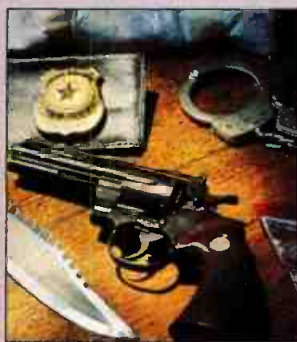


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# Broadcasting & Cable

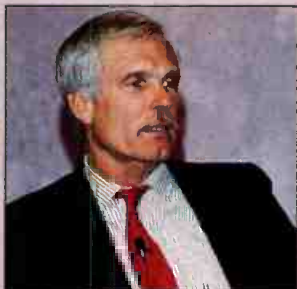
The Newsweekly of Television and Radio

## PROGRAMING



The real world life of reality TV / 22

## CABLE



TCI + Time's \$2 billion man / 6

## TECHNOLOGY



NAB's showtime for technology / 72



# DON OHLMEYER

Out to turn NBC's peacock to gold / 42

Vol. 123 No. 15  
62nd Year 1993 \$2.95  
A Cahners Publication

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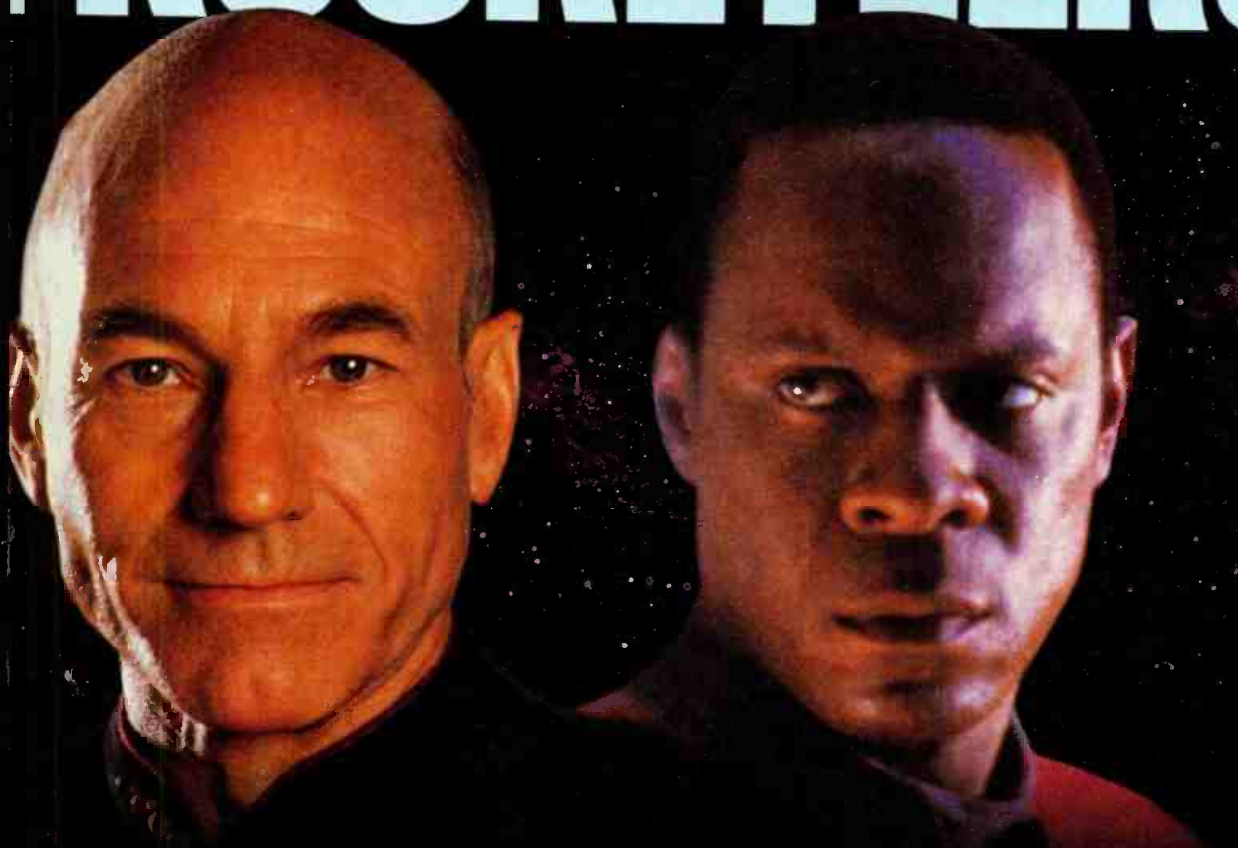
# RACKETEERS

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IT'S WHAT THE  
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# Fast Track

## MUST READING FROM BROADCASTING & CABLE

### MUST CARRY AFFIRMED

A split U.S. District Court panel in Washington on Thursday affirmed the FCC's new must-carry rules, rejecting First Amendment challenges by cable operators and programmers. / 10

### TURNER BREAKUP RUMORED

A new scenario—which surfaced in the press last week—for restructuring Turner Broadcasting calls for Turner investors Time Warner and TCI to break up the company. None of the principals would comment, and some Wall Street analysts believe the story was floated to distract attention from rumors of a merger with Capital Cities/ABC and Paramount. / 6

*Cablevision Chairman/CEO Charles Dolan calls the new cable regulations “clutter” that will be removed by the next generation of politicians. Other industry heads join Dolan in assessing the impact of rereg. / 10*

*Cable stocks, which had plummeted on news of rate regulation, stabilized last week as panic over falling revenues gave way to curiosity about the FCC's new rate formula. / 14*

### CBS'S LACK IS NBC'S GAIN

NBC last week named CBS News executive producer Andrew Lack as president of NBC



*Comedian Bob Saget hosts one of the most successful of the networks' reality shows. 'America's Funniest Home Videos' debuts soon in syndication. SPECIAL REPORT / 22*

News; the general feeling among NBC staffers was that the selection of a TV producer was a step in the right direction. Lack said his first priority will be “Nightly News,” currently third in the evening news race. / 18

*TCI will release details today (April 12) of its plans for a four-year, multibillion-dollar rollout of an electronic superhighway. / 18*

