the professional

video market and may be used by tapeless editing and digital video editing equipment manufacturers such as Avid, Panasonic, Pioneer and others.

But IBM is not the only company in this market. It will face intense competition from Silicon Valley chip makers, including Compression Labs and C-Cube Microsystems.

In a related development, IBM has developed a decoder chip, based on the MPEG-2 standard, that may be used in future consumer products such as personal computers, CD-ROMs, video games, next-generation set-top boxes, VideoCD players, VCRs and TV sets.

IBM's encoder chip is expected to be available by July and will cost around \$700. The decoder chip also was unveiled at NAB and will cost roughly \$35 per chip.

TMW

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Businessmen/broadcasters speak out

Murdoch seeks multichannel use of HDTV spectrum

By Steve McClellan

Although high-definition television offers the prospect of superior TV pictures, Fox Chairman Rupert Murdoch says HDTV, used full time, might be a waste of valuable spectrum.

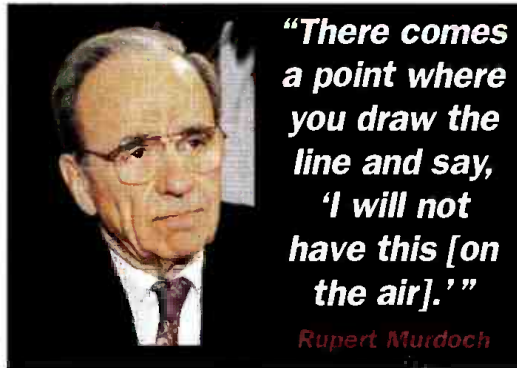
In an interview conducted last week by ABC media correspondent Jeff Greenfield at the National Association of Broadcasters convention, Murdoch said broadcasters ought to have the flexibility to use additional spectrum allotments to broadcast one HDTV channel—or five or six different program offerings of conventional broadcast-signal quality.

In Fox's case, the network and Fox-owned stations likely would air

occasional special events in high-definition mode,

but would use the spectrum for multiple program offerings most of the time, if that were allowed, Murdoch said.

Despite the fact that political advertising contributed greatly to the



"There comes a point where you draw the line and say, 'I will not have this [on the air].'"

Rupert Murdoch

record bottom lines of many local stations last year, Murdoch suggested that in the future, some of that time ought to be given away.

He described the process in which politicians have to spend most of their time "begging for money" to spend on TV ads as a "cancer we have to face up to. I think we have to look at systems in other countries where time is given to candidates and just turn that money down. It's really a scandal."

Murdoch challenged the notion put forth by some telephone companies that consumers are going to spend small fortunes each month for pay

TV programming.

Interactive services will come, he acknowledged. But most consumers will prefer free television. "People have a finite amount of discretionary income. It's very well for people like us...who are broadly termed upper middle class to think about cable bills as unimportant. To the average American, the monthly cable bill is very

important. And to hear the [telephone companies] say, 'Don't worry, everyone will pay \$75 a month for the wonderful video services we're going to give them'—I don't believe that for a minute."

But Murdoch strongly objected when Greenfield suggested that perhaps the multimedia world would be populated with haves and have-nots—with those on the lower end of the socioeconomic scale limited to over-the-air programs, and those with higher incomes having access to an array of on-demand, interactive and pay-program offerings.

Continues on page 51

Diller: Networks are losing identity 'at their peril'

By Steve McClellan

It's the best of times and the worst of times for the broadcasting business, says former Fox and QVC chairman Barry Diller.

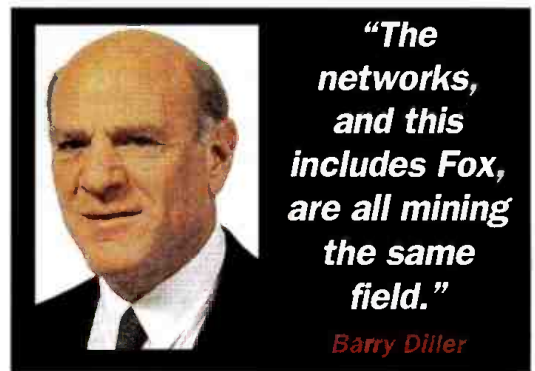
Diller, whose next career move is the subject of daily industry speculation, offered his views on where the broadcast business is headed during a question-and-answer session at the National Association of Broadcasters convention last week. ABC media correspondent Jeff Greenfield posed the questions.

Although the broadcast market is

strong, Diller said that the Big Three networks' share is down dramatically this season, to a fall season record low of 57% of the available prime time audience.

The problem as Diller sees it: "The networks, and this includes Fox, are all mining the same field. They are all more than too adept at programming the correct demographic. I think, over a period, that will erode things even further."

And because the networks and their competitors "are slicing this



"The networks, and this includes Fox, are all mining the same field."

Barry Diller

whole salami so thin, there is such a crazed competitive zeal over a relatively narrow demographic that the process kind of implodes into itself."

The best network services are those that are distinct "and have personalities unto themselves," Diller said. For example, CBS had a particular style and point of view linked

with its "Tiffany network" image, he said. NBC was the network that started color television and had the most variety shows, while ABC was the upstart that would try anything.

Fox, now headed toward what founder Diller said is a "center-line demographic," started out as a young, edgy network that wasn't afraid to tackle projects previously untried or unproved.

It's all about branding and identity, Diller said. "And I think they give that up at their peril."

Greenfield countered that to some extent, all the networks still have an identity. ABC News's personalities and programs distinguish it from the competition, while NBC's Thursday night comedy slate, which includes *Mad About You*, *Hope & Gloria* and *Seinfeld*, is in a class by itself.

Maybe so, but that's not enough, Diller said. "As time goes on and there is more fractionalization, unless you stand for something you lose your relevance."

When Diller seemed headed to CBS last summer as a result of a planned merger with QVC, there was much speculation that he would try to take that network in a Fox-like direction. Not so, he said last week. "The truth is, CBS has a great tradition, a certain kind of excellence in broadcasting.... And it's also a little older, which is not so terrible. You can be wildly successful [and] a little older."

Asked how he would have applied lessons learned at QVC to CBS, Diller said, "Direct selling in one form or another is going to displace a good part of what we know today as advertising." The danger for broadcasters is that "if they do not think expansively, one day the cable operator is going to figure out...how to sell the local market with enormous effectiveness."

Diller has yet to see a "sensible plan" from broadcasters on how they would use extra spectrum. "I don't hear them saying, 'Let's begin to multiplex our programs and offer them in a friendlier way, or let's explore all different forms of sensible interactive programs or use various periods of time for things that will bring us as much or more return as the current kinds of babble-ish products,'" he said, referring to daytime programming.

If broadcasters don't start thinking along these lines, someone else will—"and beat them badly," Diller said.

One thing is clear about where the networks are headed, Diller said: to a vertically integrated business, as evidenced by recent equity deals between CBS and producer Steven Bochco, and ABC and Dreamworks SKG. "They have to, in a business that is increasingly concentrated in fewer hands," he said. "They have to have vibrant production facilities. But they'll have to sell to everybody."

Diller said he is mulling his next career move. The most he would say was, "Mass broadcasting, or mass communication of one form or another, are things that interest me." ■

Perelman didn't mean to start a revolution

By Steve McClellan

In his first major address to the broadcasting industry, New World Communications Chairman Ronald Perelman said he wasn't "consciously trying to rearrange the industry" when he swapped CBS affiliations at most of his 12 stations last year to link up with Fox.

"We were simply trying to be as creative as possible in solving certain problems affecting our own business," Perelman told a luncheon audience at the National Association of Broadcasters convention in Las Vegas last week. Regardless of Perelman's motive, the switch did have industrywide ramifications, as he noted: 68 stations in 33 markets ended up swapping affiliations, while the Big Three networks were forced to pony up an additional \$250 million in annual compensation costs to prevent further defections.

Perelman first entered the broadcasting business five years ago, when he bought producer-distributor New World Productions. He soon discovered that spending more money and producing more programs were not the way to turn the company around: "Broadcasters

SOLD!

WRDW-TV, Augusta, Georgia, from Television Station Partners, L.P., I. Martin Pompadur, Chief Executive Officer, to Gray Communications Systems, Inc., John T. Williams, President, for \$34,000,000.

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"In order to unlock the value of our stations we felt compelled to go beyond the conventional."

Ronald Perelman

were controlling the gate."

So he decided to acquire the bankrupt SCI Television station group for around \$1 billion, which he thought he could use to launch New World programming.

At six times cash flow, the price he paid for SCI was a great investment, although at the time Perelman was told it was a "foolhardy" way to spend his money.

The New World station group appears to have reversed the financial course it was on two years ago. Revenue last year was \$445 million,

and operating profit was \$193 million, Perelman

said. He expects those figures to increase this year to \$460 million and \$200 million, respectively.

Despite a net loss of \$47 million for New World in 1994, operating cash flow for the station group was up 26% for the year, to \$106.9 million, according to recently released figures.

Although that turnaround started before the Fox deal took effect, Perelman said he didn't think that the stations were realizing their potential as CBS affiliates: "We believed that our assets were underperforming and as a result would be undervalued in the marketplace.... In order to unlock the value of our stations we felt compelled to go beyond the conventional."

The Fox deal gave the stations control of far more advertising sales inventory because Fox offered fewer hours of network programming each day, he said—two hours versus the 12 hours that CBS required its affiliates to carry.

In addition to more inventory, Perelman said, the stations began selling more time targeted at specific demographics instead of simply

household averages. The New World stations have shown gains of almost 70% among adults 18-34 in prime time, he said.

Coupled with a \$500 million payment from Fox and commitments from the network to buy a handful of New World-produced network and syndication series, Perelman said, the affiliation switch was too good to pass up.

With a financially sound television station group in place, the company is better positioned to develop its program assets, Perelman said. The "real plus" in the Fox transaction was the ability to launch syndicated programming on the Fox and New World

station groups, he said.

In addition to a host of syndication programs on the air and in development—largely through subsidiary Genesis Entertainment—New World Entertainment, led by chairman Brandon Tartikoff, has programs in development at all four networks, Perelman said. The company also just acquired producer Cannell Communications.

The New World broadcast model is "not for everyone. However, I do believe that change is inevitable. The world of broadcasting and cable [in] April 1995 is very different" from that of a year ago, Perelman said. "There is no reason to assume the coming years will be any less challenging or exciting. In fact, the pace of change is likely to accelerate." ■

Making most of duopolies

Managers: Cutting jobs may not be way to make them work

By Steve McClellan

The first step station managers should take after announcing a duopoly deal is to assure employees that no jobs will be lost—whether that is true or not.

That was advice from Kerby Confer, head of Augusta, Ga.-based radio group Keymarket Communications, which recently agreed to merge with St. Louis-based River City Broadcasting.

Such advice seems a little cold-blooded, particularly if many job cuts are in store. But Confer and other broadcast managers who talked about their duopoly experiences last week during the National Association of Broadcasters convention in Las Vegas stressed that they don't think cutting jobs is the key to making duopolies work.

Indeed, such cuts can hurt, they said. Merging stations in a local market presents affected staff members with a "daily diet of fear and rumor," Confer said. In radio parlance, a duopoly is the common ownership of two AMs or two FMs in one market.



Keymarket's Kerby Confer says layoffs should be quick and clean.

Confer talked about a deal he made to acquire a third news/talk radio station in Buffalo. After the deal was announced, competitors lured away the programming director and a popular personality. The rumor at the station was that Confer planned to shut it down, which he said was not the case.

When jobs will be eliminated, Confer's

advice is to do it quickly and cleanly: "I'd round up all the suspects and all the changes I'm going to make and do it as quickly as possible.... Don't string it out over six months or it will fester and [morale] will get worse."

Larry Marcus, co-founder/chief financial officer, River City Broadcasting, recalled his experience merging staffs in a St. Louis combination. "We hired the best promotion guy in the city to run both staffs and let some people go at a lower level," he recalled. "Then we kept waiting for the creativity and fresh ideas, and it never happened."

The problem was that the promotion executive was so busy doing the work of the laid-off staff members that



there was no time to map out creative promotional strategy, Marcus said.

"Don't skim costs by cutting people," Marcus said.

Marcus urged station managers with union employees to negotiate new union agreements before doing a duopoly or even a local marketing agreement (LMA), in which one station contracts to operate another in the same market. Otherwise, the leverage shifts to the union, he said.

Some efficiencies are possible, Marcus said. With radio duopolies, the greatest savings will occur when stations have similar formats: "You can house both stations in the same building and have the same general manager and even the same sales force."

The economics of TV LMAs are similar, Marcus said. For example, two independents or a Fox/independent LMA will generate greater efficiencies than an affiliate/independent combination will, he said.

In River City's TV LMA in St. Louis, which involved a Fox station and an indie, Marcus reduced two 10-member sales teams to one 14-member force that sells both stations. "Needless to say, we didn't pay that staff twice as much to sell both stations."

It's tougher to cut staff in the programming and promotion departments because stations tend to have different local identities, Marcus said. But "there is real cost saving on television in programming." In a five-station market, a Fox/indie combination might account for 85% of available syndicated programming.

The combination becomes a "virtual monopoly" for most or all children's and teens' shows and sitcoms and some talk product. "On the cost of programming for the two stations, you can probably knock 25% off the cost when combined into one operation," Marcus said.

On the regulatory front, the FCC and Congress are exploring initiatives concerning TV ownership rules. It is uncertain where the FCC will end up on the issue of LMAs and duopoly for television, or how its direction will mesh with directives from Capitol Hill, said communications lawyer Erwin Krasnow.

FCC Mass Media Bureau Chief Roy Stewart said there seems to be "bipartisan support for deregulation of the multiple ownership rules." ■

Loss may lower CBS price

By Jim McConville

CBS's disappointing first-quarter performance could push President Laurence Tisch to lower his reported \$5 billion asking price for the network, which has been the subject of takeover speculation for the past year, analysts say.

In a statement released last week along with CBS's first-quarter figures, Tisch says CBS's first priority is to restore the network's weakened prime time programming next season. When the 1994-95 season ends this week, CBS is expected to come in third in total household viewership after ranking number one last season.

Citing weak ratings and the absence of the Olympics and NFL football coverage, CBS reports that its first-quarter income and sales fell approximately 68% from last year.

For the quarter ended March 31, CBS reports net income of \$21.9 million, compared with \$69.3 million for the same period last year. The network also reported that first-quarter revenue dropped 28%, to

\$897.7 million, compared with \$1.25 billion in 1994.

While the affect of CBS's poor results on Tisch's asking price isn't known, prospective buyers now may approach the table differently, says analyst Ed Atorino of Dillon Reed.

"Clearly, a buyer who is looking at CBS today compared to three months ago or even three weeks ago is now looking at a network whose problems are out there in the open."

CBS blamed its revenue decline on the absence of the Olympics and the loss of pro football to Fox. CBS earned approximately \$400 million last year from combined winter Olympics and football ad sales.

CBS officials also blamed the network's poor financial showing on an increase in the compensation CBS pays to affiliate stations to carry its programming, as well as the shrinking prime time audience share. In not delivering promised ratings, CBS was forced to repay advertisers with money or free advertising space.

CBS also suffered losses in daytime ratings because of cable coverage of O.J. Simpson's murder trial. ■



MURDOCH

Continued from page 48

"[Broadcasters] will be broadcasting to all segments of the population. Television is not going to be just for the mass audience. It is [doing that] less and less today. Look at the research and millions of hours that are spent poring over Nielsen reports to determine which people are watching what programs and then selling those audiences to advertisers."

Murdoch also said it would not be unreasonable to expect that if broadcasters end up with five or six channels to program, they should broadcast a certain amount of public service or educational programming. "If we have five channels of the public spectrum, we will be expected to do a lot more in the public service area and we should start to make plans to

do so," Murdoch said. "We can't just go hiding behind the First Amendment all the time."

Asked what Fox currently does in the public service area within its 15-hour prime time slate, Murdoch replied, "I guess very little...."

"We have some shows we're very proud of and other shows we're not so proud of."

Murdoch was disparaging of prime time soap *Melrose Place*, which he called "highly successful" in the ratings but "no different than the stuff that other networks put on the air at 2 p.m. or 3 p.m."

Murdoch confirmed that it was his decision to cancel the notorious late-night game show *Studs*. Although he doesn't set himself up as censor, Murdoch said, "there comes a point where you draw the line and say, 'I will not have this [on the air].'" ■

Changing Hands

This week's tabulation of station and system sales

WRDW-TV Augusta, Ga. □ Purchased by Gray Communications Systems Inc. (John Williams, president/CEO) from Television Station Partners LP (Marty Pompadur, CEO) for an estimated \$34 million. **Buyer** owns WALB-TV Albany, Ga.; WJHG-TV Panama City, Fla.; KTVE-TV Monroe, La.; and WKYT-TV Lexington and WYMT-TV Hazard, both Kentucky. **Seller** is in process of selling WRBL-TV Columbus, Ga.; WTWO-TV Terre Haute, Ind.; KQTV(TV) St. Joseph, Mo.; WROC-TV Rochester, N.Y.; WEYI-TV Flint-Saginaw-Bay City, Mich.; WTOV-TV Steubenville, Ohio; KATC-TV Lafayette, La., and WREX-TV Rockford, Ill. WRDW-TV is CBS affiliate on ch. 12 with 316 kw visual, 30.2 kw aural and antenna 1,590 ft. **Broker: Media Venture Partners.**

WIBA-AM-FM/WMAD-AM-FM Madison, Wis. □ Purchased by Point Communications (Richard Verne) from Double L Broadcasting LP (Lee Leicinger, GM/president) for an estimated \$14 million. **Buyer** and **seller** have no other broadcast interests. WIBA(AM) has AC/news/talk format on 1310 khz with 5 kw. WIBA-FM has AOR/classic rock format on 101.5 mhz with 50 kw and antenna 450 ft. WMAD(AM) has nostalgic format on 1190 khz with 1 kw. WMAD-FM has alternative rock format on 92.1 mhz with 1.75 kw and antenna 400 ft. **Broker: Americom.**

KBSI(TV) Cape Girardeau, Mo. □ Purchased by Max Television Co. (Charles McFadden, president/100% voting stockholder) from Engles Communications Inc. (Steven Engles, president) for \$9 million. **Buyer** owns WSYT-TV Syracuse, N.Y.; WEMT-TV Tri-Cities, Tenn., and is purchasing WKEF-TV Dayton, Ohio. **Seller** has no other broadcast interests. KBSI is Fox affiliate on ch. 23 with 1860 kw visual, 186 kw aural and antenna 1,768 ft. Filed March 24 (BALCT950324KP).

WAKX(FM) Holland, Mich. □ Purchased by Michigan Radio Inc., from Holland Communications Inc. (Michael Walton) for \$3.75 million. The sole stockholder of Michigan Radio

Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$0 □ 0

FM's □ \$8,425,000 □ 3

Combos □ \$17,900,000 □ 4

TVs □ \$43,000,000 □ 2

Total □ \$69,325,000 □ 9

So far in 1995:

AMs □ \$41,180,500 □ 50

FM's □ \$282,573,721 □ 105

Combos □ \$495,679,800 □ 74

TVs □ \$1,275,362,000 □ 36

Total □ \$2,094,796,021 □ 265

Inc. is Jacor Broadcasting Corp. (David Schulte, chairman; Randy Michaels, president/co-CEO), licensee of KOA(AM)-KRFX(FM)/KBPI(FM) Denver and KTLK(AM) Thornton, both Colorado; WLW(AM)-WEBN(FM)/WCKY(AM) Cincinnati; WGST(AM)-WPCH(FM) Atlanta; WMYU(FM) Sevierville and WWST(FM) Karns, both Tennessee; and WFLA(AM)-WFLZ(FM) Tampa, Fla. **Seller** owns WHTC(AM) Holland, Mich. WAKX has easy listening format on 96.1 mhz with 50 kw and antenna 492 ft. Filed March 31 (BALH950331GN).