### QUANTEL GOES TAPELESS

UK-based Quantel is promising to make waves among TV broadcasters with the introduction of its Clipbox tapeless on-air presentation device. Clipbox offers instant and random access to up to 90 minutes worth of uncompressed, broadcast-quality audio and video. / 19

### TV WAKES UP TO REALITY

The reality genre, written off as a passing fad when it debuted just a few years ago, now comprises 14 shows spread across all four network schedules, and more are on the way. In syndication, the off-Fox “Cops” has edged its way into prime access and fringe dayparts, and MTM hopes its off-CBS “Rescue 911” can earn a documentary exception to the PTAR restrictions. / 22



### On the Cover

Don Ohlmeyer left behind a thriving sports production company to take on the task of lifting NBC out of its third-place doldrums. His tack: acquire hot programming that will pull viewers back to network TV. / 42 *Photo: Bart Bartholomew/Black Star*

**“I didn't come here to be airlifted to the Titanic just before it hits the iceberg. I came here because I think it can be turned around.”**

— Don Ohlmeyer, president, West Coast, NBC / 42

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*Now free to expand to 22 hours of prime time, Fox will nevertheless concentrate on beefing up late night and Mondays, says Senior VP Preston Padden. / 60*

*International Channel Network plans a series of foreign-language services delivering programs in Japanese, Korean and Hindi, among others. / 50*

*A&E is expected to announce details of its planned History Network today (April 12) at a press conference in New York. / 54*

*Viacom, capitalizing on station needs for kids programing that will satisfy the FCC, has cleared its "Nick News" in 70% of the country. / 54*

**SPANISH-LANGUAGE STATION PROVES ITS STAYING POWER IN L.A.**

On the heels of its stunning victory in the 1992 Arbitron ratings, Spanish-language radio station KLAX appears set to prove its staying power in the competitive Los Angeles market. Arbitrend reports indicate that KLAX will place near the top when the winter survey results are released, prompting advertisers and programers to take a closer look at the area's growing Hispanic community. / 58

**FOX PONDERES ITS NEWFOUND FREEDOM**

The FCC's new fin-syn rules leave Fox in a favorable position to expand its prime time schedule to 22 hours, but the sort-of network is taking a cautious approach to its newfound freedom. It is giving back an hour of Sunday night prime time to affiliates, concentrating instead on its Monday night and late-night lineup. / 60

*The FCC's recent proposal to set Motorola's C-Quam as the national standard for AM stereo drew an angry response from rival AM stereo developers, who accused the commission of rushing to judgment without thoroughly evaluating the market. / 61*

**TCI LOOKS TO 'A LA CARTE' TO SOFTEN RATE REGULATION BLOW**

The recent cable rate regulations put forth by the FCC hit many companies' top lines. Cable giant TCI hopes to soften the blow through signal compression, which would allow the company to offer a wide range of pay services to subscribers through an 'a la carte' menu. / 66

*Soon-to-be DBS operator Stanley Hubbard told a business conference in Orlando last week that dissatisfied cable customers are ripe for the picking for his satellite service. / 67*

**TVB: ROOM TO GROW**

The Television Bureau of Advertising has its work cut out for it when it meets in Las Vegas later this month. Although it has reversed its recent decline in membership, the group still represents only one quarter of all stations. / 70

*The Cable Advertising Bureau's annual conference, to be held this month in New York, includes a first-time focus on programing geared toward advertising and agency executives. / 70*



*TVB President Ave Butensky: pursuing the three out of four stations that are nonmembers. / 70*

**DIGITAL REVOLUTION COMES TO SMALLER STATIONS**

With digital technology becoming cheaper and easier to build and use, small- and medium-size television and radio stations should find plenty of affordable stuff at this year's National Association of Broadcasters Convention. / 72

# Top of the Week

## TBS buyout by TCI and Time Warner rumored

By Rich Brown

**R**umors were flying last week that Turner Broadcasting System investors Tele-Communications Inc., Time Warner and cable maverick Ted Turner were orchestrating a plan to break up the assets of the \$6 billion media giant.

The parties involved were not commenting on the rumors, which were the latest to surface involving a possible restructuring of Turner Broadcasting. In recent months, the company has also been rumored to have been in talks with Capital Cities/ABC and Paramount Communications about some type of merger.

According to the latest speculation, Turner Broadcasting investors TCI and Time Warner—each of which maintains three seats on the 15-seat

### TCI to map out digital highway

**T**op MSO Tele-Communications Inc. plans to release details today (April 12) of an electronic superhighway that the company says will place it ahead of the telcos on the development curve. TCI will also be emphasizing perceived consumer benefits associated with the four-year, multibillion-dollar rollout.

TCI shared some of its vision

Continues on page 18

**A** split panel of the U.S. District Court in Washington last Thursday affirmed the FCC's new must carry rules, rejecting First Amendment challenges of cable operators and programmers.

The 2-1 decision has the effect of also upholding retransmission consent. Had must carry fallen, retransmission consent might have gone down with it. Cable had argued the two were inextricably linked.

"This is a great day for broadcasters," said National Association of Broadcasters President Eddie Fritts.

Bouyed by two earlier decisions that must carry was unconstitutional, the cable industry had pinned great hopes on its case. "We still believe our case will prevail," said Peggy Laramie, an NCTA spokeswoman. "We will pursue appropriate appeals."

## Appeals Court upholds FCC's must-carry rules

Turner board—would divide Turner's many assets. Ted Turner, whose share of the company he founded is valued at more than \$2 billion, could possibly maintain some role in the properties in the event of a split, according to the rumors.

Headlines about the rumors in the nation's newspapers early last week led to an immediate rise in TBS stock. It dipped by Wednesday, however, opening at 23¾ and closing at 22¾.

Some Wall Street analysts said they were not expecting much further impact on the stock price unless some evidence of truth surfaced about the rumors.

Wall Street onlookers were wondering how such a split between two of the nation's largest media companies would be perceived in Washington, which has been keeping a watchful eye on vertical integration. There was some question as to whether such a deal would be enacted prior to the enforcement of the Cable Act of 1992 later this year.

"While you could see a deal, there's a good chance people would want to wait until October," said Tom Wolzien, an analyst with Sanford Bernstein.

There was some speculation on Wall Street that TCI or Time Warner had planted the story as a way of

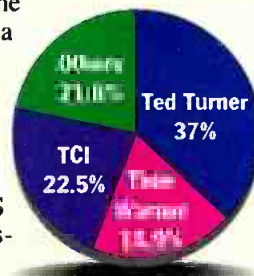
squashing the earlier Capital Cities/ABC and Paramount rumors.

"It seems once a month a new story comes up," said one Turner executive based at company headquarters in Atlanta. "We've gotten used to it by now."

Since his 1970 purchase of an independent TV station in Atlanta that was to become superstation WTBS, Ted Turner has built an empire that today includes WTBS, national cable networks TNT, CNN, Head-

line News and The Cartoon Network; international cable network CNN International; Hanna-Barbera Productions; regional sports network Sport-south Network; sports teams the Atlanta Braves and Hawks; place-based media company Turner Private Networks; home video company Turner Home Entertainment; real estate holdings CNN Center in Atlanta and the Omni coliseum, and the Hanna-Barbera and MGM libraries.

It was Turner's high-priced purchase of the MGM libraries in 1987 that forced the company to bring in top MSO's TCI and Time Warner as investors. Among the terms agreed upon at the time, Time Warner has the right to take over CNN in the event the Turner assets are liquidated. TCI owns 22.5% of the company; Time Warner owns 18.9%; Turner retains 37%, and other investors maintain 21.6%. ■



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# Cable execs rate the rollback

*As the industry last week prepared for rate rollbacks that could cost more than \$1 billion, some determinedly optimistic cable executives spoke with BROADCASTING & CABLE about how the industry plans to adapt to the new rules. There will likely be some changes in the relationships between operators and programmers, and pay per view could turn out to be a big winner, according to some of the executives interviewed. And long term, there are mixed reactions on what the effect will be on industry development and growth.*

## Charles Dolan, Cablevision

There just isn't enough information to know what the FCC is ordering at this time. They have not provided the numbers or other details which would give us a clear view of how we all stand," said Charles Dolan, chairman and CEO of Cablevision Systems Corp.

"We're certainly going to do whatever we're supposed to do under the regulations. But we're having difficulty understanding exactly what it is we're supposed to do." The reaction I've encountered is generally: 'Hey, let's wait until we know exactly what we have to do.' There are so few answers available, even from the Washington professionals, that you just have to wait.

"The intention is political. They want to satisfy the intent of Congress. And Congress wants the public to realize a savings from the bill. But how you get there isn't clear. They say in the bill that we're entitled to a profit. And yet they say in the press release we're going to give back to the public a billion-plus. When you consider that most of the companies in the cable business are not profitable, it's not clear how you reconcile those two.

"My own view is that what we're dealing with here is going to be perceived at some point as regulatory clutter, and will be widely recognized as that. I think the political authors of this bill will, in a very short time, be distancing themselves from it. The next wave of political people who are involved in this issue will probably be trying to remove the bill.

"The public is being told now that

any problems that exist are due to the greed and exploitative nature of the people in the cable industry. What is happening is not due to that at all.... I think finally the bill will be discarded by public demand.

"What the public wants is a usage-

lated environment, he said.

"That could have a profound impact on the programming business if à la carte tiering becomes the norm," said Joslin. "It could hurt the industry if networks found, as a result of à la carting, that they went from 50 million to 30 million subscribers."

That drop in distribution could mean a drop in advertising, which accounts for 60% of cable network revenue. And all of that revenue is spent on programming, he said. A drop in distribution could also mean a doubling or tripling in affiliate fees, he added.

As for now, A&E has scheduled a press conference for today (April 12) at the New York Historical Society for what is believed to be the unveiling of plans for a new history-oriented network (see page 54).

"It's business as usual most likely for the balance of the year," said Joslin. "We really won't know until the first or second quarter of next year, if at all, how we'll be affected."

## Ed Durso, ESPN

In broad terms, I think we still continue to have some concern that rate regulation will make it more difficult for us to improve our product," said Ed Durso, ESPN's executive vice president and general counsel, regarding the potential impact of the FCC's cable rate reregulation decision two weeks ago. "I think that for all the program services there is a lot of uncertainty as to whether or not the kind of growth [in program quality] will continue at the same pace." Asked if he believed the proposed new



Charles Dolan



Ray Joslin



Ed Durso

based system which will allow the subscriber to select the programming that it wants and to reject all else and to create from a menu a personalized service for the home at whatever price is affordable to that home. I think we're well on our way to that. But it is going to require the availability of capital to expedite it. If the bill is as advertised by the press release, then what the bill will do is postpone the day when we will have a real solution."

## Ray Joslin, Hearst

Cable programmers will have a better sense of their future this summer as the nation's cable operators sit down to map out their business plans for 1994, said Ray Joslin, group head of Hearst Entertainment and Syndication Group and vice president of Hearst Corp., a company with interests in Arts & Entertainment, ESPN, Lifetime and New England Cable Newschannel. Cable networks are particularly anxious to see what shape tiering will take in the newly reregulated

curbs on rates would put additional pressure on cable networks to develop ancillary revenue streams. Durso said he didn't think so. "We've started a number of recent initiatives in that area," he said, noting the formation of ESPN Enterprises and the announcement two weeks ago that the network was entering the pay-per-view business. "I think that's as much a reaction to the maturation of the business as anything else."

### **Richard Aurelio, Time Warner**

**L**ong term, I don't think the decision will have a significant impact on our development and growth," said Richard Aurelio, president of Time Warner New York City Cable Group. Aurelio said that the FCC created "an air of uncertainty

much of the 1984 Cable Act that deregulated the industry, Tom Rogers found the FCC's actions particularly disappointing.

"We had an absolute sense of victory nine years ago. This is a major setback to what Congress had done to create the best new media place in the world," said Rogers, now executive vice president, NBC, and president, NBC cable business development.

As a result of the commission's actions, Rogers sees programmers and operators forming closer relationships. "The role of the programmer has become more pivotal in steering a course through and around these regulations. This has taken the cable programmer and transformed him from the vendor of a product to the key element of a strategy to deal with price regulation of an industry."

find a bright spot in the FCC's rate regulations. "This puts a few more bucks back in the consumers' pockets that we would like to see used for pay per view."