WWTN-FM Manchester, Tenn. □ Purchased by WSM Inc. (Edward Gaylord, chairman/director) from American General Media-Nashville Inc. (John McLemore, trustee) for \$3.7 million. **Buyer's** parent, Opryland USA Inc., is 20% owned by Gaylord Broadcasting Co. Gaylord owns WSM-AM-FM Nashville; WKY(AM) Oklahoma City; KTVT Fort Worth; KHTV(TV) Houston; KSTW(TV) Tacoma, Wash.; and WVT(TV) Milwaukee. **Seller** has no other broadcast interests. WWTN-FM has news/talk format on 99.7 mhz with 100 kw and antenna 2,033 ft. Filed March 23 (BALH950323GE).

WLAY-AM-FM Muscle Shoals, Ala. □ Purchased by D. Mitchell Self Broadcasting Inc. (James Self) from Slatton-Quick Co. Inc. (John Slatton, president) for \$1.7 million. **Buyer** owns WSHK-FM Muscle Shoals. **Seller** has no other broadcast interests. John Slatton owns WJBB-AM-FM

Haleyville, Ala. WLAY(AM) has C&W format on 1450 khz with 1 kw. WLAY(FM) has C&W format on 105.5 mhz with 530 w and antenna 743 ft. **Broker: Media Venture Partners.**

WKBF(AM)-WPXR(FM) Rock Island, Ill. □ Purchased by Segue Communications Inc. (William Dudley III, president) from ASQ Acquisition Corp. (Robert Sherman) for \$1.5 million. **Buyer** owns KRVR-FM Davenport, Iowa, and wwwz-FM Summerville, S.C. **Seller's** parent, WHX Corp., is also parent of NewTex Communications of Fresno LP, licensee of KRZR(FM) Hanford and KTH(TV) Fresno, both California, and KSSK(AM) Honolulu, KSSK(FM) Waipahu, and is permittee of KUCD(FM) Pearl City, all Hawaii. WKBF has C&W format on 1270 khz with 5 kw. WPXR has CHR format on 98.9 mhz with 39 kw and antenna 900 ft. Filed Feb. 1 (AM: BAL950201GF; FM: BALH950201GG).

WABT(FM) Dundee (Chicago), Ill. □ Purchased by M&M Broadcasting Inc. (Thomas McDermott, president) from Atlantic Morris Broadcasting for \$975,000. **Buyer** owns WWJY-FM Crown Point and WIMS(AM) Michigan City, both Indiana; and WCGO(AM) Chicago Heights, Ill. **Seller** owns WKTU(FM) Ocean City, N.J., and is selling WLPZ(AM)-WSCO(FM) Portland, Maine to Northland Broadcasting, and WALL(AM)-WKOJ(FM) Middletown, N.Y., to Crystal Communications. WABT has AC/rock 'n' roll format on 103.9 mhz with 3 kw and antenna 299 ft.

WMVO(AM)-WQIO(FM) Mt. Vernon, Ohio □ Purchased by Knox Broadcasting Corp. (Walter Stampfli, president/33.3% interest; Dean Stampfli, 33.3%; Mark Hiner, 33.3%) from Zee-co Inc. (Jonathan Zerkowitz, president) for \$700,000. **Buyer** owns WNCO-AM-FM Ashland, Ohio, under Ashland Broadcasting Corp. **Seller** has no other broadcast interests. WMVO has oldies/news talk format on 1300 khz with 500 w. WQIO has AC format on 93.7 mhz with 37 kw and antenna 565 ft. **Broker: Media Venture Partners.**

Lawmakers urge ownership compromise

Breaux, others tell broadcasters to reach agreement on national TV station cap

By Kim McAvoy

The television industry should find common ground on broadcast ownership issues, according to Senator John Breaux (D-La.) and other members of Congress who attended the National Association of Broadcasters annual convention in Las Vegas last week.

The industry is split over the national TV ownership cap, which limits station groups to coverage of no more than 25% of TV homes. The networks and some of the major groups are seeking repeal or significant relaxation of the cap. But most network affiliates want to retain it, fearing network dominance of the industry.

The industry would be better off

in Congress with a cap it can agree on, Breaux said.

"The votes are there for deregulation on the subcommittee," said Representative Joe Barton (R-Tex.). "But, he added, "we shouldn't be the ones to pick" the cap.

NAB President Eddie Fritts also urged the industry to come together. "The sheer number of issues, the number of new competitors and the rapidity of the legislative process this year mandate that broadcasters speak as one on Capitol Hill," Fritts said during the opening session of the convention. "We must prioritize critical issues—as an industry. And we must present our case to policymakers thoughtfully, concisely and cohesively—as an industry."

Talk of compromise has been "floating around," Fox's Preston Padden said.

But "if there's a deal to be made, it doesn't stop at 35%," one network source said, referring to the Senate's telecommunications reform bill, which would lift the national ownership cap to 35%. The networks have been lobbying to raise the cap to 50%.

"Hopefully, a unified position can be developed," Fritts said. "We have a short time frame." Congress may pass telecommunications-reform legislation in the next couple of months.

The House bill likely will include provisions gradually lifting the national cap from 25% to 50% over four or five years, predicted Telecommunications and Finance Subcommittee member Dan Schaefer (R-Colo.) at the convention.

But some network officials say there is support for a national limit of 50% without any incremental adjustments. ■



Administration rules out fees, auctions

Spectrum fees and broadcast spectrum auctions are not part of the administration's game plan.

"We're not looking for fees or auctions at this time," Larry Irving, head of the National Telecommunications and Information Administration, told broadcasters last week.

Irving appeared at the National Association of Broadcasters annual convention in Las Vegas on a panel with FCC commissioners Susan Ness, Andrew Barrett and Rachelle Chong.

Should spectrum fees replace the public interest standard that serves as the basis of broadcast regulation? "I hope not," said Barrett. Broadcasters "bring a great deal to the table" through the public interest standard, he said. And "there is no reason why" satellite broadcasters shouldn't be held to the same standard, he said.

Ness agreed that there should be a public interest standard for satellite broadcasters, but said spectrum fees and auctions are matters for Congress to decide.

What does the administration think about eliminating radio and TV ownership rules? No formal position has been taken, Irving said. But the matter should be dealt with with a "slow, reasoned and rationale" approach, he said, adding that he would not support "wholesale changes in those regulations."

—KM

The calls for unity seemed to strike a chord. "We need to come together on ownership," said Gary Chapman, president, LIN Television.



"I'm not doing too bad for an orphan from Oklahoma," says veteran journalist Dawson (Tack) Nail (r), recipient of the National Association of Broadcasters' Spirit of Broadcasting award. Nail and comedian Carol Burnett, who was inducted into NAB's Broadcasting Hall of Fame, were honored last week at The NAB convention. FCC Chairman Reed Hundt is the best he's seen, Nail said, tongue in cheek. "He's going to lead you guys, and he knows exactly where."

Compliance pays off at license renewal time, lawyers say

EEO records can avert challenges

By Harry A. Jessell

It's renewal time again.

On June 1, the nation's more than 10,000 radio stations will begin applying for renewal of their seven-year broadcast licenses. The next regular renewal date begins Oct. 1, 2002.

The stations have little to fear from

try to hire and promote women and minorities.

National Association for the Advancement of Colored People attorney David Honig has been scrutinizing renewal applications for EEO compliance for 20 years and is prepared for the upcoming round of radio renewals. "Sometimes people

payroll is at least half that of the percentage in the community it serves. If a station fails to meet that standard, Victory says, the owners need to reassess the recruitment policy because "something is probably going wrong."

FCC policy and case law protect stations from frivolous license challengers at renewal time by granting stations that provide "superior" public service with a "renewal expectancy." This expectancy virtually assures that a station will prevail against a license challenger in a hearing before an FCC judge.

But what is "superior" service? According to Matt Leibowitz of Leibowitz and Associates, it is programming based on periodic assessments to find out what people in the community want to hear. And owners or managers should be active in community affairs, he says.

Even if a station does everything right, a motivated license challenger can draw a station into a long and costly hearing. It is important to keep careful records of all programming and activities supporting the renewal expectancy. Keeping such records costs money, Leibowitz says, but it's like insurance: It costs a little upfront to avert "disaster"—loss of license—in the end.

Congress soon may take some of the angst out of the license-renewal process. According

to FCC Mass Media Bureau Chief Roy Stewart, a provision in Senate telecommunications-reform legislation would confer renewal upon stations before a hearing if the stations complied with FCC rules and produced a record of public service.

In any event, Stewart warns, stations should be careful about what they assert in FCC filings, since misrepresentation is grounds for denying renewal. Stewart puts it simply: "Don't lie to the commission." ■

RADIO LICENSE RENEWAL

Filing dates for the 50 states

Filing date	States	Filing date	States
June 1, 1995	D.C., Md., Va., W.Va.	Feb. 1, 1997	Kan., Neb., Okla.
Aug. 1, 1995	N.C., S.C.	April 1, 1997	Tex.
Oct. 1, 1995	Fla., P.R., V.I.	June 1, 1997	Ariz., Idaho, Nev., Utah, N.M., Wyo.
Dec. 1, 1995	Ala., Ga.	Aug. 1, 1997	Calif.
Feb. 1, 1996	Ark., La., Miss.	Oct. 1, 1997	Alaska, Ore., Hawaii, Wash.
April 1, 1996	Ind., Ky., Tenn.	Dec. 1, 1997	Conn., Me., Mass., N.H., R.I., Vt.
June 1, 1996	Mich., Ohio	Feb. 1, 1998	N.J., N.Y.
Aug. 1, 1996	Ill., Wis.	April 1, 1998	Del., Pa.
Oct. 1, 1996	Iowa, Mo.		
Dec. 1, 1996	Colo., Minn., Mont., N.D., S.D.		

Competing applications and petitions to deny are due 90 days after the filing dates. Source: FCC

challengers to their licenses, communications lawyers and FCC officials say, if they obeyed FCC rules and can demonstrate that they served the public interest throughout their license term.

"Petitions to deny" can come from anywhere—upset political groups, disgruntled ex-employees, unhappy creditors. But the most likely source is groups that insist on strict adherence to equal employment opportunity rules, which require stations to

don't comply with laws if no one is looking," Honig says.

"You have an obligation to recruit [women and minorities] for every single job opening," says Kathleen Victory, a lawyer at Fletcher, Heald & Hildreth.

And stations must document their recruitment efforts, she says. If its efforts are challenged, a station has to produce proof.

The FCC looks to see if the percentage of minorities on a station's

Nudity clause gives cable operators pause

Amendment to telecom-reform bill puts cable in watchdog position

By Christopher Stern

An amendment to the Senate's telecommunications-reform bill proposes to turn cable operators into content regulators.

The amendment would allow cable operators to refuse programs for public access and leased access channels if the programs contain "obscenity, indecency or nudity."

The National Cable Television Association says the industry does not want the role of watchdog. "The proposal puts us in an awkward position and at risk of liability," an NCTA spokesman says.

Both the House and the Senate are debating the first wholesale reform of telecommunications law since 1934. The public access amendment is sponsored by Senator James Exon (D-Neb.).

Cable operators and public access advocates are skeptical that the amendment could withstand a legal challenge. "I don't think anyone has figured out a legislative way of dealing with this issue without getting into a legal maze," says Dick Aurelio, president, Time Warner Cable, New York City Group.

Exon's amendment, if it became law, would have its biggest impact in New York City. Time Warner's Manhattan cable system has several regular programs that include nudity and sexually explicit content. Most of the programs are supported by ads for escort services and sexually oriented telephone lines. Time Warner leases time on the channel for an average of \$200 an hour.

"A prohibition on nudity could be used to censor speech that you don't want on the air, such as programs on sexually transmitted diseases or sex education," says Alex Quinn, executive director, the Manhattan Neighborhood Network. The network oversees New York's four public access channels. Quinn already takes the precautionary measure of airing adult-oriented material after 10 p.m.

Al Goldstein, who produces several sexually explicit shows carried by Time Warner's leased access channel, says he is not worried by Exon's amendment. "It doesn't bother me because it was proposed by Congress and they are morons. They're always proposing unconstitutional laws because they know the court will set it aside."

Public access advocates point out that 99% of their programming would not be affected by the bill. Much programming carried by public access channels includes coverage of local government meetings. One public access administrator estimated that up to 50% of public access programming is made up of religious services submitted by churches.

Another provision of Exon's amendment would require cable operators to "fully scramble [any programming] not suitable for children." Virtually every cable system in the nation already scrambles the video portion of adult programming services such as Spice or the Playboy Channel, but some allow the audio signal to go through.

NCTA calls the amendment unnecessary, saying cable operators already are voluntarily installing equipment that would achieve the goal of the amendment. ■

Duggan endorses 1% solution for PBS

By Jim McConville

Instead of setting up the Public Broadcasting Service to go commercial, the government should establish a multibillion-dollar trust fund for PBS and federal cultural agencies, PBS President Ervin Duggan says.

The fund would constitute 1% of the federal budget, set aside in a onetime appropriation of several billion dollars, Duggan told the International Radio and Television Society at Time Warner's headquarters in New York last Tuesday.

A bill to this effect has been introduced in

the Senate, Duggan said.

Or, he suggested, PBS should be allowed to adopt a "noncommercial privatization" status like that of the British Broadcasting Corp. The fund could be financed by a variety of government sources, Duggan said, including:

- "a tiny percentage" of electronic equipment sales;
- a reserve created from spectrum auctions, and/or
- a transfer fee on sales of commercial broadcasting licenses.

Both trust fund ideas face "uphill sledding," Duggan said, but "it is an illusion to think that PBS can support itself without

federal funding."

Going commercial would force PBS to drop its charter as a producer of alternative programming for one devoted to developing popular mainstream fare. Then, it would compete with commercial stations for advertising dollars in virtually every television market, perhaps with more attractive rates.

The first programming casualties under such a scenario would be educational and children's programs, Duggan said. In time, PBS-affiliated stations would have to be sold.

Duggan compared a commercialized PBS to Thomas Hardy's poem *The Ruined Maid*, in which a country girl's reputation is soiled by prostitution. "Being a 'little commercial' is like being a 'little pregnant,'" Duggan said. ■



The first casualties if PBS goes commercial are educational and children's programs, PBS President Ervin Duggan says.

Does the FCC have spectrum auction fever? Capitol Hill staffer David Leach thinks so. "The commission is now looking to auction everything," Leach said last week during a panel at the National Association of Broadcasters convention in Las Vegas. Leach is a key adviser to John Dingell (Mich.), the ranking Democrat on the House Commerce Committee. Leach told the broadcasters that Congress gave the FCC authority to conduct auctions only as a replacement for lotteries. "They are not designed to be a replacement for [broadcaster] licenses," he said. But, he said, spectrum auctions—and fees—are a live issue on the Hill. Commerce Committee member Joe Barton (R-Tex.), who attended the convention, thinks some sort of auction or user fee is inevitable.

President Clinton last Tuesday signed into law a bill abolishing the minority tax-certificate program. Edited By Kim McAvoy

But Clinton expressed "regret [about] a highly objectionable provision" that still allows Tribune and Fox to take advantage of the program. Tribune owns a 45% stake in Qwest Broadcasting, a minority firm that will use tax certificates in its purchase of WATL Atlanta and WNOL-TV New Orleans. Qwest is buying WATL from Fox. The affirmative action program allowed a company to defer capital gains taxes if it sold a cable or broadcast property to a minority.

"We are actively looking at all the network rules," FCC Mass Media Chief Roy Stewart told lawyers attending a seminar sponsored by the National Association of Broadcasters and the American Bar Association during last week's NAB convention. The FCC already proposed abolishing the rule requiring stations to file their affiliate agreements at the agency. The agency also is considering revising the rule that effectively bans a network from offering a secondary national broadcast service. Stewart said the commission will take up the rules in May or June. "These are rules that were put in place several decades ago," Stewart said. The commission wants to decide if "they still make sense today."

Also at the seminar, FCC Commissioner Rachelle Chong said she has been "discussing with kids directly about television." These kids, she added, have plenty to say. Chong emphasized her view that TV has a "tremendous potential to teach our children [and] impart information and skills." The commission released a "notice of proposed rulemaking" on children's TV two weeks ago. Chong, who is "happy how the notice came out," urged broadcasters to take voluntary steps to increase the amount of children's programming.

Administration official Larry Irving thinks broadcasters should oppose provisions in Senate legislation that would permit telephone company-cable buyouts and joint ventures. Irving, who heads the National Telecommunications and Information Administration, appeared last week at the NAB convention. He

questioned why broadcasters have not spoken out in opposition to the provision of telecommunications reform. He argued that permitting such buyouts and joint ventures threatens broadcasters. It's an issue "important to your survival," he said.

FCC Commissioner Rachelle Chong says satellite radio is a reality.



Washington Watch

She told radio broadcasters at the NAB convention that they can't "just show that ad revenues will go down" to convince her that satellite radio is a way to bring service to underserved communities. For example, she said, minorities would like access to programming that caters to their cultural and ethnic needs. Chong, who is Asian American, said "a lot of my community is not served by what's on radio and TV."

Senate Commerce Committee Chairman Larry Pressler (R-S.D.) heard something he didn't like

at a recent hearing on telecommunications legislation: the loud buzz of radio interference usurping the committee's public address system. FCC International Bureau Chief Scott Harris, who happened to be testifying at the hearing on telecommunications reform, promised that his agency would look into the problem. Perhaps mindful that some Republicans would like to abolish the FCC, the Compliance and Information Bureau quickly solved the problem by installing filtering devices at the microphone inputs. The Commerce Committee's new filters work only on errant radio signals.

Last week, the National Association of Broadcasters recognized Pressler's contributions to the broadcasting industry by presenting him with its "Grover Cobb" award. The award is given to individuals who have helped foster a better understanding between broadcasters and lawmakers. "Larry Pressler has been a real friend to broadcasting," said Stanley S. Hubbard of Hubbard Broadcasting, who received the NAB's Distinguished Service Award.



NAB President Eddie Fritts (r) presents the Grover Cobb award to Senator Larry Pressler.

The risky business of choosing a format

Engineers face variety of options, including disk-based systems and improvements to tape

By Chris McConnell

Broadcasters last week were looking to hedge their bets at the image-acquisition table in Las Vegas.

With a series of new field camera technologies appearing at the NAB convention, engineers saw new risks in the camera-shopping business. Driving their concern was the arrival of new digital tape strategies and formats from Panasonic and JVC and the expected arrival of another format from Sony. Also joining the format competition were Avid and Ikegami, which unveiled their disk-based camera at the convention.

"There's a lot of risk involved," Fox Senior Vice President Andrew Setos said of the new options, describing a manufacturing trend toward proprietary platforms in image acquisition as well as other aspects of digital production. "There's no safe thing to do."

"It's always a problem," KVPT(TV) Fresno, Calif., Chief Engineer Rodger Hixon said of the new formats, voicing plans to watch their progress in the market before investing. Promoting a similar strategy was CBS's Jay Fine, who suggested that broadcasters watch what formats others in their market adopt: "You have to go for compatibility," said the vice president of CBS East Coast Broadcast Operations.

Among the new image-acquisition options Fine described at a CBS engineering breakfast was the disk-based technology demonstrated last week by Avid and Ikegami. The CamCutter line includes a single-piece camera and a dockable unit able to fit on Ikegami HL-series cameras. Users will load a 2.4 gigabyte hard disk into the camera for recording. The FieldPak disk unit will hold about 20 minutes of video, Avid said.

The camera also will carry fea-



Avid's tapeless field CamCutter



Panasonic's DVCPRO camcorder

tures for viewing and performing nonlinear editing on the material it records. Additionally, Avid has developed a MediaDock to allow users to plug the camera's FieldPak hard disk directly into Avid's NewsCutter and AirPlay systems.

Discussing the camera, CBS's Fine described the option as well suited to time-sensitive news applications.

"We can't ignore it," said Gary Williams, production manager at KOB-TV Albuquerque, N.M. Although enthusiastic about the technology, Williams expects the process of fully refining the prototype system to take a few more years.

Avid, however, expects to begin shipping its camera in a few more months, setting a target date of September-November. The company said the dockable CamCutter will sell for \$19,000, while the single-piece unit will cost \$38,000-\$60,000, depending on configurations and accessories. The MediaDock interface unit will sell for about \$4,900, while the FieldPak will carry a \$2,500 price tag.

New improvements for tape

The FieldPak's cost was one feature targeted by other companies promoting new tape-based camera technologies. Panasonic General Manager of Marketing Alec Shapiro cited the number of tapes used by Los Angeles stations covering the O.J. Simpson trial in stressing the

importance of low-cost acquisition solutions.

"We don't feel that it delivers what the customer needs," Shapiro said of the disk-based acquisition approach. His company's strategy calls for offering an 11-pound camcorder using tape cassettes

smaller than Betacam cassettes. The DVCPRO cassettes will record 63 minutes of digital component video that users can edit on a tape-based laptop field edit machine Panasonic is offering with the product line. Panasonic, which hopes to begin shipping the camcorders this year and the field edit system in 1996, also announced last week that it has taken an order for eight of the camcorders and another seven DVCPRO studio VTRs from Visalia, Calif.-based Pappas Telecasting Co.

Additionally, Panasonic signed another disk-based camera developer for its DVCPRO venture. BTS, which has been working on a disk-based unit of its own, said it plans to manufacture DVCPRO gear. But the DVCPRO project does not mean that BTS is backing off its disk plans, according to BTS Executive Vice President Dick Crippa, who expects the disk and tape acquisition products to coexist rather than compete with each other.

Panasonic's Shapiro maintained that the new tape format will set a

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higher benchmark for comparison with disk systems: "The tape technology had to evolve to another point."

Also working to evolve current tape technology is Sony, which plans to bring its "Son of Digital Betacam" format to the electronic-news-gathering market in years ahead. The format will use technology derived from the Sony Digital Betacam format. Sony last week was showing mock-ups of the Digital SX equipment in Las Vegas, and executives said they hope to bring deliverable products to next year's convention.

"We believe that's the next generation of formats in the ENG area," said Charles Steinberg, president of Sony's Business and Professional Products

Group. Steinberg stressed the ability of new players to accommodate existing analog Betacam tapes.

"It builds on existing Betacam," said Steinberg, who also cited the Sony SX compression format as an advantage to the expected tape technology.

Working on still another digital compression system is JVC, which last week unveiled its Digital-S line. The line will include a docking recorder as well as an editing recorder and player. JVC said its format will use half-inch tape the same size as a VHS cassette to record 105 minutes of video. The company also said it is developing a nonlinear editing system based on the Digital-S

compression scheme.

Assessing the tape and disk camera options, some broadcasters said they were not ready to invest in a disk approach but also were reluctant to invest in a new tape format. "It doesn't look like that's the way the industry is going," said Michael Vendeland, producer/director at WEWS(TV) Cleveland. Others cited merits in all the approaches, but still stopped short of casting their vote for any one of them. "The individual technologies seem to be good," said Sean O'Flaherty, news operations manager at WTMJ-TV Milwaukee, although he added he was not yet ready to cast his vote for one of the systems. ■

Sony wins Galaxy Latin America contract

It will design \$30 million operations center for new DTH satellite service

By Chris McConnell

More DBS business is coming Sony's way. The company, which designed and integrated the Castle Rock, Colo., broadcast operations center for Hughes Communications' DIRECTV project, last week announced a \$30 million contract to design another operations center for Galaxy Latin America. Galaxy Latin America, whose partners include Hughes, the Venezuela-based Cisneros Group of Companies, Brazil's Televisao Abril and Mexico's MVS Multivision, plans to begin transmitting direct-to-home satellite programming to Latin American viewers in 1996.

The new broadcast center, to be located in Long Beach, Calif., will uplink all of the pay-per-view and much of the subscription programming for the new service. Additional broadcast centers will uplink regionally produced material, but the Long Beach center will handle the bulk of the 144-channel service, says Ray Lekowski, Hughes vice president of network services.

Like the Castle Rock center, the new facility will use Digital Betacam technology. The contract calls for 38 Digital Betacam player/recorders, 168 Digital Betacam players and additional Sony gear. In order to



Hughes is building a new facility similar to this one in Castle Rock, Colo.

meet Hughes's goal of launching the service early next year, the operations center plan calls for initially matching the capability of the Castle Rock facility rather than improving on it, Hughes executives say.

"Our timing is very quick, so what we want to do is not look at improving, but see if we can do just as well," says Lekowski, discussing the company's decision to stay with the tape technology used in the Castle Rock facility. "Then we'll sit back and look at improving."

One potential technology upgrade—a disk-based server—will be on its way to the Castle Rock facil-

ity as part of another Sony contract for ongoing support and maintenance of the facility. As part of the \$20 million support contract, Sony will supply its production server to DIRECTV to handle the service's sports programming. The company displayed a prototype of the production server at last week's convention and plans to deliver the first of the units to Hughes for the Castle Rock facility.

"I think we'll see video servers added on an application-by-application basis," says Charles Steinberg, president of Sony's business and professional products group. ■

Tektronix deals to acquire Lightworks

Companies plan end-to-end digital production system

By Chris McConnell

Tektronix last week said it plans to acquire nonlinear editing machine maker Lightworks.

The companies expect to complete the stock-swap agreement by early June and voiced hopes that the acquisition will facilitate the integration of the two companies' disk-based technologies. The deal calls for issuance of 1.7 million Tektronix shares to Lightworks shareholders in exchange for all outstanding Lightworks shares. London-based Lightworks, which introduced its nonlinear editing system for news production at last week's NAB convention in Las Vegas, employs about 100 and reported revenues of \$26 million for 1994.

Tektronix executives described the acquisition as a step toward building an "end-to-end" digital production system. "We're going to marry the products," said the com-

pany's Rex Ferbrache, discussing plans to tie the Lightworks editing gear to the Tektronix Profile disk recorder. He added that the company expects to invest heavily in its new nonlinear acquisition.

Ferbrache, vice president of strategy at Tektronix, also said the company plans to partner with other providers in assembling an end-to-end production system that would incorporate Profile disk recorders and other components. "We don't intend to be the dominant system," he said.

Lucie Fjeldstad, president of the Tektronix Video and Networking Division, cited the Lightworks user interface as the reason for her company's interest in the Lightworks over other nonlinear edit suppliers.

Tektronix also offered an update last week on its Profile recorder, introduced at last year's NAB convention.



A Lightworks nonlinear editing system

Ferbrache said 200 of the units have left the manufacturing plant, and 30 units have been sold to NBC as part of the network's GENESIS technology upgrade program. NBC will use the disk recorders to provide commercial playback and insertion for its outgoing networks. The deal also calls for Tektronix to develop additional Profile software to interface with NBC's schedule management system. ■



Virtual sets become reality at NAB

Software creates digital images for virtual studios

By Chris McConnell

Even the studio sets were digital at this year's NAB show. "Virtual studios"—computer-generated sets and backgrounds for on-screen talent—were on display in a pair of live demonstrations on the convention floor. Accom introduced its ELSET virtual studio while, nearby, Softimage demonstrated a prototype virtual studio.

"We can give [broadcasters] a lot more utilization out of their physical plant," Robert Wilson, Accom executive vice president, said of the computer technology. He hopes the virtual studios will find a receptive market among broadcasters looking to conduct fast switches between sets or to house several "virtual" sets within a small broadcast facility.

His company's ELSET system uses Accom-developed software run-

ning on a Silicon Graphics Onyx computer. The software matches live action captured by a camera with stored or computer-generated images of a set. The system supports multiple camera angles and camera movements around the virtual sets. An optional "Z key" feature tracks the movement of a person around the virtual set and determines whether the subject should appear in front of or behind virtual objects on the set.

In addition to the software and SGI hardware, the system requires broadcasters to supply chroma-key walls for capturing the live-action portion of the picture. Wilson estimated that basic system prices would start in the \$700,000 range.

Also imposing live action on computer-generated sets was Softimage, which demonstrated a prototype of its virtual studio software. Like the

Accom software, the Softimage system operated on a Silicon Graphics Onyx. The Softimage system also offers the ability to track camera movements across the virtual set.

"We can do virtually anything in 3D," said Softimage's Hugues Nizerolle.

Broadcasters agreed, citing a number of potential uses for the technology. Randy Price, WTMJ-TV Milwaukee engineering vice president, was interested in using the computer technology to supply news sets. Expressing a similar interest was Sim Kolliner, director of broadcast operations at WYFF(TV) Greenville, S.C.

"The applications are endless because the backgrounds are endless," said Kolliner, who cited the possibility of using the system to provide multiple sets for a newscast. "We could change the set segment by segment." ■

Transmitter makers show their HDTV stuff

Six manufacturers broadcast and receive advanced TV signals

By Chris McConnell

Programers and policymakers were not the only ones with HDTV on their minds at last week's convention.

Transmitter makers were looking ahead to the new standard with a series of demonstrations aimed at showing their ability to deliver digital signals. During the show, six manufacturers accepted an HDTV feed via cable from the Grand Alliance HDTV development consortium, then broadcast the feed back to the alliance booth, where signals were decoded and displayed. Engineers at the alliance booth changed

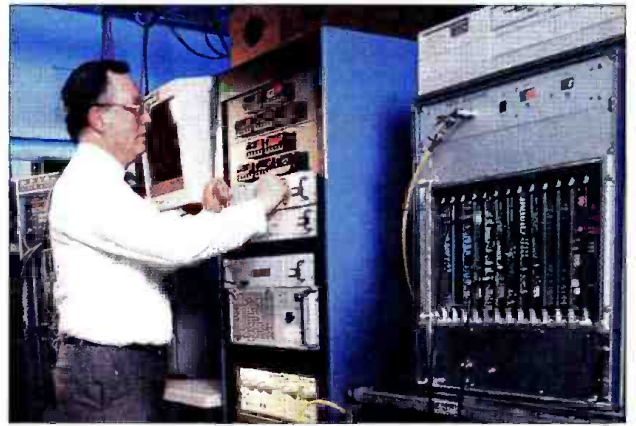
channels among the transmitter makers to show the signal

as transmitted by each company's equipment.

Companies participating in the demonstration were Acrodyne Industries, Comark Communications, EMCEE Broadcast Products, Harris

Allied, ITS Corp. and Larcant-TTC. The project, said Richard Citta of Grand Alliance member Zenith Electronics Corp., was aimed at demonstrating the ability of current transmitter structures to carry the Grand Alliance HDTV signal. At the Harris Allied booth, for instance, engineers were using the company's Sigma transmitters to deliver the alliance signal back to the consortium's booth over ch. 17.

In addition to bringing existing transmitter gear to participate in the demonstration, Harris Allied brought prototype gear to generate its own digital signal. The company's 8-VSB digital exciter was generating the digital signal. While the existing Sigma equipment was broadcasting a premodulated alliance TV signal, the prototype digital exciter itself was filtering and modulating a digital signal. The signal was not an actual TV picture, but



A Grand Alliance engineer makes final adjustments to its HDTV transmitter.

a stream of data representing an advanced TV signal.

"We generate exactly the type of signal the Grand Alliance requires," said Robert Davis, Harris Allied senior scientist. Davis predicted that his company will be able to supply a transmission product within a year of the adoption of an HDTV transmission standard. He said that stations will need a digital exciter if they are to generate their own digital transmissions: "The stations ultimately will have to have one of these kinds of modulators."

"We will have our own modulators when the FCC decides" on a transmission standard, said Timothy Hulick, Acrodyne's vice president of engineering. Hulick's company was broadcasting the premodulated alliance signal using one of its 1 kw solid-state UHF transmitters. In addition to participating in the Alliance demonstration, Hulick's company brought new upgrades to its solid-state UHF transmitters to the convention.

Also keeping an eye toward HDTV was Comark, which unveiled its line of (PS)2 transmitters. The new UHF transmitters employ a pulse step modulator (PSM) technology to improve the cost and dependability of inductive output transmitters (IOT) for UHF frequencies, said Mark Aitken.

Aitken, Comark's manager of ATV strategic planning, said that the company will be able to use technology in the (PS)2 line in preparing transmitters for advanced TV. The advantages of the new UHF line, he said, will carry over into the world of digital TV signals. ■

NAB 95

Equipment deals from the NAB floor

BTS says it will supply its Media Pool video server to a planned all-digital studio at KGO-TV San Francisco. The company says the station's system will serve as a pilot program for all ABC O&Os. The station's plan calls for all on-air programming to be recorded and played back from the Media Pool. BTS expects to deliver the system to KGO-TV in January 1996. Current plans call for recording and playing commercials in uncompressed form, while using a 4:1 compression on the programming material. BTS also introduced a nonlinear editor to operate with the Media Pool server. The company's NewsWave system will allow users to access and edit material stored on the video server. The system includes a "WaveLite" component for previewing incoming material and the NewsWave editor for editing it. Users will be able to play output from the NewsWave editor directly to air, BTS says.

Sony has announced a \$25 million deal to supply a broadcast-server system to Fuji Television Network. The planned system will use a combination of magneto optical disk and hard disk-based servers to support news production at the broadcast facility. Installation of the system is scheduled to be completed in late 1996. Sony also has announced the first sale of its new VideoStore digital ad insertion system, to KCBQ-TV Lubbock, Tex.—CM

Advertisers say stations need brand identity

Market focus will help as national buys become more flexible

By Steve McClellan

National advertisers say local stations are falling down on the job when it comes to marketing. Among their complaints: Stations are inflexible when selling time, lack creativity and tend to assume an order-taking approach to sales.

"I can't remember a station ever coming to me with any idea, but [they do say,] 'Here's the show and the prices of the commercials in that show,'" Jan Soderstrom, a senior vice president at Visa, said during a forum at last week's Television Bureau of Advertising (TVB) conference in Las Vegas.

Ann MacDonald, a vice president at Pizza Hut, is frustrated by television's inability to offer a greater choice of commercial lengths. The company's approach to getting its message across to consumers is to tell stories. "I like telling a story to whatever length it takes," she said.

The head of advertising for Coca-Cola said broadcasters in other countries are "way ahead" on that score. Broadcasters in many countries will offer spots as long or as short as an advertiser needs, charging by the second, Charles Fruit said.

"[Station sales executives] have to start selling your businesses as brands, not just first-, second- or third-ranked in the market," said Michael Lotito, an executive vice president at New York-based advertising agency Ammirati & Puris. "Your station might be the news source in the market or have unique in-house productions or embrace a certain program philosophy."

Stations must become more marketing-focused, said David Ropes, vice president, advertising and marketing, Reebok. They have to develop plans that involve local consumers more directly, as opposed to the station being mere spot schleppers. That is especially true in light of the increasing flexibility that advertisers

have on the national level, he said. For example, advertisers can beam different messages to different parts of the country via satellite in one national commercial.

Advertisers, like broadcasters, still are on the multimedia learning curve. Ropes said Reebok has had a page on the Internet's World Wide Web for three months, with about 500,000 visitors a week. "We don't see it as an advertising medium so much as an information and marketing medium," Ropes said.

The marketing potential of the Web for Coca-Cola "may be less," Fruit said. "I'm impressed with how little consumer behavior has changed over the past 20 years. Sixty percent of homes were watching commercial

TV then, and 60% of homes are watching commercial television today."

"You really can order a pizza on the web," MacDonald said. But for now, most orders still are called in over the telephone. The company is doing a Web test in California where, of 1.3 million pizzas delivered daily, 10-20 customers place their order from cyberspace.

Meanwhile, Visa is involved in several interactive video tests, including Bell Atlantic's Stargazer and a planned test with BellSouth, Soderstrom said. "At this point, it's all in the talking stages," she said. "We think it will be 10 years before it can be justified as an advertising medium, but we need to know about it." ■



Commercial pitch

Scenes like the one on the left have brought you scenes like the one on the right. That's the message of a public service campaign the NAB unveiled last week at its Las Vegas convention. The campaign features three 15-second spots aimed at improving the public's attitude toward advertising by underscoring the fact that advertising underwrites TV programming.

Produced in cooperation with the American Association of Advertising Agencies and the Association of National Advertisers, the campaign is tied to the ad industry's celebration of the 50th anniversary of commercial television. The groups intend to produce up to nine more such spots, each featuring clips from memorable ads and hit shows.

NAB President Eddie Fritts says the first spots will be distributed to stations via satellite next month, and he predicts that stations will give them heavy exposure.

—HAJ

Television advertising tops newspapers

Study says TV beat papers for first time in '94 by \$1 million

By Steve McClellan

In 1994, total television advertising, including cable TV, surpassed total newspaper advertising for the first time. Indications are that television will continue to widen the gap in the years ahead.

According to figures compiled by Zenith Media, the media buying service of Cordiant Plc. (the holding company for Saatchi & Saatchi, Bates Worldwide and other agencies), television advertising was up 5% in 1994, to \$33,454,000,000. Newspaper advertising for the year totaled \$33,453,000,000, up 3%.

"For the next couple of years we see television increasing its lead as it offers more opportunities beyond traditional image advertising," says Betsy Frank, Zenith's executive vice president and director of strategic media resources.

Newspaper advertising may still show some growth, says Frank, but the industry has to address the underlying problem of an aging population, coupled with the fact that advertisers spend most of their budgets trying to reach younger consumers, who are less likely to read newspapers.

Technological changes in television also have enabled advertisers to be more focused in pursuit of customers. Satellites, for example, enable advertisers to broadcast so-called split national commercials, which deliver different messages to different parts of the country.

At its conference in Las Vegas last week, the Television Bureau of Advertising released a study it co-sponsored with the MediaCenter on reach and time spent with television versus newspapers and radio. Respondents to the survey, conduct-

ed by Bruskin/Goldring Media, said they spent an average three hours and 37 minutes a day watching television, compared with an average two hours and three minutes a day listening to the radio and just 29 minutes a day reading the newspaper.

The survey reported that 88% of those contacted had watched television the previous day, while 71% had listened to the radio and 56% had read a newspaper.

"Television is the best place to put advertising because television reaches more of an advertiser's prospective customers, for longer periods of time, every day," said TVB President Ave Butensky.

As to the future, Butensky said interactive television will help bring more advertising revenue to television, as the industry and advertisers figure out ways to effectively use interactivity. "It will be a new format for marketing, and a way to meet the challenges of the MacDonald's [which last year cut spot spending], of the national advertisers that take the easy road, of the retailers yet to be convinced, of the maybe \$5 billion of advertising that can and should be moved to places to get better results." ■

Rethinking adjacent spots

TVB/WFIE-TV study finds recall higher for pods with competing commercials

By Steve McClellan

Advertisers always have rejected the idea of sharing TV commercial pods (a group of commercials in a commercial break) with a direct competitor, thinking that viewer awareness and recall of commercials touting the same basic product is reduced. But the TVB, with the help of WFIE-TV Evansville, Ind., is trying to allay those concerns.

The station and TVB last week announced the results of a study indicating that those concerns may not be justified.

WFIE-TV recently completed a six-week test during which it created a weekly news segment, *Car Sense*, sponsored by an adjacent advertising pod filled with nothing but



TVB President Ave Butensky works the crowd in Las Vegas.

commercials by auto dealers.

At the same time, Bruskin/Goldring Media surveyed viewers

in the market. The TVB says the study concludes that "putting several auto commercials exclusively in a pod can actually increase awareness and improve recall."

Few details of the survey were released. TVB and WFIE-TV officials said they wanted to analyze the data further before making it public.

"If you look at the history of automotive advertising, car dealers traditionally have mixed and matched with each other" at car shows and in newspaper sections, says TVB President Ave Butensky. "We've always wondered why dealers insist on pod protection on television when they have no problem appearing together live and in print."