Still, she added, rate regulation is something the industry's future does not need. "If you can't make the next move to compression and digital signals and video on demand, the business becomes difficult."

Anderson is hoping that the regulatory pendulum does not swing toward PPV. "I think the industry has a better sense of what should be on PPV than the government does."

### **Peter Moran, Cable Networks**

**I**t's kind of a dichotomy for us. On the one hand, the obvious downward pressure on MSO's now to



Richard Aurelio



Tom Rogers



Larry Jones



Nancy Anderson



Peter Moran

and confusion" and perhaps inflated expectations on the part of consumers by issuing its decision without the benchmark formula elements that will determine actual price rollbacks. "To some degree they've misled a large group of consumers, because the commission has noted that about a third of cable subscribers won't be affected," he said, adding that he didn't expect the New York Cable Group's rates to be affected dramatically, given the huge expenses of running a cable operation in New York. "Must carry is another issue," he said. "As the rules stand, we'd have to carry another 10 signals in addition to 14 we already carry. Coupled with our commitments for access and leased channels, that's just not realistic. It's hard for me to believe that the courts will not somehow minimize that obligation."

### **Tom Rogers, NBC**

**A**s a former senior counsel for the House Telecommunications Subcommittee and author of

### **Larry Jones, Fox Basic Cable**

**W**hat the reregulation does is finally set down the rules. It ends a year of speculation of whether the bill would pass and whether it would be upheld, which left everyone in a wait-and-see frame of mind. Now it allows us to move forward. I don't foresee any changes in how we do business, and so I don't think our approach will be any different. My optimism about the situation stems from the fact that I know and the industry knows what the rules are, and we can plan. It was frustrating when you didn't know what the rules were."

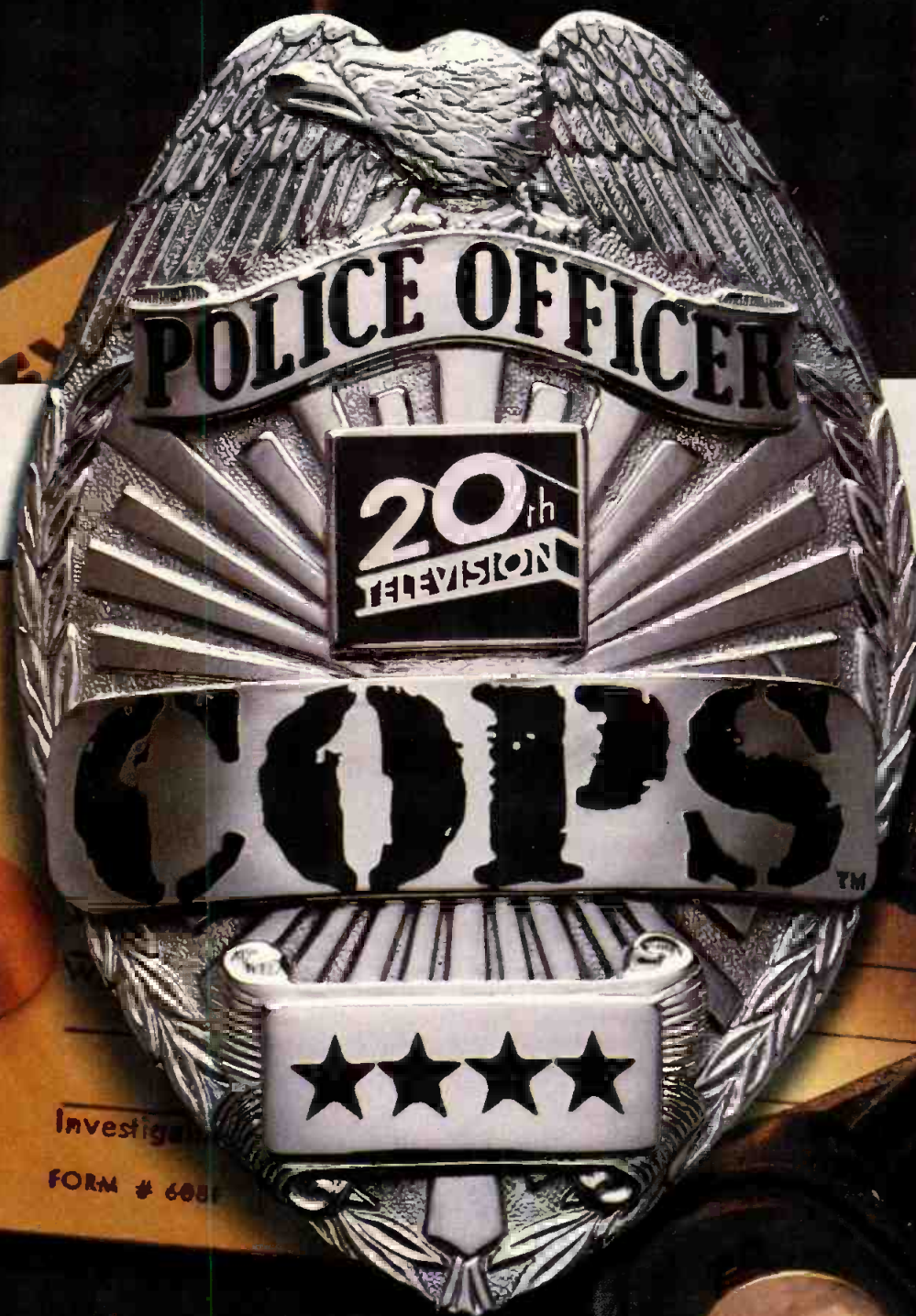
### **Nancy Anderson, Jones**

**P**ay per view is probably one of the areas of cable that does not have a negative related to the [cable] act," said Nancy Anderson, vice president, pay per view, Jones Intercable.

Anderson may be one of the few to

develop their advertising sales further is going to galvanize attention toward ad sales and other alternative revenue streams," said Peter Moran, senior vice president, Cable Networks Inc. "The downside, if you will, the part that makes me most nervous, is that we have come very, very far in the last two years in developing back-office operations, insertion equipment, traffic systems, people, training, and technology in general. My overriding concern relative to the bill is whether it puts so much pressure on the MSO's that it could retard that investment. It would be a shame to make so much of an investment and have it stymied by the federal government."

He added: "Recognizing that there is going to be a new world order out there, I think we've become more proactive with our MSO partners in the business. We've needed to accelerate some of the investments that we've made to get that much better that much quicker. It's obviously going to become that much more of a competitive environment." ■



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 LOS ANGELES

A18-34 **+56%**  
 A18-49 **+63%**  
 A25-54 **+38%**  
**WFLD** 6:30 PM  
 CHICAGO

A18-34 **+55%**  
 A18-49 **+25%**  
 A25-54 **+0%**  
**WCAU** 5:00 PM  
 PHILADELPHIA

A18-34 **+10%**  
 A18-49 **+13%**  
 A25-54 **+17%**  
**WTTG** 11:00 PM  
 WASHINGTON, DC

A18-34 **+36%**  
 A18-49 **+27%**  
 A25-54 **+50%**  
**KDAF** 6:30 PM  
 DALLAS

A18-34 **+89%**  
 A18-49 **+33%**  
 A25-54 **+43%**  
**KRIV** 10:00 PM  
 HOUSTON

A18-34 **+58%**  
 A18-49 **+45%**  
 A25-54 **+60%**  
**KCPQ** 6:00 PM  
 SEATTLE

A18-34 **+8%**  
 A18-49 **+10%**  
 A25-54 **+13%**  
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A18-34 **+78%**  
 A18-49 **+60%**  
 A25-54 **+60%**  
**KXTV** 7:30 PM  
 SACRAMENTO

# NEW FORCE IN TELEVISION.

A18-34 **+150%**  
 A18-49 **+200%**  
 A25-54 **+167%**  
**WKCF** 7:30 PM  
 ORLANDO

A18-34 **+67%**  
 A18-49 **+67%**  
 A25-54 **+40%**  
**KFMB** 4:00 PM  
 SAN DIEGO

A18-34 **+92%**  
 A18-49 **+67%**  
 A25-54 **+58%**  
**WTHR** 7:30 PM  
 INDIANAPOLIS

A18-34 **+36%**  
 A18-49 **+19%**  
 A25-54 **+6%**  
**KOIN** 7:30 PM  
 PORTLAND, OR

A18-34 **+33%**  
 A18-49 **+22%**  
 A25-54 **+22%**  
**WZM** 7:00 PM  
 GRAND RAPIDS

A18-34 **+70%**  
 A18-49 **+56%**  
 A25-54 **+20%**  
**KRRT** 6:30 PM  
 SAN ANTONIO

A18-34 **+34%**  
 A18-49 **+43%**  
 A25-54 **+50%**  
**KSTU** 11:30 PM  
 SALT LAKE CITY\*

A18-34 **+70%**  
 A18-49 **+27%**  
 A25-54 **+30%**  
**WLNE** 7:00 PM  
 PROVIDENCE

A18-34 **+45%**  
 A18-49 **+11%**  
 A25-54 **+14%**  
**WXXA** 6:30 PM  
 ALBANY, NY

A18-34 **+11%**  
 A18-49 **+14%**  
 A25-54 **+50%**  
**WNWO** 11:30 PM  
 TOLEDO

A18-34 **+13%**  
 A18-49 **+9%**  
 A25-54 **+13%**  
**WUHF** 6:30 PM  
 ROCHESTER, NY

A18-34 **+156%**  
 A18-49 **+114%**  
 A25-54 **+83%**  
**KAYU** 6:00 PM  
 SPOKANE

A18-34 **+109%**  
 A18-49 **+125%**  
 A25-54 **+56%**  
**KXRM** 6:00 PM  
 COLORADO SPRINGS

A18-34 **+8%**  
 A18-49 **+18%**  
 A25-54 **+20%**  
**WFXG** 11:00 PM  
 AUGUSTA

A18-34 **+19%**  
 A18-49 **+10%**  
 A25-54 **+0%**  
**WWTW** 7:00 PM  
 TRAVERSE CITY

A18-34 **+120%**  
 A18-49 **+60%**  
 A25-54 **+50%**  
**KCY** 6:00 PM  
 YAKIMA

A18-34 **+100%**  
 A18-49 **+38%**  
 A25-54 **+9%**  
**KAMR** 5:00 PM  
 AMARILLO

A18-34 **+67%**  
 A18-49 **+33%**  
 A25-54 **+27%**  
**KAUZ** 5:00 PM  
 WICHITA FALLS

A18-34 **+200%**  
 A18-49 **+150%**  
 A25-54 **+175%**  
**KDRV** 7:30 PM  
 MEDFORD\*

A18-34 **+89%**  
 A18-49 **+37%**  
 A25-54 **+32%**  
**KOSA** 5:00 PM  
 ODESSA\*



Source: NSI (\*Arb) Share, Feb. 93 vs Feb. 92.  
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# Perplexity replaces panic over cable TV stocks

*Investors find it difficult to trust their instincts after being blindsided by the FCC's rate rollback*

By Geoffrey Foisie

One of the biggest investors in cable industry stocks summed up the recent market panic: "There were three things the market didn't anticipate: the rate regulation of the expanded programming tiers; the potential for local authorities to regulate rates, and the extent of the proposed rate rollback."

After falling even further at the beginning of last week, most MSO stocks reversed by mid-week, returning to levels of the previous Friday. Cable debt securities fared better in the past two weeks, since even a reduced cash flow was almost certainly high enough to cover the MSO's interest payments to the debt holders.

How badly will MSO cash flow be reduced under a rate rollback? Most analysts, like the companies they follow, weren't predicting until they see the FCC's new rate formula.

One exception was Larry Haverty,

an analyst for State Street Research, who said the industry's cash-flow growth will be cut in half over the next two years, before surging again in 1995. Based on that analysis, he thinks investors have been too pessimistic and that MSO stocks have "overcorrected."

There are other concerns for investors besides cash flow. Tim Miller, who manages the Invesco Financial Leisure mutual fund, said he thought the stocks would "languish" until some of the regulatory uncertainty, including the makeup of the FCC itself, is resolved.