According to the TVB, the Evansville study found that 36% of regular WFIE-TV early evening news viewers recalled seeing the auto commercials next to the weekly *Car Sense* feature reports. The figure jumped to 46% for those who said they were regular viewers on Thursday evening, when the weekly spots aired.

WFIE-TV General Manager John Cottingham hopes the test will lead to greater auto dealer advertising on his station, although it hasn't yet.

"We view this as just the beginning," says Butensky, indicating that further tests will be conducted. "If our findings are correct, it could benefit television stations in other markets to test the waters as well." ■

Dispelling ad myths

Marketing consultant Kevin Clancy took the advertising industry to task in a speech to TVB attendees in Las Vegas last week. "Advertising today does not enjoy the same respect it once did because its work—the advertising campaigns we see every day—[is] not as powerful as [it] might be," he said.

He cited several "myths" held as truth throughout much of the industry, including the perception that ad budgets must be set and controlled as a percentage of sales and that qualitative research such as focus groups are key to implementing effective advertising plans.

"American business is in trouble because marketing doesn't perform the way it should." That's because too many decisions are based on impulses "rather than [on] facts and knowledge. We have to stop these practices because American industry can no longer afford management [and] marketing-led cavalry charges into oblivion as the order of the day." —SM

New business needs more work

TV general managers say national reps aren't doing the job of finding new accounts

By Steve McClellan

At most stations, the axiom goes, sales is king. But at a Television Bureau of Advertising panel session last week in Las Vegas, general managers expressed less than total enthusiasm for the results their national sales representatives are achieving.

In fact, one general manager on the panel, Linda Cochran, of WSYT(TV) Syracuse, N.Y., suggested that reps might do a better job by "putting more emphasis on the foot soldiers"—the salespeople calling on clients—"and thinning out the management ranks." WSYT is repped by Seltel.

Cochran's comments came in response to a question from moderator and TVB President Ave Butensky about how useful reps are in helping stations develop new business. TVB took an informal survey of conference participants on the issue, and about 60% of the respondents said their reps don't get involved in new-business development at all.

Reps, said Cochran, "are not good at the complex sell." As a Fox affiliate, WSYT had the National Football Conference last year for the first time.

"That's a complex sell and the rep just is not set up" to deal with it, she said. Eighty-five percent of the station's NFC sales were to local advertisers, while the station's overall sales ratio is about 55% national and 45% local, said Cochran.

Other general managers on the panel, including John Garwood of WPLG(TV) Miami, Allen Howard of KHOU-TV Houston and John Long of WRTV(TV) Indianapolis, also agreed that rep efforts to develop new business could stand improvement. Asked his opinion, KTVU(TV) Oakland's Kevin O'Brien quickly responded with a "no comment,"

which was met with loud laughter from the audience—his rep is Telerep, co-owned with the station by Cox.

An informal TVB survey taken at the conference found that only around 30% of those responding say there is a dedicated new-business-development position at their sta-

TVB

tion. Some 70% of the respondents said no such position existed at their stations.

The general managers on the panel had varying points of view on how to approach new-business development. For O'Brien, it's the "lifeblood" of the station, because new clients are essential to replace the inevitable churn among existing advertisers. He said KTVU has a five-person staff devoted solely to developing new business.

WRTV's Long also said he had a separate unit focused on new development. But WPLG's Garwood said new business development was a staffwide responsibility within the sales department. To create a separate unit, he felt, is to create "another tier of barriers."

Sales may be king, but the survey showed that general managers at 60% of the stations polled don't go on sales calls. "How do we get you guys out of the newsroom?" Butensky asked the panel.

O'Brien agreed it was critical for GMs to get out to set an example for the sales team, but others on the panel said that GMs more frequently establish their own relationships with advertisers at Rotary Club-type functions outside the formal business setting. ■

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Local Sales Manager - 98 Rock is looking for an energetic, motivated individual with 3 years major market radio sales exp., or who is currently a L.S.M. Position carries latitude and calls for a professional marketer who puts "concept" first. The successful candidate will enjoy very competitive compensation and benefits, and the positive environment of our station and Hearst Broadcasting. EOE, Minorities and Women encouraged to apply. Send background materials to: Irv Zelt, GSM, WIYY-FM, 3800 Hooper Ave., Baltimore, MD 21211 or phone 410-338-6584.

General Manager for #1 rated Rocker/Danville, IL. We need a street fighter and strong motivator who can sell, motivate and manage. Fax your resume to WWDZ/GM Position, 1-800-810-1835. EOE.

General Sales Manager: This is your chance to implement your own program under an owner who will let you do your job. We have Rush Limbaugh but we don't have you...yet. This opportunity won't last. Great Talk Radio station in a market that's exploding. SE Coast. Send resume to Box 00392 EOE.

Sales Manager to put together, train and supervise sales staff. Marketing and promotional skills, three years minimum experience. For a life in paradise - Florida Keys, send resume to WPIK, Inc., P.O. Box 420249, Summerland Key, FL 33042.

HELP WANTED SALES

Sales-Satellite Programming. Leading producer and distributor of radio programming seeks mature, qualified individual for Sales - Midwestern Region. Qualifications include success as GM, GSM and/or Group PD. Satellite experience and Midwest background helpful. Requires written, oral and telephone communications. Must be highly organized, self-motivated and willing to live in Southern California. Women and minorities encouraged. All inquiries confidential. No calls. Resume to: Bill Kreutz, VP/Affiliate Relations, Westwood One Radio Networks, 25060 West Avenue Stanford, Suite 100, Valencia, CA 91355. Fax (805) 294-9382. Equal opportunity employer.

Account Executive for top-rated suburban Chicago Country FM. Excellent opportunity for competitive sales professional. Send resume to: Ron Horan, GSM, WCCQ, 1520 N. Rock Run, Joliet, IL 60435. EOE

Radio/TV Sales. Four decade broadcasting merchandising company seeks full-time travel salesman. Advance against commission. South or east residential candidates preferred. Resume, background and picture first letter, to: John C. Gilmore, President, Community Club Awards, Inc. (CCA), P.O. Box 151, Westport, CT 06881.

WSPY In Northern Illinois is looking for a seasoned Sales/Sales Manager. Beth Abbott GSM (708) 552-1000 Ext. 193. EEO, Affirmative Action.

HELP WANTED TECHNICAL

Washington, D.C. consulting engineering firm seeks experienced engineer to work primarily in AM, FM, and TV broadcasting matters, with some involvement in other areas of communications engineering (PCS, land mobile, new communications technologies). Both FCC application preparation and field experience desired. BSEE or equivalent required. Submit resume to: Rubin, Bednarek and Associates, Inc., 1350 Connecticut Avenue, N.W., Suite 610, Washington, DC 20036.

HELP WANTED NEWS

Morning News Producer/Host. WDUQ, Duquesne University is seeking a solid broadcast talent to make morning drive time shine as our local "Morning Edition" host. The candidate will anchor local news, weather, traffic and also produce stories and features for broadcast on WDUQ and for national productions as needed or assigned. Requirements: Minimum Bachelors Degree in Journalism, Communication or related fields, plus minimum 2 years professional experience preferred, or commensurate experience; significant newsgathering experience, strong written and oral communication skills; strong production skills, include blending multiple elements for live broadcast; able to work independently and as part of a team to support issues-based news coverage. Competitive salary and excellent benefits. Send resume, aircheck and letter of interest by May 1, 1995 to: WDUQ Morning Host Search, 600 Forbes Avenue, Duquesne University, Pittsburgh, PA 15282. EEO/AA

HELP WANTED PROGRAMMING

WSQR, DeKalb, IL is looking for a Farm Director. Larry Nelson (815) 786-1000 Ext. 150. EEO, Affirmative Action.

PROGRAMMING SERVICES

Finders fee or Commission available! A/C and CHR Music Radio Shows seek Radio Programming Distributor for regional and national air play. Leave name and tele # at 718-961-1782.

TELEVISION

HELP WANTED MANAGEMENT

General Sales Manager - San Diego, CA. One of the best "new" Indy's in the country. 3-hr live morning news, News at 10, and the #1 daytime lineup in the country. Needs strong innovative sales leadership. Good understanding of research, computer presentations, and sales leadership a must! A better opportunity than any network affiliate GSM. If you're the best, check us out. Send complete info to S. Weiss, KUSI-TV, 4575 Viewridge Avenue, P.O. Box 719051, San Diego, CA 92171.

Vice President Marketing. The National Captioning Institute, the leading supplier of closed-captioned TV services for the deaf and hard-of-hearing, is seeking an experienced, innovative, sales-oriented individual for the position of Vice President, Marketing, located in the Washington, D.C. area. Reporting to the President, the selected individual will be responsible for planning, supporting, directing, and executing sales and marketing of our services. Responsibilities include the definition and development of new and current markets for captioning and other NCI services. Specific experience in the principal industry markets is a definite plus. The position requires a minimum of 10 years' specific experience in broadcast or advertising, to include progressive experience in management and policy, a proven track record in increasing sales and developing markets, and knowledge of advertising, public relations, and marketing support. NCI offers a performance-based package, including base salary and incentive bonus plan, with excellent benefits. Send or fax your resume with salary requirements to: Human Resources, National Captioning Institute, 1900 Gallows Road, Suite 3000, Vienna, VA 22182. Fax: (703)914-9878. EOE.

General Manager. ABC affiliate WWSB-Channel 40 Sarasota, Florida seeks a dynamic, experienced General Manager. Candidate must be bottom-line-oriented, with a diversified television background. Extensive experience in television broadcast sales and a verifiable history of successes a must. Candidate must possess the ability to develop and execute strategic marketing and programming plans, and a proven track record in aggressive promotion tactics and creative community service projects. A past competitive news environment highly desirable. Send cover letter, resume, references and salary requirements to: J. Manuel Calvo, WWSB Channel 40, 5725 Lawton Dr., Sarasota, FL 34233. Qualified minorities and women encouraged to apply. No calls accepted.

Local Sales Manager - WACH-TV, An Ellis Communications property and leading Fox affiliate, seeks "hands on" management leader that can fulfill revenue potential of strong station and experienced staff. History of "real" selling success and relationship skills with business owners and agency principles. Send resume to Joe Tonsing, General Manager, 1221 Sunset Boulevard, West Columbia, SC 29169. WACH-TV is an equal opportunity employer.

HELP WANTED SALES

Sales Marketing Coordinator. WHNS-TV Fox 21 is accepting applications for the position of Sales Marketing Coordinator. Unique position requiring excellent marketing and writing skills. Position will work with sales reps in developing non-traditional sales opportunities; write monthly client newsletter; develop sales promotions and presentations. Four year degree in Marketing/Communications and prior experience in advertising, marketing or television sales required. Send resume to: WHNS-TV, Attn: Personnel-MKT, 21 Interstate Court, Greenville, S.C. 29615 E/O/E M/F/H.

Account Executive: #1 rated network affiliate in Iowa seeks experienced local direct AE. Must be creative and hardworking. Excellent earnings potential. Reply to Box 00384 EOE.

Account Executive. WHSV-TV, Harrisonburg, VA is looking for an AE to join us and grow in one of the best markets in Virginia. Outstanding position for someone with media buying, cable or radio sales experience. WHSV-TV is the dominant station in the Central Shenandoah Valley with all the sales tools needed for success. You will handle a list and develop new business. Mail or fax your resume to Joe Bowman, WHSV-TV, P.O. Box TV-3, Harrisonburg, VA 22801 or (703) 433-4028. EOE.

Account Executive. Do these questions describe you? Do you have the talent to be in the top 1% of your profession? Do you have the courage to move people to commitment? Do you have the natural ability to get people to like you? Can you be forceful and persistent when you know what is right for the customer? Are you a disciplined person who always sees things through to perfection? Are you at your best when faced with resistance? Do you always live up to your commitments? Do you have a burning desire to be the best at what you do? If so, we'd like to hear from you! CLTV News, a member of the Tribune Company, has a ground floor opportunity for a talented individual to join us as part of one of the top multi-media companies. Successful media sales experience is the only prerequisite. Ad agency background also considered. We offer management that appreciates and rewards performance; the opportunity to express your creativity; a chance to join a company with integrity and a mission to help businesses through effective cable advertising. Send your resume to Human Resources, CLTV News, 2000 York, Suite 114, Oak Brook, IL 60521. No phone calls please. We are an equal opportunity employer.

Continental Television has opening in Montana for local sales manager. Requires success in recruiting, training, motivating and maintaining sales staff, willing to make local calls. Send resume, salary requirements and references to: Personnel, 118 Sixth Street South, Great Falls, MT 59405. All inquiries confidential. EOE.

Local Account Executive-- College degree, minimum 2 years media sales, self starter, computer literate. Resumes before May 5 to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. No phone calls. EOE/M/F/H/V.

National Account Executive. Sinclair Broadcast Group is growing and expanding. We are presently interviewing for the position of National Account Executive. These individuals will be based either in New York City or Chicago and will be our spot sales liaison between our stations and our rep firms. Individual must have at least three years of TV broadcast experience and have a proven record of overachievement in their broadcast career. Please send a detailed work history of achievement to: Steve Marks, General Manager, WBFF Fox 45, 2000 West 41st Street, Baltimore, MD 21211. WBFF and Sinclair Broadcast Group are equal opportunity employers.

Regional Sales Manager: Westchester County, NY, for expanding broadcast TV station. Cable, radio or TV experience necessary. Send resume to Sales Department, WTZA-TV, 721 Broadway, Kingston, NY 12401. EOE.

Local Sales Manager - KFSN-TV, the Capital Cities/ABC owned station in Fresno has an opening for a local sales manager. Candidates should have the smarts, energy, enthusiasm and vision to lead a top-ranked station that puts a premium on strong client relationships and new business development. You'd be leading a great staff, working for the best broadcasting company and living in one of the fastest growing big cities in the country. If you are a leader, a strong communicator and a team player, send your resume to Dudley Frew, GSM, KFSN-TV, 1777 G St., Fresno, CA 93706. KFSN-TV is an equal opportunity employer. Women and minorities are encouraged to apply.

Local Account Executive, Asheville Office. WHNS-TV Fox 21 is accepting applications for the position of Local Account Executive in our Asheville, N.C. office. Broadcast sales experience and skilled in new business development. Candidates should possess a knowledge of research tools and computer use. Sales promotional experience an asset. Requires light travel. Send resume to: WHNS-TV, Attn: Personnel-AE-AVL, 21 Interstate Court, Greenville, S.C. 29615 E/O/E M/F/H

Local Account Executive. WTTV, a River City Broadcasting Station, is seeking an experienced Account Executive. WTTV, Indiana's Sports Station is the broadcast home of Indiana, Purdue, Big Ten and Pacers basketball. The ideal candidate will provide a proven track record with a minimum of four years successful TV sales experience. This person will have complete knowledge of the Nielsen Rating Service and possess excellent research and negotiation skills. This is a tremendous opportunity for a highly motivated individual to join a growing, progressive company. Women and minorities are encouraged to apply (EOE). Send cover letter and resume to: Human Resources, WTTV4, 3490 Bluff Road, Indianapolis, IN 46217.

Local Account Executive, Greenville Office. WHNS-TV Fox 21 is accepting applications for the position of Local Account Executive. Broadcast sales experience and skilled in new business development. Candidates should possess a knowledge of research tools and computer use. Sales promotional experience an asset. Requires light travel. Send resume to: WHNS-TV, Attn: Personnel-AE, 21 Interstate Court, Greenville, S.C. 29615 E/O/E M/F/H.

KSAT-TV, now a Post-Newsweek Station is seeking a Sales Account Executive: Target/develop new accounts plus service existing accounts. Verbal and written presentations; co-ordinate commercial production. Min. 2 yrs. broadcast sales experience required. Must be outgoing, self-motivated and goal oriented. Send resume to: B Montemayor, LSM, KSAT-TV, P.O. Box 2478, San Antonio, TX 78298. No Phone Calls. Any job offer contingent upon results of pre-employment physical & substance abuse testing. EOE/M-F/DV/ADA.

HELP WANTED TECHNICAL

Television operations personnel wanted. Full and part-time opportunities. Days, evenings and weekends. Experience preferred. Send resumes to David Boyer, WICD, 250 S. Country Fair Drive, Champaign, IL 61821. No phone calls please. EEO. Minorities and women are encouraged to apply.



TURNER ENTERTAINMENT NETWORKS

TELEVISION ENGINEERS

Turner Broadcasting System, the leading News, Sports, and Entertainment system in satellite communications, has career opportunities for engineers with broadcast maintenance experience. These positions demand an extensive background in television engineering and at least two years of training in electronics technology. Turner Broadcasting System offers an excellent benefit and compensation program.

Send resumes to:

MR. JIM BROWN, CORP. ENGINEERING
TURNER BROADCASTING SYSTEM, INC.
ONE CNN CENTER
P.O. BOX 105366
ATLANTA, GA 30348-5366
(404) 827-1638 OFFICE
(404) 827-1835 FAX

TBS is an equal opportunity employer.

CHIEF ENGINEER

KPLR-TV is looking for a Chief Engineer to help the new Corporate VP of Operations and Engineering rebuild our technical facilities. This position requires a highly technical person who also has excellent administrative and communications skills. Great pay and benefits in a friendly working atmosphere.

Send your resume to
KPLR-TV, ATTN: DEPT. 24F,
4935 LINDELL BOULEVARD,
ST. LOUIS, MO 63108.
EEO EMPLOYER. NO CALLS PLEASE.

Chief Engineer: Expanding NE independent seeks experienced chief or assistant chief with excellent knowledge of UHF transmitter operation and maintenance. Experience in installation and maintenance of studio, production, master control and microwave systems is essential. Applicant will implement preventive maintenance programs and be responsible for staffing, supervision, and building maintenance. General license required. SBE certification a plus. Send resume and salary requirements to Box 00394 EOE.

Satellite Traffic Coordinator. Small, rapidly expanding TV facility in Washington, DC seeks individual to carry out satellite and circuits bookings, coordinate feeds to customer satisfaction, provide customer interface; costing and quotations. Position requires 3-5 years Satellite traffic experience; bilingual Spanish ability preferred. We offer a competitive salary and excellent benefits. Please send resume with salary requirements, in confidence, to: Personnel Manager, Reuters Television International, 1700 Broadway, 39th Floor, New York, NY 10019. EOE

Two engineering positions available at KNME-TV, Albuquerque, New Mexico PTV station. Enjoy an excellent quality of life in 500,000 market. Gentle seasons, great hunting, fishing, skiing, reasonable cost of living. 1) Broadcast Technical Manager, Requisition #953884-A: Develops and maintains a variety of broadcast systems related to the operation of a television station at the production, operation, and outside broadcast levels. Supplies needs assessment, problem solution, training, and supervision of assigned staff. Oversees implementation of new systems and technologies. Minimum Requirements: Bachelor's degree in Electrical Engineering or related field. Six years experience in broadcast engineering of which three years are at the supervisory level. Desirable Qualifications: Knowledge of analog and digital broadcast equipment. Computer literacy and knowledge of computer communications, protocols, and standards (RS 232, 422 Ethernet). Knowledge of FCC rules and regulations. Knowledge of satellite, microwave and transmitter systems. Salary \$2,303.58 to \$3,168.50/month DOE. 2) Broadcast Engineer III, Requisition #953883-A: Designs, installs, operates monitors, and performs general maintenance and major repair of television broadcast equipment necessary to produce, transmit, receive, record, and reproduce the NTSC color television signal. Minimum Requirements: Associate's degree in Engineering, technical or trade school degree. Five years of directly applicable experience in broadcast television maintenance and operation. Desirable Qualifications: Computer literacy and knowledge of computer communications, protocols, and standards (RS 232, 422 Ethernet). Salary: \$1,764.50 to \$2,426.67/month DOE. FCC Restricted Radiotelephone Operators Permit required for both positions. Knowledge of DOS, Windows, WordPerfect, Audio/Video CAD. RF experience, ability to drive 4-wheel drive vehicles desired for both positions. Equivalent combination of education and experience will be accepted in lieu of degree/certificate requirements on a one-year for one-year basis. To apply: Send resume with signed cover letter to UNM Human Resources Office at 1717 Roma NE, Albuquerque, NM 87131, between 8 a.m., Monday, April 10 and 5 p.m., Friday, June 9, 1995. Resumes must list employment dates by month/year. Indicate requisition number and job title on the application/cover letter. Note: To apply for both positions, submit two applications. The University of New Mexico is an affirmative action/equal opportunity employer and educator.

Broadcast Technician to set-up equipment, switch on-air programming and operate and maintain a variety of television equipment for KVCR-TV. Some broadcast engineering experience necessary. Must possess an FCC General Class Radio Telephone Operator's license. Salary range \$22,236 to \$27,039, with excellent fringe benefits. Applications must be postmarked no later than April 21, 1995. Contact Personnel Department, KVCR-TV/San Bernardino Community College District, 441 West Eighth Street, San Bernardino, CA 92401-1007, 909/884-2533. An equal opportunity, affirmative action employer.

KCEN-TV in Central Texas is seeking a talented Electronics Technician. Require 3-5 years maintenance experience and good knowledge of broadcast systems. Knowledge of PC computers and computer networks is a must. FCC general class license or SBE certification is desirable. Women and all minorities are encouraged to apply. Please send resume to: KCEN-TV Personnel Dept, Dept 24-P, P.O. Box 6103, Temple, TX 76503. EOE

TV Engineer for studio and ENG maintenance. Computer networking experience desired. Resume to Chris Potwin, WICZ-TV, P.O. Box 40, Vestal, NY 13851. EOE.

Engineer needed for start up of 24-hour News Channel in Sarasota, FL. Help put together state-of-the-art newsrooms, including nonlinear editing and playback. NewsMaker computers, Beta gear. Rush resume to Frank Verdel, General Manager, P.O. Box 1719, Sarasota, FL 34230. EOE.

HELP WANTED NEWS



A New York Times Company

VNI, a videojournalist-driven news organization (relocating to Philadelphia), is seeking a number of positions. We've got 50+ VJs around the world producing finished 3-12 minute packages for US, European and Japanese networks. Clients includes ABC, CBS, NBC, NHK, BBC.

We are looking for NEWS PRODUCERS, ASSOCIATE PRODUCERS and EDITORS.

If you are bright, aggressive, intelligent and frustrated with conventional network news shops, you might be right for us. Send tape, resume and letter to:

Robyn Goldman
Video News International
555 North Lane - Suite 6120
Conshohocken, PA 19428

NO PHONE CALLS PLEASE.

Producer. KSDK, St. Louis NBC affiliate powerhouse, looking for independent, aggressive Newscast Producer for a main newscast. Must be creative, organized. Superb working and teasing skills a must. No stackers. Five years minimum experience. Excellent opportunity for long term career satisfaction. Send resume, tape and news philosophy to Warren Canull, Director of Human Resources, KSDK, 1000 Market Street, St. Louis, MO 63101. No calls. EOE.

Producers needed for KOTV, the A.H. Belo station in Tulsa. Some of our talented people have been promoted or are moving to larger markets, and we need informed, literate, creative producers to maintain the excellence of our news programs. If you have at least one year's newscast producing experience, a bachelor's degree, strong people-management and time-management skills and an interest in joining an outstanding broadcast news organization, rush an aircheck and critique of your most recent newscast, resume and references to News Director, KOTV, 302 S. Frankfort, Tulsa, OK 74120. EOE/AA.

Wanted: Main Anchor- Top 30 Fox affiliate. This is not a job for a "news reader." If you can make your mark reporting every night, then anchoring, this is the job for you. This position requires strong reporting skills and anchoring abilities. We are looking for an enthusiastic individual who can uncover great stories and make yourself the most credible anchor/reporter in town. We need someone who doesn't need a dinner break every night, and needs to be both a reporter and anchor. We need someone who looks at this like the best of both worlds, not a burden going out into the street everynight, and not have all night to get ready for the show. If you are a self starter, and a newsroom team player, this is the job for you. Please send tape and resume to Box 00388 EOE.

Reporter/Photographer; Write, produce, tape, edit and deliver on air! Also assist with microwave links. Must have good broadcast writing skills, videotape editing and computer skills. One year experience required. Send non-returnable tape and resume to: News Director, WTVC, 410 W. 6th Street, Chattanooga, TN 37402. Women and minority applicants encouraged. Equal Opportunity Employer.

Staff Meteorologist: Full time weekends with weekday reporting and other duties. Broadcast position in state-of-art operation with Nexrad, Earthstation and Earthwatch. Meteorology degree required. Entry level applicants considered. EOE. Tape and resume to Paul Hagar, Chief Meteorologist, KMEG-TV, Box 657, Sioux City, IA 51102.

The New York Times Company is starting Florida's first 24-hour Cable News Channel this summer in Sarasota. We are searching now for producers, anchors, production assistants with knowledge in nonlinear editing, and a graphic artist. Send resume and nonreturnable VHS tape to Frank Verdel, P.O. Box 1719, Sarasota, FL 34230. No phone calls, please. EOE

TV News Newstape Editor. KIRO-TV in Seattle is looking for a talented and creative news editor. 3-5 years of editing experience. Ability to demonstrate skills needed for editing of news video and related activities. For consideration, resume and cover it. to KIRO-TV, HR Dept., 2807 Third Avenue, Seattle, WA 98121. EOE.

WFSB, a Post-Newsweek Station, is seeking a dynamic Executive Producer/Assistant News Director for the #1 news station in the market. Candidates should have a minimum of 3-4 years newsroom experience as executive or senior producer, be creative, and possess strong leadership, organizational and communication skills. The executive producer will be responsible for the day-to-day supervision of all news staff and will be instrumental in suggesting and implementing ideas for news coverage, series and news promotions. Send resume to Mark Efron, VP News, 3 Constitution Plaza, Hartford, CT 06103-1892. EOE

Weekend Assignment Editor. Fox affiliate news operation is seeking a Weekend Assignment Editor. Candidates should have at least 2 years of T.V. desk experience. Responsibilities include managing news crews & setting up stories. Send resumes to: Mike Lewis, Assignment Manager, WDAF-TV, 3030 Summit, Kansas City, MO 64108. No Phone Calls, Please. EOE

Wanted... Newscast Producer for aggressive number one team. Must have strong writing skills and the ability to innovate. EOE. Send tape and resume to: Neil Goldstein, WRGB-TV, 1400 Balltown Road, Box 1400, Schenectady, NY 12301-1400.

Anchor -Full-time, Monday - Friday. Reports to Executive News Director. General Responsibilities: Anchor newscasts. Minimum Qualifications: Minimum 5 years anchoring experience, Bachelors Degree, dynamic delivery and powerful communication skills, team player, works well with people. Send tape, resume and references to: EEO Coordinator, KXLY TV-AM/FM/EXTRA!, 500 West Boone, Spokane, WA 99201. No telephone calls please. KXLY is an equal opportunity employer.

Anchor/Producer/Reporter. Immediate opening for a Monday through Friday prime time anchor at WSAW-TV. Live reporting experience required. This is a great opportunity to grow with the ratings leader in scenic north central Wisconsin. Send tapes and resumes to: Glen Moberg, WSAW-TV, P.O. Box 8088, Wausau, WI 54402. EEO

Assignment Editor. Must have desk experience, familiarity with Connecticut a plus. Must understand microwave and ku technology, be a team member and a leader, prior newscast producing experience a plus, college degree required. Resumes to Steve Schwaid, News Director, WVIT, 1422 New Britain Avenue, West Hartford, CT 06110. EOE.

Assignment Editor: Must have previous assignment desk experience, generate stories every day, and understand contemporary broadcast journalism. Degree in broadcast journalism or allied field preferred. Send resume to: Personnel Director, P.O. Box 2495, Fort Worth, TX 76103. We are an Equal Opportunity Employer!

Orbis Broadcast Group. Writer/Producer of Healthcare News. International production company seeks writer/producer to write, produce and track television news reports for nation's leading healthcare organizations. Applicants must have at least five years television news reporting experience and be willing to travel extensively. Please send resume and reel to: Orbis Broadcast Group, 100 South Sangamon, Chicago, IL 60607, Attn: Executive Producer.

Canal de Noticias NBC: 24-hour Spanish news channel located in Charlotte, NC, looking for qualified journalists and technicians as it grows. Openings for anchors, Washington correspondent, reporters, producers, writers, editors, audio, chyron, graphics, and directors. Please send tapes, resumes and references to Box 00356 EOE.

Executive Producer. If you have a customer based news philosophy and a desire to put your stamp on a television newsroom, this is your opportunity. Looking for the right person to run day to day news operation in a top 50 market. Problem solving, communication skills and interpersonal skills a must. B.A. in Broadcast Journalism or related field, 3-5 years in broadcasting, computer literate, producing and previous management experience necessary. Send resume to Rob Allman, WFMY-TV, P.O. Box TV-2, Greensboro, NC 27420. No phone calls, please. EOE.

Producer/Assignment Editor. Network affiliate, news leader in Southeast U.S., looking for experienced producer/assignment editor to oversee afternoon/evening news operations. EOE, women and minorities encouraged to apply. Reply to Box 00393.

Do you want to be a part of a winning organization? If so, Talk of the Town is looking for you! Highly rated television magazine show in one of the most competitive markets in the country is looking for an extremely committed and experienced producer to join our Talk of the Town staff. Must have 2-3 years experience producing either a news or magazine show. Must be able to edit, handle line producing, produce specials, and work well with a team. If you've got at least two years experience, please send non-returnable tape and resume to: May Dean Eberling, Executive Producer, WTVF, 474 James Robertson Parkway, Nashville, TN 37219. WTVF is an equal opportunity employer and encourages applications from members of minority groups. No phone calls, please.

Executive Producer... Responsible for quality of all on air newscasts. Will supervise producers, reporters, anchors, and support staff. Must be a proven leader with a minimum of two years management experience. Must have prior show producing experience. Computer skills a must. Please send resume, cover letter, and writing samples to Liz Grey Crane, News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

KCBD-TV, Newschannel 11, has an opening in its News Department for anchor/reporter. Prefer degree in Journalism or Telecommunications along with one to three years experience in news at a commercial television station. Send resume and non-returnable 3/4" or VHS tape to: Dave Walker, News Director, 5600 Avenue A, Lubbock, TX 79404. No Phone Calls, Please. EOE.

KMIZ-TV has an immediate opening for a weekday anchor/reporter, degree and experience required. No beginners! Must know how to shoot and edit videotape. Please send non-returnable tape and resume to: KMIZ-TV, News Director, 501 Business Loop 70E, Columbia, MO 65201. Equal Opportunity Employer.

Morning Hour Show Anchor/Host.. with excellent interviewing skills, able to ad-lib when necessary, good voice and personable on-camera presence for Mid-Atlantic ABC affiliate. Co-host does hard news. Also, handle reporting, special event assignments. If you have a year's experience with the above, send tape and salary requirements to Neil Bayne, ND, WMDT TV, 202 Downtown Plaza, Salisbury, MD 21801. EOE M/F.

Newscast Producer... Top 50 ABC affiliate, number one station in market with a strong commitment to news, is seeking a highly motivated individual with a minimum of 3 years experience producing newscasts. College degree preferred. If you possess excellent writing skills, an innovative approach to producing news, and understand the use of video and audio when putting together a newscast, send tape, resume and cover letter explaining news philosophy ASAP to: Michele Brown, Human Resources #501, WHAS-11, 520 West Chestnut St., Louisville, Kentucky 40202. EOE

New Jersey Network (PBS) is looking for business anchor/correspondent for Network's daily newscast. Must be top-notch business journalist 3-5 years experience in business news. Successful candidate must be able to develop original reports on and about the Garden State's business community. Salary commensurate with experience. Reply resume and tape to Michael W. Fairhurst, Acting Director of News and Public Affairs, CN 777, Trenton, New Jersey 08625.

News Photographer/Editor. WSAW-TV in scenic north central Wisconsin is looking for full time news photographer/editors for possible future openings. Live shots required. Send tapes and resumes to: Glen Moberg, WSAW-TV, P.O. Box 8088, Wausau, WI 54402. EEO

News Producer/Co-Anchor. Job Description: To produce and to co-anchor expanding, early morning Monday-Friday newscast. To also monitor police scanners, phones, etc. And to anchor hourly 30 second news updates. Requirements: Should have 1-3 years anchor and or producer experience or other equal experience. Journalism or communications bachelor's degree very helpful but not essential. Must be energetic, bright and energized demeanor on the air. Must be able to think on your feet. Salary range: Negotiable. Contact: Tapes and resumes only. Phone calls will disqualify you. Bob Yuna, WYOU TV, 415 Lackawanna Avenue, Scranton, PA 18603.

News Producer - Strong writer who can visualize stories and motivate people; able to take control. Must have 3-5 years news producing experience; college degree preferred. Send resume and tape to Margaret Cronan, Executive Producer, KYW-TV, 101 S. Independence Mall East, Phila, Pa. 19106. EOE M/F ADA

Wanted: Weekend Weathercaster. Need person to anchor weekend forecasts and do feature reports during the week. Current weekend weatherperson will soon be promoted to the main weather chair. Major market affiliate. Please send tape and resume to Box 00389 EOE.

HELP WANTED PRODUCTION

WFLA-TV is seeking an experienced News Promotion Writer/Producer. Here's your chance to join an outstanding creative department at Tampa Bay's #1 station. Ideal candidate has a minimum of two years experience with an emphasis on daily topical news promos and a strong desire to win. Off-line editing skills are a must. If you've got what it takes to help keep us on top in this highly competitive new market, rush resume and VHS reel to: Personnel Department, WFLA-TV, 905 East Jackson Street, Tampa, Florida 33602. EOE, M/F, Pre-employment drug testing.

Video/Photographer Technician. KSDK-St. Louis' #1 station and #1 NBC affiliate seeks superstar technician. Must be proficient on CMX Omni Editor, Chyron Max, and Ampex ADO and Century Switcher. Person will work closely with producers and be responsible for promotion and sales production. Must be creative and able to meet strict deadlines. Please send resume and tape to: KSDK-TV5, Warren Canull, Director of Human Resources, 1000 Market Street, St. Louis, MO 63101. No calls. EOE.

S E N N I O O R R

EDITOR WANTED

We need a sports minded editor with a minimum of 3 years experience on the Sony 9100 editor, Grass Valley 300 switcher, and Abekas A53. If you have great client skills, love sports, and have creative editing talent, we want you! Come to the Sports Capitol of the World - Bristol, CT and work with New England's leading post-production facility!

Send resume and demo reel to Mike Perry, production manager.

10 RONZO ROAD, BRISTOL, CT 06010 - PHONE: 203-584-4122/FAX: 203-584-4130



TV Host. TNN: The Nashville Network is seeking personable host with strong, engaging camera presence and communication skills for a daily, one-hour, country music video program based in Nashville. TV reporting or magazine hosting experience and knowledge or interest in contemporary country music scene preferred. Send reel, letter and resume immediately to: Daytime Programming, TNN, 2806 Opryland Drive, Nashville, TN 37214. We are an Equal Opportunity Employer.

Associate Director. Need experience in all aspects of production, on-line computerized editing suite, switching live newscasts. Directing skills also required. Not entry level. Resume and taped examples to: Bill Mendoza, Production Manager, WVIT, 1422 New Britain Avenue, West Hartford, CT 06110. EOE.

Leading SW multi-service operation seeks highly creative individual with 2-3 yrs broadcast graphic design experience. Working knowledge of Colorgraphics, DP Painters, Mac (Photoshop, Illustrator), Infnit!, and Scribe essential. If you're a team player, organized, and can meet strict deadlines, send resume and reel to: Human Resources, 5251 Gulfon, Houston, TX 77081. EOE

Photog/Editor: We're the best, so you should be too! National leader in corporate video and film production seeks a talented shooter with AVID non-linear editing experience to match. Send resume and salary requirements to Visual Concepts Media, 35 Griffin Road South, Bloomfield, CT 06002.

Producer/Director for leading middle-market television station. Must have at least two years experience with Grass Valley 300 switchers and Abekas A-53 DVE systems, or comparable equipment. Must be directing and TD'ing news shows currently, preferably soloing some shows, and dealing with high pressure live news environments. Successful candidate will be news oriented and focused on quick, clean shows. Send resume to Director of Production, Box 34665, Charlotte, NC 28234.

Senior Producer: We're looking for that special news reporter/producer who's tired of daily deadlines. We're a national leader in corporate video and film production and seek a talented person to write and produce top notch, non-broadcast work in a broadcast environment. Non-linear experience is a plus. Send resume and salary requirements to Visual Concepts Media, 35 Griffin Road South, Bloomfield, CT 06002.

Chief Videographer/Editor. KERA/KDTN seeks a person with excellent technical and creative skills and experience in non-linear editing, Betacam shooting, field audio work, organization, and communication, and ability to work effectively under deadline pressures. We offer a competitive salary and good benefits. Send your resume with salary history to: KERA, Attn: Hoyt Neal, 3000 Harry Hines Blvd, Dallas, TX 75201. Equal Opportunity Employer.

Creative Services Writer/Producer. KSDK, NBC St. Louis affiliate, #1 all news time periods is looking for experienced producer to work late into the night and come back the next morning looking for more. Spots must sing! Writing must sizzle! We want the best of the best. Degree. If that's you, send tape and resume to Warren Canull, Director of Human Resources, KSDK-TV5, 1000 Market Street, St. Louis, MO 63101. No calls. EOE.

Creative Services Director: Work with TV production department serving commercial clients and other in-house demands. Must have excellent writing skills and complete working knowledge of TV production. Three years experience required. Send resume to: Personnel, WTVC, P.O. Box 1150, Chattanooga, TN 37401. No phone calls. Women and minority applicants encouraged. Equal Opportunity Employer.

Virginia growing UPN affiliate is looking for a top notch, aggressive senior producer/director. Responsible for commercial and promotion production, scheduling of production sessions and crew. Must be creative, dedicated and a leader. Send resume and non-returnable tape to Jeanne Pennington, Promotion & Creative Services Director, WGNT-TV, 1318 Spratley Street, Portsmouth, VA 23704.

Investigative Producer. Investigative producer for one of the top investigative units in TV. Applicant should have strong writing, research and producing skills. Experience in in-depth investigative journalism. Send tapes or resumes: Amy J. Stedman, KSTP TV, Job #50-95, 3415 University Avenue, St. Paul, MN 55114. No phone calls. Equal opportunity employer.

HELP WANTED PROMOTION

Topical Promotion Producer - KCRG-TV has an immediate opening for a topical promotion producer. Come to America's Heartland where the topical is king. It's definitely not the daily grind. Besides topicals, add sales promotion, image spots...lots of print...and radio promotion to the mix and it's the big city job without the big city headaches. If it's time for you to grow, and you have at least two years experience in TV promotion writing and producing with a heavy emphasis of daily news topicals...send resume and non-returnable tape to Dan Austin, KCRG-TV, 2nd Avenue at 5th Street, SE, Cedar Rapids, Iowa 52401. No phone calls. EOE.

Public Affairs Director. Coordinates all public service announcements and campaigns for the station. Represents the station on-air and at public events. Produce news stories. Requirements include a bachelor's degree or equivalent plus a minimum of two years of commercial television experience. Good writing, speaking and organizational skills are essential. Send resume with cover letter, and videotape sample of on-air work to: Lori Lembrich, KOLN/KGIN-TV, P.O. Box 30350, Lincoln, NE 68503. Application deadline: April 21, 1995. KOLN/KGIN-TV is an Equal Opportunity Employer.