On the debt side, the market was negative on highly leveraged cable operators. According to First Boston Corp., during the seven days through last Wednesday (April 7), downward trading had increased some bonds' interest rates—relative to comparable Treasury securities—by between 40 and 60 basis points. That was the market's way of saying such debt, includ-

ing that of Jones Intercable and Cablevision Systems, was perceived as being more risky.

The debt market may take a slightly longer view than the stock market and is more likely to tolerate the time the cable industry will need to adjust to the new regulations. Said Lehman Brothers high-yield analyst Mark Grotevant: "Our view is that over time the companies will address the change in rules through a combination of restructuring program offerings, adding channels and increasing the level of service as well as pursuing remedies through appeals to local franchise authorities and to the FCC."

Even on the equity side there may be room for a longer-term perspective, said Miller: "With expanded channel capacity coming on line, additional services and possible investment from the regional Bell companies, investors could risk missing the upside if they totally eliminated their positions."

If there is a lesson, it is that Washington can still call the stock market's tune for media companies. And uncertainty about regulation has created plenty of ambiguity, as expressed by an analyst for one of the country's largest mutual fund/money managers: "I think cable stocks are fairly priced now, but I'm not telling anyone to buy the stocks ...nor am I going to talk anyone out of it." ■

## First-run sanguine on fin-syn fallout

The FCC's repeal of the financial interest and syndication rules was expected to send shockwaves through the major studios and independent producers. While the networks' victory was viewed as a massive temblor by the studios, first-run syndicated program suppliers were more sanguine about their prospects.

The FCC's decision to maintain rules prohibiting the networks from distributing in-house or outside-produced syndicated programming domestically was lauded as a "damn good rulemaking" by John Lane, a Washington-based counsel for the Program Producers and Distributors Committee (a lobbying group for independent first-run syndicators).

Even though the U.S. District Court is expected to strike down the antitrust consent decrees, and the FCC's syndication prohibition could "sunset" two years after that, Lane is confident that first-run producers will be able to successfully lobby for its retention six months prior to its timed expiration. "The FCC is clearly behind program diversity, and first-run syndication companies are the only competition that stands between the broadcast and cable networks."

The abolishment of the two-decade-old fin-syn rules

could become a "moot point," says Peter Keefe, who heads independent distributor Zodiac Entertainment.

"As much as my Machiavellian counterparts at the major studios claim the broadcast networks are still the gatekeepers of broadcasting, I'm not sure that will mean much in the not-too-distant future," Keefe says. "Sure, the networks will get into first-run syndication in three to five years, but by that time the studios and independent suppliers will also be taking their product to the delivery systems that proliferate tomorrow...program-on-demand services on cable and/or DBS."

From the off-net perspective, major studios and independent suppliers charge that the networks' freedom to negotiate financial interests in network series bound for syndication will give them "freedom to unfairly extract majority percentages" of back-end revenues, to warehouse programming and to favor affiliates. Rysher Entertainment President Keith Samples, whose company handles the third-party distribution of NBC's in-house-produced *Saved by the Bell*, counters that networks and affiliates "can ill afford to risk the financial burden of warehousing [shelving] off-network programs." —MF

# HDTV hits the links

Augusta Golf Club pleased with closed-circuit-coverage experiment of the Masters by Tokyo Broadcasting System

By Harry A. Jessell

**W**hat can HDTV do for golf? Figuring it was time to find out, the Augusta (Ga.) National Golf Club, along with the Tokyo Broadcasting System, last week provided closed-circuit HDTV coverage of the prestigious Masters tournament. The coverage—sometimes live, sometimes edited highlights—could be seen at 10 sites around the sprawling golf mecca, including the clubhouse dining room and the press building.

Augusta National and TBS, as coproducers, also planned to boil down the hours of tournament coverage and related events into short programs describing the tradition of the Masters and the natural beauty of the course that has been its home for 57 years.

The producers had to work around CBS, which handles the conventional coverage. The Masters is the most-watched golf tournament in the United States and is seen throughout much of the world. TBS holds the Japanese broadcast rights.

"The pictures look as if you are right there," said Jim Armstrong, executive director of the club. "Just the clarity allows you to follow the ball in flight and see more things." Conventional television tends "to flatten out a golf course." With HDTV, the undulations of fairways and greens—which are a big part of the game, especially at the Masters—become more apparent.

Members seemed pleased with what they were seeing on the clubhouse monitor, Armstrong said. "Everybody's pointing at it and staring at it and making positive comments."

Club members first saw HDTV on a trip to Japan and were intrigued with what it might do for the game, Armstrong said. They broached the idea of doing some HDTV coverage of the Masters with TBS, and the pieces started coming together, he said.

The club is picking up part of the cost of the HDTV work, but Armstrong refused to talk dollars—another of the club's many traditions.

Clarence Cross, TBS International

executive vice president, evaded the cost question, saying it was almost impossible to put an accurate price tag on the effort because of the donated equipment and personnel.

Sony provided the cameras and monitors. Meret Optical Communications Inc. provided badly needed optical transmitters and receivers for the fiber links from the course, newly installed by Bell South.

Canada's Telesat provided its HDTV production truck, which sat behind the 16th green, for a "nominal fee," said Cross. "If we had to pay for what it's all worth, we wouldn't have done it," he said. "It was too much money."

"When we first started talking about it, we thought there were simply too many obstacles," said Sony's Bill Connolly. "But we started going after each obstacle one by one and suddenly there weren't any." "It could be done."

For the production, Sony provided six cameras, including two new HDC 500 CCD cameras sensitive enough to go into the clubhouse and record events there with available light.

For the tournament, five of the cameras were set up at the 15th and 16th holes. The sixth—another HDC 500—was part of a mobile unit—a golf cart outfitted with a camera control console and extra batteries.



Eddie Okuno focuses a Sony HDTV camera on the action last Wednesday during the Masters' preliminary par-3 tournament at the Augusta National Golf Club.

The mobile unit was on the course to follow the principal action and capture that winning 20-foot putt or fatal hook into the trees. But if it missed the moment, Cross said, no one would be too disappointed. The goal is to see what HDTV can do and produce tapes about the club and its tradition, not about this year's tournament, he said.