Membership Manager: WXXI TV-AM-FM seeks individual to supervise membership staff and meet annual goals for membership. Responsible for billings, reports, on-air drives, direct mail acquisitions. BA degree, management experience, and strong writing and computer skills required. Fundraising experience desirable. Send cover letter and resume to WXXI Human Resources Dept., PO Box 21, Rochester, NY 14601. WXXI is an equal opportunity employer.

Promotion Director for ABC affiliate in fast-growing Ft. Smith/Fayetteville Arkansas. We are a 118th market station with big ideas and performance to include award-winning 40-person news staff, ENG truck and all the tools. We need a leader in promotion strategy and execution. Ideal candidate would have two or more years experience in writing and producing creative, effective promos with heavy emphasis on news topicals. Send current resume and latest reel to General Manager, KHBS-TV, 2415 N. Albert Pike, Ft. Smith, AR 72904. No phone calls please. EOE.

Graphic Design Director. KSDK, #1 rated NBC affiliate has an opening for an experienced television graphic design director with prior management experience and B.A. in Graphic Design. Work with two designers on wide variety of projects in different media. Must have knowledge of paint systems and Macintosh. Qualified applicants must be motivated, creative, hands on, and able to meet strict deadlines. Send letter and resume to Human Resources, KSDK-TV5, 1000 Market Street, St. Louis, MO 63101. No calls. EOE.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to: Box _____,
245 West 17th St., New York New York 10011

HELP WANTED RESEARCH

WPLG-TV10 (ABC) in Miami needs creative, energetic Research Director to initiate, execute and follow-through all station's research projects. Must have expertise in computer skills, knowledge of Scarborough, TVSCAN, Qualitap, sales promotion and marketing services, full knowledge of NSI research and methodology. 3-5 years experience preferred. Send resume to: Judy Ob-ernier, WPLG-TV, 3900 Biscayne Boulevard, Miami, Florida 33137. Equal opportunity employer.

Director of Research: Rapidly expanding syn-dication company seeks unique individual to create research department to interface with and support growing nationwide sales organization. Prefer college degree in Research/Marketing or related field; at least three years progressively responsible experience in research (syndication experience a major plus); knowledge of computer systems; ability to design sales presentations and verbally present information; ambitious team player who is ready for a challenge. Must be creative and aggressive in your approach to re-search utilization. Resumes to Marvin Shirley, MaXaM Entertainment, 400 S. Record Street, Suite 250, Dallas, TX 75202.

HELP WANTED LEGAL

Attorney, with 3+ years of large law firm corporate transactional experience or cable industry experience and "strong college and law school". Responsibilities will include drafting and negotiating talent, cable affiliate, and general business contracts. Position will focus on day-to-day operational matters and will include integrity and programming compliance matters. Person must have ability to handle many diverse matters at a given time.



Requires excellent drafting, research and verbal skills, along with strong interpersonal skills. Ability to work in a fast-paced environment.

This is a long-term non-staff position which does not provide benefits. Potential for staff position in 1996. Competitive salary. Position reports to Director of Legal and Business Affairs. This position is based in Fort Lee, NJ.

Mail (or Fax: 201-585-6275) resume to: CNBC/AT, 2200 Fletcher Avenue, Fort Lee, NJ 07024. Attn: Employee Relations T.T. We are an equal opportunity employer M/F



To place an ad in the Broadcasting & Cable Classified pages, contact Antoinette Fasulo
TEL: 212.557.7075 • FAX: 212.206.8327
INTERNET: AFASULO@BC.CAHNERS.COM

Newstalk Television, a 24-hour news based in-teractive cable channel, is seeking a Traffic Assistant to place advertisements on the network in our New York office. Must be proficient in MS-Word and Excel and able to meet last minute deadlines. Prior VCI experience preferred. Fax re-sume Attn: PRowe at (212)643-4705.

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So young to have... ten years of consistent sales growth in local and network radio; national syndication sales; and TV promotions. Looking to put negotiation skills and great presentations to work for your company. Based in LA. Call or fax (818) 985-0114.

SITUATIONS WANTED PRODUCTION

Open-minded professional looking for television/radio producing or production position in D.C. area. B.A. Political Science, M.A. Journalism, one year T.V. radio experience, 6 years business experience. Enthusiastic, intelligent and friendly. Call Patricia (301) 871-1408.

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Chief Engineer, Project Engineer, Overseas Employment Desired. Highly talented, VHF/UHF Television and AM/FM Radio Engineer, seeks contract or full time Stateside or overseas employ-ment. Extensive US and overseas studio and RF design, construction, maintenance experience. Challenging projects welcome. Available to re-locate worldwide. Call anytime for immediate re-sume. (909) 735-4602.

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Writer with five years of children's television seeks new opportunities in adult/hobby pro-gramming. Also on-camera and voiceovers. Paul 617-427-5922 or reply to Box 00381.

SITUATIONS WANTED VOICEOVERS

NY Voiceover Artist. Voiceovers, Promos, and Narrations. With digital recording studio including phone patch call Bill at 212-255-7859 or Fax for V.O. and/or promo demo at 212-229-1887.

VIDEO SERVICES

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

CABLE

HELP WANTED PRODUCTION

Program Manager, Cable T.V., Manhattan: Direct as Senior, on-site manager. Supervise & coordinate activities of workers engaged in pro-duction of T.V. programs, especially athletic event coverage in more than one country in both field and studio setting. Reviews scripts, pre-pares storyboards from scripts, suggests changes to writer/client; operates equipment such as video camera, sound mixers & video tape deck to film events & copy graphics, voice and music onto videotape; hires workers; in-structs workers in operation & maintenance of equipment such as cameras, mikes & recording devices. Coordinates audio work, music & camerawork for single & multicamera produc-tions. Prepares & monitors budgets. Bills customers for services; approves vendor in-voices; consults with clients to optimize methods of production. Responsible for production of seg-ment from pre-production thru completion, using staff and subcontract vendors to include com-pliance with government regulations, staff trans-portation, commissary services & accommoda-tion. BS/BA in Communications, Literature, English or Journalism. 4 yrs. experience must in-clude 1 yr. managing athletic event coverage. Supervise 10 incl. cameramen, audio, video & lighting techs, grips & staff assistants. 40 hrs/wk; \$53,000/Yr. Send resumes/letters in dupl. to #R.A.F.# 1287; Room 501; One Main Street; Brooklyn; NY 11201.

Editor sought for national cable network. Expe-rienced on-line/off-line editor with story telling ex-pertise. Also experienced in post-production in long-form/documentary programming, and in-terstitial and promo elements. GVG and CMX with digital effects experience a must. Send resume to The Travel Channel, 2690 Cumberland Parkway, Atlanta, GA 30339, Attn: Open Positions. No phone calls please. EOE M/F/H/V.

Operations Supervisor sought after for national cable network. Responsible for programming and production operations and the video tape library. Experience in broadcast/cable operations a must. Send resume to The Travel Channel, 2690 Cum-berland Parkway, Atlanta, GA 30339, Attn: Open Positions. No phone calls please. EOE M/F/H/V.

Parkside Studios, a Cablevision Industries Group Partnership, is seeking the following qualified professional to join our programming team:

PRODUCER/DIRECTOR

Must have proven experience interfacing with external clients, producing, directing and writing for video material. Must possess the ability to produce client projects including commercials, infomercials, sales and marketing videos, Training Tapes and Television Programs. Will require directing multi-camera and single camera productions both in the studio and on-location, as well as the following experience:

- 3-5 years as a Producer/Director of either single or multi-camera shoots.
- Excellent scriptwriting skills for video.
- Hands-on with BVE-910 and/or Matrox Studio editing systems as well as Betacam SP and 3/4" SP VTRs, cameras and graphic generators.
- Excellent people and organizational/administrative skills.
- A valid driver's license with a good driving record and the ability to operate a company vehicle.
- Excellent client skills.

We offer the opportunity to work in an exciting industry, competitive salary, a comprehensive benefits plan for full-time employees and paid vacation and sick leave. If interested, forward resume including salary history and a non-returnable demo tape to:

PARKSIDE STUDIOS
Human Resources Dept. - L.O.
1700 North 49th Street, Philadelphia, PA 19131

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Current Chicago CBS-TV News Producer with numerous contacts will help on your job search. On-air talent and producers who want 1 hour professional critique of resume and tape call 312-482-8378.

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Loans By Phone: Lease/finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800/699-FLEX.

EDUCATIONAL SERVICES

On-camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Resumes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, ESP.

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

ALLIED FIELDS

HELP WANTED TECHNICAL

A Electronic Engineer is needed in Dallas, Texas to design, install, integrate and service all equipment in Highway Traffic Management systems, distance learning systems, video teleconferencing systems, and control systems. Assist the sales personnel with technical data for selling video, audio and control systems. Write project reports and financial reports for projects and other systems. Write technical proposals and check project proposals from sales, to insure what is sold will work in the field. Maintain office computers and assist with software and hardware using a wide range of software including DOS, Wordperfect, QPRO, Paradox, PSPICE CIRCUIT ANALYSIS, ORCAD Computer drafting, Auto-Cad, 8085/8086 assembly language. Must have a Bachelor of Science in Electronic Engineering and two (2) years experience as a Service Engineer. Hours are 8:00 a.m. to 5:00 p.m. Monday through Friday with an annual salary of \$43,100.00. Apply at the Texas Employment Commission, Dallas, Texas, or send resume to the Texas Employment Commission, TEC building, Austin, Texas 78778, J.O. #TX-6925954. Ad paid by an equal opportunity employer.

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NEW STATIONS

Addison, AL (BPH950307MA)—Abercrombie Broadcasting seeks 105.7 mhz; 6 kw; ant. 100 m. Address: P.O. Box 1048, Hartselle, AL 35640. Applicant is headed by Alvin Abercrombie and has no other broadcast interests.

Addison, AL (BPH950303MC)—Newman Family Partnership seeks 105.7 mhz; 6 kw; ant. 100 m. Address: 2213 Burningtree Dr., Decatur, AL 35603. Applicant is headed by Dorsey and Lala Newman and owns WYAM (AM) Hartselle and WAJF (AM) Decatur, both Alabama, and has interests in new FM at Eva, Ala.

Nogales, AZ (BPH950203MJ)—Felix Corp. seeks 99.1 mhz; 6 kw; ant. 54 m. Address: 441 N. Grand Ave. #3, Nogales, AZ 85621. Applicant is headed by Oscar Felix Jr, Omar Felix and Alicia Badilla and has no other broadcast interests.

Nogales, AZ (BPH950206MI)—Nogales Community Service Broadcasters Inc. seeks 99.1 mhz; 6 kw; ant. 75 m. Address: 1233 E. 25th St., Tucson, AZ 85714. Applicant is headed by Rufino Cantu Jr. and has no other broadcast interests.

Pine Bluff, AR (BPED950224MB)—American Family Association seeks 91.1 mhz; 1 kw; ant. 47 m. Address: P.O. Drawer 2440, 107 Parkgate, Tupelo, MS 38803. Applicant is headed by Donald Wildmon and owns WAFR (FM) Tupelo, WQST-AM-FM Forrest and WDFX (FM) Cleveland, all Mississippi, and KCFN (FM) Wichita and KBUZ (FM) Topeka, both Kansas.

Point Arena, CA (BPH950206MK)—Del Mar Trust seeks 102.3 mhz; 1.2 kw; ant. 432 m. Address: P.O. Box 1152, Fort Bragg, CA 95437. Applicant is headed by Anthony Gaussoin and has no other broadcast interests.

Templeton, CA (BPH950206MR)—Walter Howard seeks 100.3 mhz; 1.2 kw; 220 m. Address: P.O. Box 938, Capitola, CA 95010. Applicant has no other broadcast interests.

Templeton, CA (BPH950206MG)—Radio Representatives Inc. seeks 100.5 mhz; 1.18 kw; ant. 225 m. Address: 1416 Hollister Ln., Los Osos, CA 93402. Applicant is headed by Norwood Patterson and G. Dawn Delgatty and has no other broadcast interests.

Templeton, CA (BPH950203MI)—Rita Bonilla seeks 100.5 mhz; 1.15 kw; ant. 225.7 m. Address: 1145 Mansiones Ln., Chula Vista, CA 91910. Applicant has no other broadcast interests.

Apalachicola, FL (BPH950301ME)—John Wiggins seeks 105.5 mhz; 6 kw; ant. 100 m. Address: 3639-B Wolflin Ave., Amarillo, TX 79102. Applicant owns KQFX (FM) Borger, TX.

Hilo, HI (BPED950215MG)—Hawaii Public

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 verticle; 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.

Radio seeks 91.1 mhz; 100 kw; ant. -180.5 m. Address: 738 Kaheka St., Honolulu, HI 96814. Applicant is headed by Albert Hulsen and owns KHPR (FM)/KIPO (FM) Honolulu, KIFO (AM) Pearl City and KKUA (FM) Wailuku, all Hawaii.

Lihue, HI (BPED950215MZ)—Hawaii Public Radio seeks 90.1 mhz; 100 kw; ant. 247 m. Address: 738 Kaheka St., Honolulu, HI 96814. Applicant is headed by Albert Hulsen and owns KHPR (FM)/KIPO (FM) Honolulu, KIFO (AM) Pearl City, and KKUA (FM) Wailuku, all Hawaii.

Taylorville, IL (BPH950203MH)—Miller Communications Inc. seeks 94.3 mhz; 6 kw; ant. 87 m. Address: 111 W. Main Cross, P.O. Box 169, Taylorville, IL 62568. Applicant is headed by Randal Miller and owns WTIM (AM) Taylorville, WKEL (AM)-WJRE (FM) Kewanee and WCNL (FM) Carlinville, all Illinois.

Taylorville, IL (BPH950203MK)—Michael Walton Jr. seeks 94.3 mhz; 6 kw; ant. 100 m. Address: 235 Lafayette NE, Grand Rapids, MI 49503. Applicant has interests in WHTC (AM)-WAKX-FM Holland, Mich.

WAKX-FM is being sold to Pathfinder Communications Corp.

Taylorville, IL (BPH950206MM)—Central Illinois Radio seeks 94.3 mhz; 5.6 kw; ant. 103 m. Address: P.O. Box 16777, St. Louis, MO 63105. Applicant is headed by Mark Langston and has no other broadcast interests.

Isleboro, ME (BPH950206ML)—Christopher DiPaola seeks 105.5 mhz; 25 kw; ant. 61 m./199 ft. Address: P.O. Box 146, Ashaway, RI 02804. Applicant has no other broadcast interests.

Winter Harbor, ME (BPH950206MO)—Theodore Enfield seeks 97.7 mhz; 6 kw; ant. 100 m. Address: 2937 Southwest 27th Ave., Ste. 104, Coconut Grove, FL 33133. Applicant has no other broadcast interests.

Harbor Beach, MI (BPH950228MA)—Thumb Broadcasting Inc. seeks 103.7 mhz; 47.5 kw; ant. 154 m. Address: 935 S. Van Dyke Rd., Bad Axe, MI 48413. Applicant is headed by Richard Aymen and owns WLEW-AM-FM Bad Axe.

Hermantown, MN (BPH950206MS)—Harbor Broadcasting Inc. seeks 92.1 mhz; 0.78 kw; ant. 276 m. Address: 111 Marquette Ave., South #1501, Minneapolis, MN 55401. Applicant is headed by J. Thomas Lijewski and has no other broadcast interests.

Nashauk, MN (BPH950203MB)—Two Sons Radio Partnership seeks 102.9 mhz; 25 kw; ant. 100 m. Address: 702 Poplar St., Cloquet, MN 55720. Applicant is headed by Alan Quarnstrom and Maurice Ryan and owns WMFG-AM-FM Hibbing, Minn.

Nashauk, MN (BPH950203MC)—Roger Paskvan seeks 102.9 mhz; 16.5 kw; ant. 123 m./403 ft. Address: 102 Lincoln Ave. SE, Bemidji, MN 56601. Applicant owns WBJI (FM) Blackduck, MN.

Walker, MN (BPH950203MD)—Roger

BY THE NUMBERS

BROADCASTING

Service	Total
Commercial AM	4,909
Commercial FM	5,122
Educational FM	1,736
Total Radio	11,767
VHF LPTV	534
UHF LPTV	1,057
Total LPTV	1,591
FM translators & boosters	2,289
VHF translators	2,215
UHF translators	2,464
Total Translators	6,968

Service	Total
Commercial VHF TV	559
Commercial UHF TV	605
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,527

CABLE

Total systems	11,217
Total subscribers	60,495,090
Homes passed	91,250,000
Cable penetration*	66.3%

*Based on TV household universe of 95.4 million.

Sources: Nielsen, NCTA and FCC

Paskvan seeks 101.9 mhz; 6 kw; ant. 70 m./230 ft. Address: c/o R.P. Broadcasting, 102 Lincoln Ave. SE, Bemidji, MN 56601. Applicant has no other broadcast interests.

Walker, MN (BPH950202MC)—Carol DeLaHunt seeks 101.9 mhz; 6 kw; ant. 100 m. Address: P.O. Box 49, Park Rapids, MN 56470. Applicant has no other broadcast interests.

Moapa Valley, NV (BPH950206MJ)—Summit Media Inc. seeks 104.7 mhz; 3 kw; ant. 142 m. Address: 5000 W. Oakey, Ste. B-2, Las Vegas, NV 89102. Applicant is headed by Scott Gentry and has interests in KBLR-TV Paradise, Nev.

Albuquerque, NM (BPCT950302KL)—Roberts Broadcasting Co. of Albuquerque seeks ch. 14; 5000 kw; ant. 601.3 m. Address: c/o John Feore Jr., 1255 23rd St. N.W., Washington, DC 20037. Applicant is headed by Michael Roberts and Steven Roberts and owns WHSL-TV St. Louis, Ill., and KTVJ-TV Boulder, Colo.

Alfred, NY (BPH950202MB)—Pembroke Pines Elmira Ltd. seeks 101.9 mhz; 1.28 kw; ant. 213 m. Address: 1705 Lake Rd., Elmira, NY 14902. Applicant is headed by Robert Pfutner and owns WABH/WVIN Bath, WACK Newark, WELM/WLVY Elmira, WPIE Ithaca and WNNR Sodus, all New York.

Jeffersonville, NY (BPH950206MF)—William Walker III seeks 102.1 mhz; 6 kw; ant. 100 m. Address: Gammon & Grange PC, 8280 Greensboro Dr., 7th floor, McLean, VA 22102-3807. Applicant owns WCKM(AM) Sarasota Springs, WRWD(AM) Cornwall, WRWD(FM) Highland, WBWZ-FM New Paltz, and WCKM(FM) Lake George, all New York.

Jeffersonville, NY (BPH950206MN)—Michael Celenza seeks 102.1 mhz; 6 kw; ant. 97 m. Address: 64 Belmont Ave., Plainview, NY 11803. Applicant has no other broadcast interests.

Minneto, NY (BPH950203MG)—Robert Raide seeks 106.5 mhz; 5.1 kw; ant. 100 m. Address: 431 S. Wilbur Ave., Syracuse, NY 13204. Applicant has interests in WTLA(AM)-WKRL-FM North Syracuse, WTKW(FM) Bridgeport, WKLL(FM) Frankfort and WTLB(AM)-WRCK-FM Utica, all New York.

Norlina, NC (BPED950206MA)—Calvary Baptist Church seeks 94.3 mhz; 6 kw; ant. 100 m. Address: P.O. Box 647, Henderson, NC 27536. Applicant is headed by Pastor Russell Bell and has no other broadcast interests.

Norlina, NC (BPH950203MD)—Robert Carver seeks 94.3 mhz; 6 kw; ant. 100 m. Address: P.O. Box 1487, Roanoke Rapids, NC 27870. Applicant has no other broadcast interests.

Wilmington, NC (BPED950301MB)—Moody Bible Institute of Chicago seeks 89.7 mhz; 1 kw; ant. 44 m. Address: 820 N. LaSalle Dr., Chicago, IL 60610. Applicant is headed by Joseph Stowell and owns WMBI-AM-FM Chicago and WDLM-AM-FM East

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Moline, both Illinois; WCRF(FM) Cleveland; WMBW(FM) Chattanooga, Tenn.; KMBI-AM-FM Spokane, Wash.; WKES(FM) St. Petersburg and WRMB(FM) Boynton Beach, both Florida; WMBV(FM) Dixon's Mills, Ala.; WAFS(AM) Atlanta; WGNB(FM) Zeeland, Mich., and WJSO(FM) Pikeville, Ky.

Athens, OH (BPH950130MD)—William Bennis IV seeks 95.9 mhz; 6 kw; ant. 100 m. Address: P.O. Box 5035, Vienna, WV 26105. Applicant has no other broadcast interests.

Athens, OH (BPH950206ME)—Esquire Communications Inc. seeks 95.9 mhz; 6 kw; ant. 100 m. Address: c/o Percy Squire, Esq., 100 S. Third St., Columbus, OH 43215-4291. Applicant is headed by Percy Squire and owns WRBP(FM) Hubbard, Ohio.

Bonanza, OR (BPH950203MF)—B and B Broadcasting seeks 102.9 mhz; .785 kw; ant. 269 m. Address: P.O. Box 1259, Twin Falls, ID 83303. Applicant is headed by Robert Barron and George Broadbin and has no other broadcast interests.

Milton-Freewater, OR (BPED950222MA)—LifeTalk Radio Foundation seeks 88.5 mhz. Address: 402 Yakima Ave., Ste. 1320, Yakima, WA 98901. Applicant is headed by Paul Moore and has no other broadcast interests.

Keno, OR (BPED950206MH)—Fatima Response Inc. seeks 98.5 mhz; 6 kw; ant. 88

m. Address: 2044 Beverly Plaza, Ste. 281, Long Beach, CA 90815. Applicant is headed by Kimberly Thompson and has no other broadcast interests.

Johnstown, PA (BPH950308MA)—QED Communications Inc. seeks 89.7 mhz; 8 kw; ant. 319 m. Address: 5802 Fifth Ave., Pittsburgh, PA 15213. Applicant is headed by George Miles Jr. and owns WQED-FM-TV/WQEX(TV) Pittsburgh, Pa.

Dickson, TN (BPED950301MD)—Trevecca Nazarene College seeks 91.5 mhz; 6 kw; ant. 64.6 m. Address: 333 Murfreesboro Rd., Nashville, TN 37210-2877. Applicant is headed by Millard Reed and owns WENO(AM)-WNAZ-FM Nashville.

Borger, TX (BPED950301MC)—Wheeler Educational Broadcasting Foundation seeks 91.5 mhz; 10 kw; ant. 62.3 m. Address: 106 E. Texas St., P.O. Box 469, Wheeler, TX 79096. Applicant is headed by Ricky Pfeil, Mark Meek and R.L. Zybach and owns KPDR(FM) Wheeler.

Quincy, WA (BPH950203ME)—Quincy Community Radio seeks 95.9 mhz; 2.51 kw; ant. 318.6 m. Address: P.O. Box 31000, Spokane, WA 99223. Applicant is headed by Thomas Read and owns KTBI(AM) Ephrata, Wash., and is permittee of new FM at Ephrata.

Balsam Lake, WI (BPH950202MA)—Thomas Beschta seeks 104.9 mhz; 13.5 kw; ant. 100 m./328 ft. Address: P.O. Box 703, Rice Lake, WI 54868-3698. Applicant has no other broadcast interests.

Balsam Lake, WI (BPH950203MN)—Lightwood Broadcasting Company seeks 104.9 mhz; 25 kw; ant. 100 m. Address: 11 Pleasant View Lane, Circle Pines, MN 55014. Applicant is headed by Altin Paulson and James Wychor and has no other broadcast interests.

Balsam Lake, WI (BPH950206MT)—Michael Walton Jr. seeks 104.9 mhz; 25 kw; ant. 100 m. Address: 235 Lafayette NE, Grand Rapids, MI 49503. Applicant has interests in WHTC(AM)-WAKX-FM Holland, Mich.; WAKX-FM is being sold to Pathfinder Communications Corp. ■

Open Mike

Initial reaction

EDITOR: I was upset, in reading your Feb. 20 issue, that Trinity Broadcasting Network was treated so shabbily.

First of all, TBN was omitted from your listing of original cable programming. This was quite surprising, as TBN has perennially been quite prolific in its production of original series; I would venture to guess that they are the industry

leader in production of inspirational programming. They deserve to be listed with the other cable networks.

Moreover, you have co-opted their long-standing "TBN" designation in your coverage of The Baseball Network. For over 20 years, the cable industry has known "TBN" to stand for Trinity Broadcasting Network. Their initials should not be stolen.—*Stefan A.D. Bucek, San Jose, Calif.*

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Datebook

THIS WEEK

April 18-20—3rd annual Direct Response TV West Expo & Conference, presented by *Advanced Expositions*. Long Beach Convention Center, Long Beach, Calif. Contact: Tish Kelly, (800) 854-3112.

April 18-21—Fifth Conference on Interactive Marketing, presented by *Interactive Marketing Inc.* Hyatt Regency New Orleans, New Orleans. Contact: Lauri Gavel, (310) 798-0433.

April 19—SkyFORUM, direct-to-home satellite TV symposium presented by the *Satellite Broadcasting and Communications Association of America*. Marriott Marquis, New York City. Contact: (800) 541-5981.

April 19—*National Telecommunications & Information Administration* conference on capital formation and investment in the telecommunications industry. New York Law School, New York City. Contact: Louis Camphor III, (202) 482-1880.

April 19-20—*Ohio Association of Broadcasters* spring convention. Marriott Society Center, Cleveland. Contact: (614) 228-4052.

April 19-20—"Engineering for the Non-engineer," presented by *Women in Cable & Telecommunications*. TCI Training Center, Denver. Contact: Christine Bolletino, (312) 634-2335.

April 19-21—*DigiMedia '95* television/multimedia conference and exhibition. Geneva International Conference Centre, Geneva, Switzerland. Contact: (Fax) +41 22 320 9075.

April 20—"New Opportunities in Production: Madison Avenue's Point of View," panel discussion presented by *Academy of Television Arts and Sciences*. Walter Reed Theatre, New York City. Contact: (818) 754-2892.

April 20-21—*International Radio & Television Society Foundation* minority career workshop. New York Marriott East Side, New York City. Contact: Maria De Leon, (212) 867-6650.

April 21-22—*Texas Associated Press Broadcasters* annual convention. Hyatt Regency/Town Lake, Austin. Contact: Diana Jensen, (214) 991-2100.

April 21-22—Seminar on careers in the sports industry, presented by *Sports Careers*. Westin Bonaventure Hotel and Suites, Los Angeles. Contact: Harry Leckemby, (602) 954-8106.

April 21-23—"Civic Journalism Going Into '96," workshop sponsored by the *Radio and Television News Directors Foundation, Pew Center for Civic Journalism and Poynter Institute for Media Studies*. Waterfront Plaza Hotel, Oakland, Calif. Contact: Cy Porter, (202) 467-5219.

April 22—*American Women in Radio and Television Inc.* Communications Career Day. WUSA-TV Studios, Washington. Contact: Louise Arnheim, (202) 334-2605.

April 22—*National Association of College Broadcasters* 4th annual southern regional conference. University of Georgia, Athens, Ga. Contact: Kristine Hendrickson, (401) 863-2225.

April 23—"25th Anniversary of Chuck Schaden's *Those Were the Days*," presented by the *Museum of Broadcast Communications*. Swissotel, Chicago. Contact: (312) 629-6015.

APRIL

April 24-26—*Kentucky Cable Television Association* annual spring convention. Holiday Inn North, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

April 25—16th annual *National Academy of Television Arts and Sciences* Sports Emmy Awards. Marriott Marquis Hotel, New York City. Contact: David Beld, (212) 586-8424.

April 26—*Broadcast Pioneers* annual Golden Mike Award Dinner. The Pierre Hotel, New York City. Contact: Carol Munch, (212) 830-2581.

April 26—*Federal Communications Bar Association* luncheon featuring US West's Richard McCormick. Washington Marriott Hotel, Washing-

Sept. 27—*BROADCASTING & CABLE Interface IX* Conference, co-sponsored by *BROADCASTING & CABLE* magazine and the *Federal Communications Bar Association*. The Willard Hotel, Washington. Contact: Joan Miller, (212) 337-6940.

Nov. 6—*BROADCASTING & CABLE 1995 Hall of Fame Dinner*. The Marriott Marquis Hotel, New York City. Contact: Steve Labunski, (212) 213-5266.

ton. Contact: Paula Friedman, (202) 736-8640.

April 26-27—"Learning-oriented Leadership," presented by *Women in Cable & Telecommunications*. Long Beach Hilton, Long Beach, Calif. Contact: Christine Bolletino, (312) 634-2335.

April 26-29—8th world conference of broadcasting unions, presented by the *North American National Broadcasters Association*. Shelbourne Conference Center, St. Michaels, Barbados. Contact: (613) 738-6564.

April 27-29—*Philippine Cable Show '95*, presented by the *Philippine Cable TV Association Inc.* Bacolod City, Philippines. Contact: Rechelle Hernaiz, (63) (34) 24104.

April 28—Deadline for submissions to the *Public Radio News Directors Inc.* awards competition. Contact: Mike Marcotte, (206) 535-7758.

April 28-30—46th annual *Associated Press Television-Radio Association of California-Nevada* convention. Holiday Inn Union Square, San Francisco.

April 29—"A Salute to Hugh Downs," a benefit for the *Museum of Broadcast Communications*. Chicago Hilton and Towers, Chicago. Contact: (312) 629-6000.

MAY

May 2—Fred Friendly First Amendment Award presentation to Bill Moyers from *Quinnipiac College*. Palace Hotel, New York City. Contact: (203) 281-8655.

May 4-7—*New Mexico Broadcasters Association* annual convention. Ramada Classic Hotel, Albuquerque. Contact: (505) 856-6748.

May 7-10—44th annual *National Cable Television Association* convention. Dallas Convention Center, Dallas, Tex. Contact: (202) 775-3669.

May 9—*International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 10—*Women in Cable & Telecommunications* annual accolades breakfast. Dallas. Contact: Tracy Mitchell, (312) 634-2339.

May 10-14—*Pacific Mountain Network* annual conference. Dana Point Resort, Orange County, Calif. Contact: Michele Nelson, (303) 837-8000.

May 17—*Federal Communications Bar Association* luncheon featuring FCC General Counsel William Kennard. Washington Marriott Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 17—*American Women in Radio and Television* D.C. chapter annual Leadership Awards Luncheon. Omni Shoreham, Washington. Contact: Ellen McCloskey, (202) 541-3237.

May 19—22nd annual *National Academy of Television Arts and Sciences* Daytime Emmy Awards. Marriott Marquis, New York City. Contact: Harry Eggart, (212) 586-8426.

May 19-21—*Federal Communications Bar Association* annual seminar. The Homestead, Hot Springs, Va. Contact: Paula Friedman, (202) 736-8640.

May 21-24—35th annual *Broadcast Cable Financial Management Association/Broadcast Cable Credit Association* conference. The Mirage, Las Vegas. Contact: Cathy Lynch, (708) 296-0200.

May 21-25—Annual public radio conference, presented by *National Public Radio*. Sheraton Harbor Island, San Diego. Contact: Alma Long, (202) 414-2000.

May 22-23—Technology studies seminar for newsroom professionals presented by the *Freedom Forum Media Studies Center*. Columbia University, New York City. Contact: Shirley Gazsi, (212) 678-6600.

May 23-25—*Cincinnati Bell Information Systems* TEK-21 Conference. The Wigwam Resort, Phoenix, Ariz. Contact: (800) 238-3521.

May 24-25—2nd annual Pan Asia Cable and Telephony Conference, presented by *AIC Conferences*. Hotel Shangri-La, Singapore. Contact: (65) 3-222-700.

May 24-27—*Native American Journalists Association* annual conference. Bismarck Radisson, Bismarck, N.D. Contact: (612) 874-8833.

May 28-31—"Cableroute '95," 38th annual *Canadian Cable Television Association* convention and expo. World Trade and Convention Center, Halifax, Nova Scotia. Contact: Christiane Thompson, (613) 232-2631.

May 30-June 2—*Public Telecommunications Financial Management Association* conference. Westin La Paloma, Tucson, Ariz. Contact: Norma Gay, (803) 799-5517.

May 31-June 4—*American Advertising Federation* national advertising conference. Hyatt Regency Tampa, Tampa, Fla. Contact: Jenny Pfalzgraf, (800) 999-2231.

JUNE

June 1-3—44th annual *American Women in Radio and Television* convention. Beverly Hilton, Beverly Hills, Calif. Contact: (703) 506-3290.

June 2-4—"Civic Journalism Going Into '96," workshop sponsored by the *Radio and Television News Directors Foundation, Pew Center for Civic Journalism and Poynter Institute for Media Studies*. Radisson Plaza Lord Baltimore Hotel, Baltimore. Contact: Cy Porter, (202) 467-5219.

June 6-11—13th annual *National Association of Hispanic Journalists* convention. El Camino Real Hotel, El Paso, Tex. Contact: (202) 662-7145.

June 7-10—Promax & BDA '95 conference & exposition, presented by *Promax International* and *BDA International*. Sheraton Washington Hotel and Washington Hilton & Towers, Washington, D.C. Contact: (213) 465-3777.

June 8-13—19th *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland.

June 10-14—Public and educational telecommunications national utilization conference, sponsored by the *Southern Educational Communications Association*. Ramada Plaza, Jackson, Miss. Contact: Norma Gay, (803) 799-5517.

June 11-14—*Cable Television Association of Maryland, Delaware and the District of Columbia* annual spring meeting. Sheraton Fountainsbleau Hotel, Ocean City, Md. Contact: Wayne O'Dell, (410) 266-9111.

June 12-14—*New Jersey Broadcasters Association/Maryland, Delaware, D.C. Broadcasters Association* joint convention and first annual Mid-Atlantic States Exposition. Trump's Castle Casino Resort, Atlantic City. Contact: Philip Roberts, (800) 998-9291.

June 18-24—16th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: Jerry Ezekiel, (403) 762-5357.

SEPTEMBER

Sept. 6-9—Radio Show & World Media Expo, sponsored by the *National Association of Broadcasters, Radio Television News Directors Association, Society of Broadcast Engineers and Society of Motion Picture and Television Engineers*. New Orleans, La. Contact: Lynn McReynolds, (202) 429-5350.

• **Major Meetings**

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Glickman finds home at Carsey-Werner

In the current television marketplace, where major players dominate and independent companies are being squeezed out, Stu Glickman is at the forefront in creating an industry anomaly—The Carsey-Werner Co.

While writer-producers Marcy Carsey and Tom Werner have concentrated on developing and producing series, Glickman has handled the business end of the seven-year-old company.

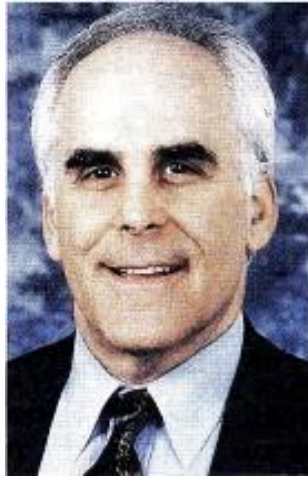
Glickman most recently engineered C-W's move from programing supplier to full-service company that can produce and distribute its product. In the past, Carsey-Werner series that went into syndication were distributed by Viacom. However, last November Glickman oversaw the company's reacquisition of the domestic distribution rights for *The Cosby Show*, *Roseanne* and *A Different World*.

The company soon will begin setting the marketing plans for the top-10 hit *Grace Under Fire*. It also produces the first-year CBS series *Cybill*.

Carsey-Werner's reacquisition of its programs came after three and a half years of negotiations. "Given the ever-growing number of channels, regardless of delivery, we wanted to position Carsey-Werner as a true independent that could control its product. We recognized that copyright was going to be very important in this changing world," Glickman says.

Glickman's relationship with Carsey and Werner began in 1983 when he was the pair's legal representative. "I had Tom and Marcy as clients, and over time I started doing more and more work for them. At one point I told them I thought they were going to be very successful and they should find someone to help them build a company. We put a list of people together, but after they scanned the list, they asked if I would be interested. It wasn't something I planned."

According to Werner, there was only one choice for the job. "He was our first, second, third and only choice," Werner says of Glickman. "On a business level, he has guided us and strengthened our business. He was the one who thought we should get into the distribution business and made sure we got off on the right foot.... He has allowed us to concentrate on the creative side of things."



"The human side continues to be important to me because you always come back to people."

Stuart Ian Glickman

Vice chairman/Chief executive officer, The Carsey-Werner Co., Burbank, Calif.; b. Feb. 1, 1940, Chicago; attended Miami University of Ohio, 1960-62; JD, John Marshall Law School, Chicago, 1966; trial attorney, Legal Aid Society of Chicago, 1966-68; Los Angeles: assistant counsel, American International Pictures, 1968-70; director, business affairs, CBS Television, 1970-75; private attorney, 1975-78; partner, Russell & Glickman, 1978-86; private practice, 1986-88; current position since 1988; m. Rivian Freides, Dec. 18, 1960; children: Stephanie, 29; Anthony, 25.

Glickman's business acumen is only half the reason he is essential to the company's success, Werner says. "There's no one we trust more with not just our business, but our lives.... If you were in a fox-hole, you'd want him right next to you."

The fact that Werner highlights Glickman's strength of character as well as his business skill is no accident. Glickman's philosophy of deal-making is based on the premise that "one's long-term best interests invariably are achieved by a deal that addresses the interests of all parties at the table."

He also stresses the importance of the "human side of the business." "One of the most important lessons I learned when I started in the business was, if you were planning to be in the business for a long time, there are ways to say no and do it nicely.... The human side continues to be important to me because you always come back to people."

Glickman started out about as far from the glitz of Hollywood as possible—as a trial lawyer for the Legal Aid Society of Chicago, where he served indigent clients. His entree to the entertainment business came after he and his wife "decided to move to Los Angeles to open new horizons while we were young. I didn't set out to be in the entertainment business, but it was the first opportunity that came along and I couldn't be picky," he says. He was hired as assistant counsel for American International Pictures.

AIP personified Hollywood at that time. It was responsible for the Annette Funicello and Frankie Avalon beach movies, among others. "It certainly was a big change from Chicago. I said to myself, 'This is fun and I'm getting paid, although not much.' I took to the business immediately, and I still enjoy it."

In 1970 he was hired by CBS. It was there he learned not only the television business, but how to create a work environment where "people...worked hard, but enjoyed it."

Of his more than 27 years in the business, Glickman says, the past eight building Carsey-Werner have been his best. "I've loved working with Tom and Marcy. The three of us have the same sort of entrepreneurial spirit." —SC

BROADCAST TV

Milissa Rheberger, reporter, WDEF-TV Chattanooga, Tenn., joins WSPA-TV Spartanburg, S.C., in same capacity.

Dan Salamone, news director, WGGB-TV Springfield, Mass., joins WJAR(TV) Providence, R.I., in same capacity.

Appointments at WYOU(TV) Scranton, Pa.: **Bob Fein**, NSM, named GSM; **Kim Corey**, account executive, named LSM.



Grace Gilchrist, station manager, WXYZ-TV Detroit, named VP/GM.

Allen Wiese, NSM, KWQC-TV Davenport, Iowa, named GSM.

Maria Tully, director, sales, WITI-TV Milwaukee,

Gilchrist

named station manager/VP, sales and marketing.