The HDTV production was not without its headaches. The camera on the 16th green had to be raised because cigarette smoke was wafting in from the gallery and showing up on screen. "It was never a problem with NTSC," said Cross. ■

## Fox considers giving back hour

**I**ronically, less than two weeks after the financial interest and syndication rules were disposed of, freeing Fox from the 15-hour-a-week restriction, the network is considering an affiliate request to return the Sunday 10-11 p.m. time period to stations. The request was repeated to Fox executives last Wednesday during a conference call by members of the affiliate board. "It's fair to say Fox affiliates have expressed an interest in having the hour returned and it's fair to say Fox is taking a look at doing that," said one affiliate, who added there is no affiliate consensus about the relinquished hour. "I want the hour because I have a 10 p.m. newscast on Sunday and I don't run the Fox 10 p.m. show in pattern. Others who don't have news at 10 p.m. may not be as concerned."

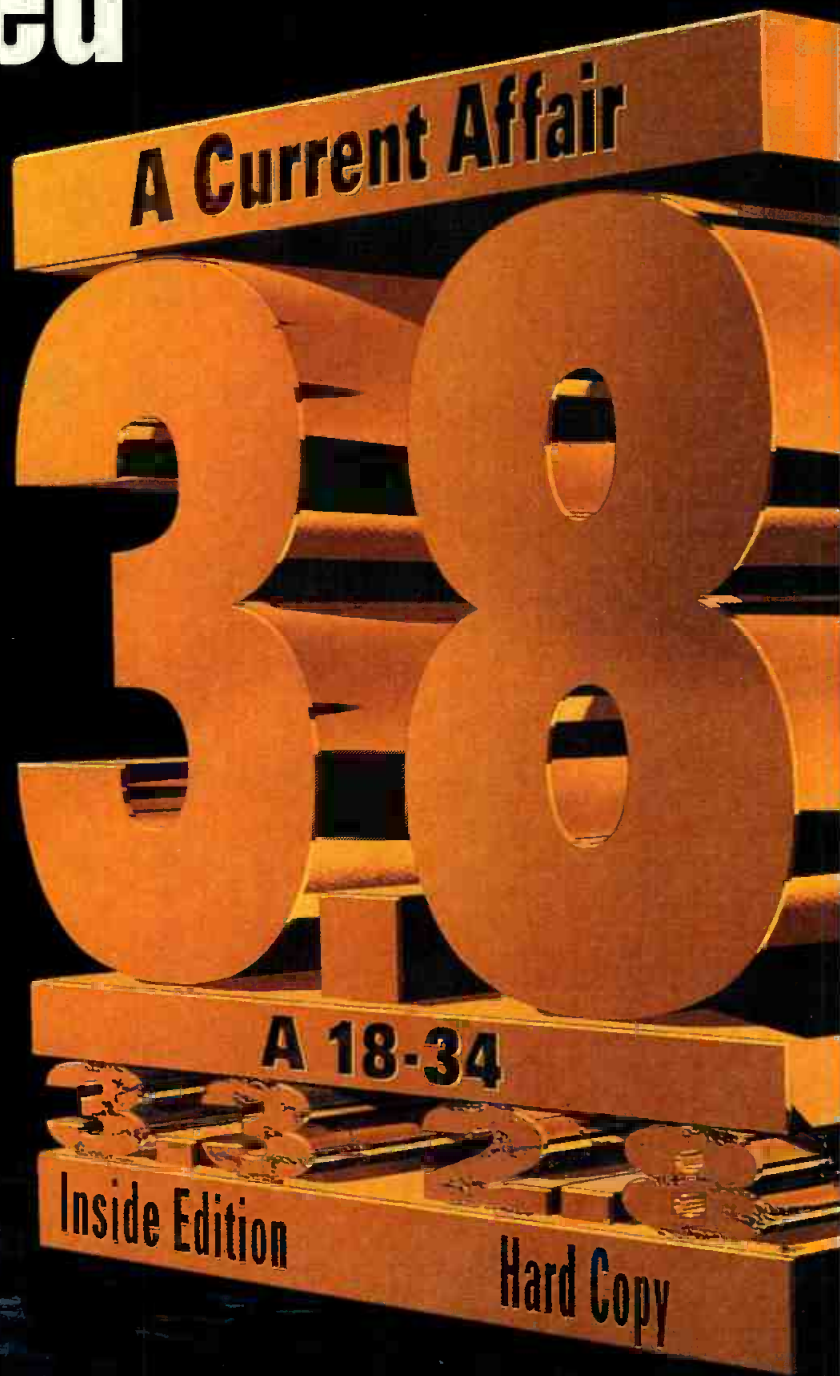
One Fox executive confirmed the request has been made and that a decision will be announced shortly. The decision would likely be made before May, when the networks will announce their fall lineups. Fox currently programs the hour with *Flying Blind* and *The Edge*. The audience share in the time period has remained stagnant this year compared with last, with the season-to-date average remaining at an 8 share. —SC

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**Inside Edition**

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# CBS's Andrew Lack to head NBC News

Successor to Michael Gartner at troubled division is executive producer of 'Street Stories'

By Steve McClellan

As word spread last Wednesday through NBC News of the appointment of Andrew Lack, plucked from the executive producer slot at CBS News's *Street Stories*, as news division president, reaction there was a mixture of relief and some uncertainty, but a general feeling that the selection of a television producer was a big step in the right direction.

Lack's name emerged late in the selection process and after several other candidates turned down the job, including NBC Washington Bureau Chief Tim Russert and CNN President Tom Johnson. By his own account, Lack was thrust into the candidate pool just one week before the announcement, when he got a call from NBC President Robert Wright asking him to dinner. Four days later, Lack accepted an offer to become NBC News president.

Lack, who has been with CBS News since 1976, had talked previously with NBC about various producer and executive producer jobs. This time, it was NBC News anchor Tom Brokaw who brought Lack to Wright's

attention, not for the news president's job, but as someone to fill the *Nightly News* executive producer slot. Brokaw and Lack are good friends, and Brokaw said last week he'd been trying to get Lack over to his shop for the past several years.

"The chemistry wasn't right between and Andy and [Lack's predecessor] Michael Gartner," Brokaw

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*Bob Wright "wants me to worry about producing the best programing NBC News can produce."*

**Andrew Lack**

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said. "I talked to Andy recently about his eligibility, and he said possible but not probable." Lack had recently signed a new five-year contact with CBS. "Bob [Wright's] response was 'Gee, that's interesting he said possible.'"