Dawn Daley, producer/assignment editor, GCTV, Agana, Guam, joins WPBF(TV) West Palm Beach, Fla., as producer, news.

Olivia Campos-Bergeron, consultant, joins KNBC-TV Los Angeles as director, workforce diversity.

Bruce Cramer, senior news producer, WSMV(TV) Nashville, joins WTXL-TV Tallahassee, Fla., as news director.

Annette Falwell, weekend anchor/reporter, WGRZ-TV Buffalo, N.Y., joins *The Nightly Business Report*, PBS Network, New York, as on-air correspondent.

Appointments at WHDH-TV Boston: **Alison Gilman**, anchor/reporter, WTHR(TV) Indianapolis, joins as co-anchor, *7 News Morning Edition*; **Caterina Bandini**, reporter/anchor, WJAR(TV) Providence, R.I., joins as general assignment reporter.

Charles Walker, director, engineering, KGO-TV San Francisco, joins KTLA(TV) Los Angeles as director, broadcast operations.

Matt Ellis, executive producer, WJAR(TV) Providence, R.I., joins WLVI-TV Cambridge, Mass., in same capacity.

Koppel receives David Brinkley award



ABC Nightline anchor Ted Koppel (left) with Barry University President Sr. Jeanne O'Laughlin and David Brinkley during award ceremonies April 4. Koppel won the ninth annual Barry University/David Brinkley Award for Excellence in Communication.

Lyle Banks, GM/president, WAVY-TV Portsmouth, Va., joins WMAQ-TV Chicago as GM.

Pat Wallace, GM, WMAQ-TV Chicago, joins WCAU-TV Philadelphia as GM.

Shay Merritt, operations manager, WTOG-TV Savannah, Ga., joins WAGA-TV Atlanta as program director.

Michael Reed, VP/GM, WPDE-TV Florence, S.C., joins WFXG(TV) Augusta, Ga., in same capacity.

PROGRAMING



Berry

Bob Berry, senior VP, finance, Genesis Entertainment, Los Angeles, named executive VP, operations.

Ann Knapp, director, programing, Fox Children's Network, Beverly Hills, Calif.,

joins Saban Entertainment, Burbank, Calif., as director, program development.

Howard Handler, senior VP, MTV: Music Television, New York, joins NFL Properties Inc. there as VP, marketing.

Appointments at *Lifestyles*, Los Angeles: **David Lowe**, managing editor/senior producer, *The Crusaders*, joins as senior producer; **Jane Sparango**, senior producer, named supervising producer.

Myra Morris, independent producer, Cosgrove/Meurer Productions, joins Gross-Weston Productions, Los Angeles, as director, development.

Peter Concelmo, director, sales and marketing, Group W Network Services, Stamford, Conn., named VP.

Joseph Lucas, VP, operations, Paramount International Television, Hollywood, Calif., named senior VP, sales and administration.

Julie Resh, executive in charge of production, *American Gladiators*, Samuel Goldwyn Co., Los Angeles, joins Four Point Entertainment there as VP, television production and development.



Mulderrig

Appointments at Tribune Entertainment Co., Chicago: **Stephen Mulderrig**, VP/NSM, named VP/GSM; **Tim Peterman**, manager, business affairs, named director.

Appointments at Paramount Domestic Television, Hollywood, Calif.: **Lynn Fero**, VP, business affairs administration, Viacom Entertainment, New York, joins in same capacity; **David Theodosopoulos**, director, legal sales and contract administration, named VP, legal.

Appointments at IVN Communications, San Ramon, Calif.: **Kimberley Thomas**, VP, programing, named VP, International Broadcast Network (distribution arm); **Tim Smith**, producer, *The MacNeill/Lehrer News-Hour*, joins as GM, programing.

RADIO

Rich Martorella, manager, business development, SW Networks, New York, named director, strategic planning.

Jonathan Lewis, program director/news director, WINF(AM)/WBGT-FM

Staunton, Va., joins WEAT(AM) West Palm Beach, Fla., as operations manager/a.m. news director.

Terry Hardin, GSM, WPNT-FM Chicago, joins The Phoenix Radio Stations, KZON(FM), KYOT-FM, KOY(AM) and KISO(AM), all Phoenix, as GM.

Damon Williams, assistant program director, WMYK(FM) Moyock, N.C., joins WPGC(AM) Morningside, Md., as program director.



Weber

Owen Weber, president/CEO, HMW Communications Inc., Atlanta, joins KIKK-AM-FM/KILT-AM-FM Houston, as VP/GM.

Dan Lynch, GM, WIMS(AM) Michigan City,

Ind., joins WABT(FM) Dundee, Ill., in same capacity.

Elise Kennett, VP/GM, WTVZ(TV) Chattanooga, Tenn., joins WWDE-FM Hampton and WNVZ(FM) Norfolk, both Virginia, as GM.

Bob Woodward, senior VP, sales and marketing, US Radio Inc., joins WXYV(FM) and WCAO(AM), both Baltimore, as VP/GM.

CABLE

David Richardson, assistant controller, cable division, Comcast Cable Communications, Philadelphia, named VP, administration.

Toni Erickson, advertising sales account executive, Prime Sports, Irving, Tex., named director, infomercial/direct response, Liberty Sports.

Appointments at A&E Television Networks, New York: **James Ackerman**, VP, development, Hearst Entertainment, New York, joins as VP, international sales development; **Thomas Heymann**, director, A&E Home Video, named VP, new media.

Appointments at Century Communications, New Canaan, Conn.: **Jeff Miskie**, regional engineer, named corporate broadband engineer; **Micki Flores** joins as head, purchasing, engineering group; **William Shreffler**, GM, Continental Cablevision, Romeoville, Ill., joins as regional

manager, mid-Mountain region.

Bob Wheeler, director, media relations, Liberty Sports, Dallas, named VP.

Monte Steinman, director, financial planning, MTV Networks, New York, named VP.

Appointments at ESPN, Bristol, Conn.: **Larry Beil**, weekend sports anchor/reporter, KTVU(TV) Oakland, Calif., joins as *SportsCenter* anchor/reporter; **William Davis**, sports anchor/reporter, WJRT-TV Flint, Mich., joins ESPN2 as *SportSmash* anchor.

SATELLITE/WIRELESS



Helms

Eleanor Helms, senior VP, operations, Turner Home Satellite, Atlanta, named executive VP.

Eric Estroff, account executive, Turner Home Satellite, Atlanta, joins USSB, St. Paul/

Minneapolis, as director, dealer marketing, Central region.

Brad Beale, director, commercial business, DIRECTV, Los Angeles, named VP.

ALLIED FIELDS

Tina Potter, VP, on-air and video promotion, Rainbow Programming Holdings, Woodbury, N.Y., leaves to head T•Pot interNational, New York, as VP/creative director.

John Citron, executive VP, finance and administration, Backer Spielvogel Bates Worldwide Inc., New York, joins SFM Media Corp. there as CFO.

Michael McGrail, president, international division, CableData, London, England, named president/GM, CableData Inc., Sacramento, Calif.

TELEMEDIA

Appointments at Accolade Inc., San Jose, Calif.: **Jill Anderson**, controller, named VP, finance; **Stan Roach**, interim president, Sony Imagesoft, joins as executive VP; **Rob Harris**, technical

director/producer, Electronic Arts, joins as VP, technology; **Paul Vidich**, senior VP, strategic planning and business development, Warner Music Group, and **John Billock**, executive VP, sales and marketing, HBO, appointed to board of directors.

Mitch Davis, producer, ABC News, special events unit, New York, named editorial producer, online services.

Robert Strutzel, consultant, AT&T Network Systems, Lisle, Ill., joins Independent Telemedia Group, Sherman Oaks, Calif., as senior VP/chief technology officer, Mediatech Inc. (subsidiary).

Garrett Mullins, sales and customer service manager, Zenith Electronics Corp., Glenview, Ill., joins The Imagination Network, Burlingame, Calif., as VP, sales.

Richard Hyman, VP, Noise Cancellation Technologies, Stamford, Conn., joins GE Spacenet, McLean, Va., as VP, corporate accounts.

Diane Douglas, public relations/marketing consultant, joins Interactive Video Enterprises Inc., San Ramon, Calif., as director, corporate communications.

Appointments at Delphi Internet Services Corp., Cambridge Mass.: **Kathryn Russell**, VP, retail marketing, Time Warner's Full Service Network, joins as VP, business marketing and sales; **Bruce Thurlby**, director, new product development, AT&T Interchange, joins as VP, business affairs.

DEATHS

Richard Bartlett Jr., 47, former disk jockey and radio station manager, died March 8 in Tallahassee, Fla., of leukemia. Bartlett began as a DJ at age 18 for WTAL(AM) Tallahassee, and over the years worked for WGLF(FM) and WTNT(FM), also in Tallahassee. He held a variety of positions at the stations, including station manager. A few years ago Bartlett started his own advertising company, Bartlett Advertising, which specialized in creating radio ads. He is survived by his wife, Gail, three children, his parents, a brother, two sisters, four nephews and a niece.

—Compiled by Denise Smith

Avid Technology, which introduced its disk-based camera technology in Las Vegas last week, **saw its stock jump** more than six points during the week. Avid, trading at 31 1/4 at Monday close, went to 37 9/16 by close of Thursday trading. The jump was reminiscent of Ampex's 10 point upward move after the introduction of the videotape recorder at the 1956 NAB (BROADCASTING, April 23, 1956).

Granite Broadcasting Corp. is buying the remaining 55% of Queen City III LP, licensee of WKBW-TV Buffalo, N.Y., for \$15.3 million. Granite is 45% general partner of Queen City. ABC affiliate WKBW-TV had broadcast cash flow of \$11.4 million for the year that ended Feb. 28. As part of the purchase, Granite will assume \$59 million in debt and receive working capital of \$5.73 million.

Increased cash from Oprah license fees helped distributor **King World Productions report a 23% increase in second-quarter net income**. For the quarter that ended Feb. 28, King World reported net income of \$29.9 million, compared with \$25 million last year, and a 9% sales increase to \$143.7 million, up from \$132.3 million last year. Earnings also were boosted by a lower tax rate and an increase in revenue from adding a 30-second spot in both *Wheel of Fortune* and *Jeopardy!*

The FCC is proposing eliminating regulatory distinctions between international and domestic satellites. The proposal would establish a new policy that would allow U.S.-licensed geostationary satellites to offer domestic services and any international services they can coordinate internationally. The proposal includes a requirement that all U.S.-licensed geostationary satel-

lites meet the same financial qualification standards, and would eliminate differences in regulatory classifications between domestic and international separate satellite systems. The FCC also is seeking comment on whether the proposed rule change should apply to direct broadcast satellite systems.

Fox is replacing ABC as the primary affiliation of WLOV-TV Columbus-Tupelo-West Point, Miss. (132nd market) on Sept. 1. Fox had been the station's secondary affiliation. The market has two commercial Vs carrying NBC and CBS. WCBT-TV has three years left on its contract with CBS. WTVA(TV) programs NBC and has a local marketing agreement with WLOV-TV. An ABC spokesperson says the network will retain its presence through cable coverage.

WB Network affiliate KLG-TV Minneapolis recently moved its network programming from Wednesday to Saturday, becoming the first primary affiliate of the network to permanently move its two hours of programming to another night. WB has stressed day-and-date airing of the network programming. The move follows a ratings uptick for WB programming when it was moved to Saturday night in February because of a sports preemption. A WB spokesman says the move was made with the network's consent, adding, "We are interested in seeing how their numbers turn out." No other primary affiliates have asked to move the lineup and any such requests would be decided on a case-by-case basis, the spokesman says.

Active Entertainment-syndicated new kids show *Creatures of Delight* has been cleared on 125 stations covering 85% of the country for a fall 1995 premiere, including

all top 25 markets. Major clearances for the Action Media Group-produced show include WWOR New York, KTLA Los Angeles and WPWR-TV Gary, Ind. (Chicago). Thirteen half-hours are being distributed on a barter basis with 2 1/2 minutes each for the syndicator and stations.

FCC Chairman Reed Hundt angered the Heritage Foundation last week when he decided, at the last minute, to drop out of the conservative think tank's debate: "Do We Still Need the FCC?" Senior FCC officials cited scheduling conflicts but refused to reveal what they were. Heritage Foundation President Ed Feulner Jr. claimed Hundt was upset by an article critical of the agency published in the *Washington Times* by Heritage's telecommunications specialist Adam Thierer. Debating Hundt's empty chair were former FCC chief economist Thomas Hazlett and Manhattan Institute Fellow Peter Huber, who said there was a broad agreement between themselves and Hundt on most issues. The biggest area of disagreement, they said, is the speed with which the federal government should deregulate the communications industry.

National Rainbow Coalition has reached a settlement with WAOK(AM) and WVEE(FM), both Atlanta. The civil rights group opposed the transfer of the stations from Summit Atlanta Broadcasting to GCI-Atlanta. The FCC has approved the settlement, which calls for GCI to notify Rainbow and other African-American organizations of any job openings. The new owner also agreed to insure parity for all levels of station employment.

Senate Majority Leader and presidential candidate **Robert Dole has taken on Hollywood**. In campaign

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speeches in the Midwest, Dole called on his audience to "shame" Hollywood into producing less violent and sexually oriented entertainment. Dole said Hollywood should voluntarily reexamine its values.

Twentieth Television's Fox Television Stations Productions is developing two new shows for syndication: a daily one-hour talk show hosted by Tammy Faye Messner (formerly Bakker) and stand-up comic Jim J. Bullock (*Too Close for Comfort*) and a half-hour relationship strip featuring a lie detector and a panel of experts that will determine who is telling the truth in relationships. FTSP has taped a pilot for the talk show, but no launch date has been set. *Lie Detector* will premiere in early June on some Fox-owned stations and, if successful, might be rolled out slowly next year.

SF Broadcasting's purchase of WLXK-TV Green Bay, Wis., is still on, says the company, despite the FCC's failure to meet SF's April 14 deadline for approving its application to buy the station from Burnham Broadcasting. SF had said it needed two weeks to close the deal by the contract's deadline of April 28. The FCC is now considering questions raised by NBC in its petition to deny. The network claims SF violated foreign ownership and other FCC rules.

Olympic gold-medalist Mary Lou Retton will host three specials from Intersport Television about American female athletes for syndication this fall. *American Sportswomen* has been cleared in 60% of the country on stations including WABC-TV New York, WLS-TV Chicago and WBZ-TV Boston. The specials will air in August, September and October.

SeaGull Entertainment-syndicated kids strip *Sailor Moon* is a firm go for a fall launch in more than 80% of the country. The show, produced for the U.S. market by DIC Entertainment, has been cleared by stations in 45 of the top 50 markets, including WPIX New York, KCOP Los Angeles, WCIU-TV Chicago and WGBS-TV Philadelphia. DIC is adapting 65 half-hour episodes that aired in Japan.

NEW YORK

Foreign circumvention

While relaxation of foreign ownership limits on broadcast properties (25%) is not on the FCC or congressional agendas, there are ways around the cap. Haley Bader Potts attorney Lee Shubert is working on deals with clients to create new local marketing agreements supported by more than 25% of foreign-controlled capital. "There presently are no limitations on alien interests in time brokers," says Shubert. The LMA route may be the latest but it is not the only way foreign investors have skirted the rules. Foreign banks were just about the only lenders to U.S. radio broadcasters in the late 1980s and early '90s, says Dow Lohnes & Albertson attorney John Feore. "Hundreds of millions" in foreign capital also has been invested in stations through U.S.-managed blind pool funds, frequently giving foreign investors a 75% or more financial interest in a station.

'Day & Date' move

CBS O&O WCBS-TV New York, facing too many early fringe shows for too few time slots, likely will seek permission from the network to air network soap *The Guiding Light*, currently scheduled at 3 p.m., out of pattern and probably in early daytime, said a source. That would allow the station to run CBS/Group W's new magazine strip *Day & Date* at 3 p.m., following the other soaps, *Geraldo* at 4 and news at 5. If the network allows the move, other O&Os that have added *Day & Date* to their schedules could follow suit.

HOLLYWOOD

No (off-net) 'I Witness'

All American Television will not launch NBC-TV reality show *I Witness Video* as an hour weekly off-network syndicated series this fall after the show was cleared on only 35 stations covering 40% of the country. However, the syndicator is continuing discussions with interested stations and may distribute the show as a series of specials if there is sufficient interest.

Sci-Fi Europe

The Sci-fi Channel, one of the hottest new cable services of the past year, will be available to European audiences possibly as early as this fall. In an interview this week with BROADCASTING & CABLE, Kerry McCluggage, chairman, Paramount Television Group, says the company is planning a UK and European launch for the service with a September target date. McCluggage said the channel may be "cable exclusive," but talks with BSkyB among others continue.

WASHINGTON

Name change

National Association of Multichannel Broadcasters was what they were calling themselves. Now the group of TV operators who support TV duopoly and LMAs have a new name: Local Station Ownership Coalition. The group felt their former name was confusing and even made them sound like a network. The coalition is lobbying Congress to include language in telecom-reform legislation permitting TV duopoly and protecting their LMAs.

Data doings

The FCC this week is expected to issue a notice of proposed rule-making on data-broadcasting regulations that will address issues raised by applications to broadcast "ancillary" data along with TV signals. Those include requests by WavePhore to insert data into the active portion of picture information and another to supply sound effects to a talking teddy bear.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"It doesn't have anything to do with the Internet—our cable conduit broke open."

A tip of the visor

Amid the buzz about new transmission technologies last week, the awarding of NAB's Distinguished Service Award to the father and son team of Stanley E. and Stanley S. Hubbard, pioneers in radio, TV and DBS, was particularly fitting. Bravo.

Getting there

FCC Chairman Reed Hundt has come a long way in 12 months. Last year he didn't even show up for the NAB convention. This year he wowed 'em with an address that pulled back the curtain on their future. He was behaving like one of those New Democrats President Clinton promised us, women and men with a dedication to free markets and free enterprise, ready to break away from old regulatory habits and reinvent the future.

First and foremost, the speech was an overture for digital broadcasting. Chairman Hundt is clearly ready for the information highway—he called on broadcasters to take “an errand into the wilderness of cyberspace*,” which he translates as the capacity to send almost 20 million digital bits per second out on a wave occupying 6 mhz of spectrum.

This chairman is not likely to tell broadcasters how to use those 20 megabytes; “industrial policy” is anathema in Hundt's corner of the FCC's eighth floor. But he is now committed to setting a digital parameter on the high side: “There has to be the possibility to deliver full HDTV over the air,” he said, in one stroke empowering broadcast TV for the rest of what we're likely to call time.

Hundt began to move out the digital wagon train only last week. And he can't do it all. Congress is likely to settle the question of whether broadcasters are to have the digital spectrum opportunity in the first place—a decision made easier by the new broadcaster coalescence behind HDTV (see below).

There will be ample opportunity to disagree with Chairman Hundt as his watch progresses. In the meantime, it's not all bad to have a new visionist at the helm as the broadcast enterprise breaches the digital warp.

* A literary allusion that dates from 1670 and Reverend Samuel Datforth, one of the Puritans.

Consensus

If broadcasters went into the NAB convention of several minds on the subject of their digital future, they came away with one: that above all else, HDTV is the standard toward which the industry must aspire. That was perhaps most evident in the Association for Maximum Service Television's reaffirmation of its “commitment to high-definition television and the use by broadcasters of their ATV [advanced television] channels substantially for HDTV.” The MSTV resolution led the way, but HDTV bullishness was in the air everywhere.

And not a moment too soon. On Wednesday, the Advanced Television Systems Committee documented the digital standard for HDTV transmission proposed by the Grand Alliance (only the cable television representatives held back). HDTV will be the FCC's ball by fall.

FCC Chairman Hundt is fond of likening the digital transmission system to “bits loaded on a freight train.” Broadcasters may be forgiven for thinking they already hear something coming 'round the bend.

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