According to Lack, he and Wright discussed the possibilities for several

hours over dinner and "really hit it off. You need the experience and the skills to do the job, but it's a business about chemistry," Lack said.

Increasingly, the network news business is also about cutting overhead and producing as many programs as possible. While Gartner took care of the former (and steered NBC News to what will be its first profitable year in two decades), Lack's mandate is to produce prime time programs, an area in which he's had much experience, going back to 1977 when he became a producer at *60 Minutes*. Before *Street Stories*, he was executive producer of *Face to Face with Connie Chung*, and prior to that he developed and produced *West 57th*. Lack has also produced numerous documentaries and long-form news programs, acquiring 16 Emmys, four duPonts and two Peabodys in the process.

But last week, Lack said, "My first priority is *Nightly News*," which Brokaw jokingly referred to as the "network version of 'Home Alone.'" It's been third in the evening news race for some time.

"Bob didn't hire me because he wants me to worry about the head count," said Lack. "He wants me to worry about producing the best programing NBC News can produce." ■

**For More Late-Breaking News, See "In Brief," Pages 100 and 101**

## TCL digital

Continued from page 6

of the future at the Western Show last December when company officials detailed plans to switch to digital compression technology. At today's 11-city satellite news conference, the company will announce precise plans to usher in a wide range of interactive options at hundreds of locations nationally, and it will point out how the implementation will create thousands of jobs and contracts at no expense to taxpayers, according to a company statement.

A press advisory issued last week indicated: "What makes this announcement different from previous news from the Bell companies and others is that, for the first time, a company [TCL] will give definite dates, cost figures, time schedules, coverage maps and deployment diagrams explaining exactly when, where, how and at what price fiber's benefits will arrive in

each city and town." The statement continued, "This is not a smoke and mirrors, sometime-in-the-next-century story, it is happening now!"

The press conference will mark the latest effort by some of the nation's top multiple system operators to show off their wares in the emerging technology business. Woodbury, N.Y.-based MSO Cablevision Systems Corp. held a press conference earlier this year to demonstrate its technological advances. Another top MSO, Philadelphia-based Comcast Corp., last year offered a demonstration of the company's developing cable and telephone capabilities. Wall Street analysts are characterizing the show-and-tell demonstrations as attempts to build capital for the implementation of the technologies.

"TCL and the cable industry don't want to be shy about the fact they're building the electronic superhighway into the home," said Jay Nelson, an analyst at Brown Brothers Harriman. "You have to have the service ready to go, and it appears they are there." —RB

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DVW-A500

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**BETACAM SP**

CH-2 CH-3 CH-4 CUE

REC

PULL FOR VARIABLE PB

ANALOG

INPUT SELECT: GND, CH-1, CH-2, CH-3, CH-4

AUDIO INPUT/MONITOR SELECT: ME/EB, L, R, R, R, R

VIDEO INPUT SELECT: CUE, COMPOSITE, COMPOSITE

REMOTE SELECT: RS-222C

DIGITAL

05:00:00 2 LTC

00:00:00:00 HOURS MINUTES SECONDS FRAMES RESET

PREREAD CH-1 PB EE SET UP TIME CODE COUNTER

CH OFF ON OFF SET HOLD 0 BY 10 CV

SHUTTLE JOG VAR

REVERSE FORWARD

PLAYER RECORDER

INSERT CUE TIME CODE TRIM

1-2 CH-3 CH-4 IN AUDIO OUT

DELETE ENTRY

EDIT REVIEW IN OUT

STANDBY PREROLL REC EDIT REC EJECT SERVO

EJECT REW PLAY P.F.WD STOP



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The BVE-2000 editor connects to as many as 12 VTRs, controlling up to 6 in any one edit. Plus it features Advanced List Management capabilities.



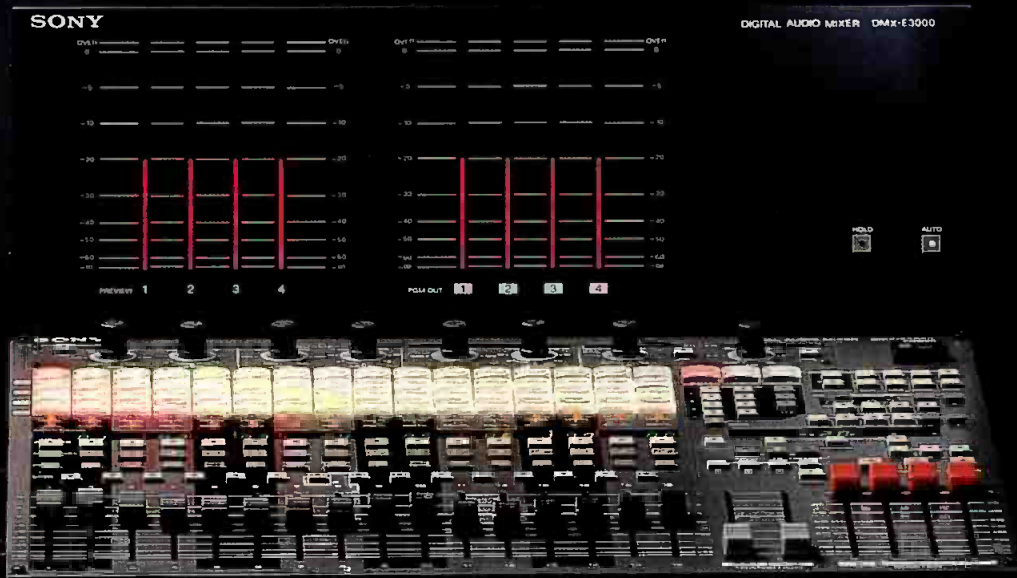
**DVS-2000C**

This compact one mix/effects component digital video switcher offers 12 inputs. Its high performance processor provides superior Chroma Key and Frame Memory capability.

## DMX-E3000

Designed for the digital editing environment, our DMX-E3000 audio mixer ensures advanced audio-follow-video performance.

Features include 16 inputs, 4-channel audio, standard 24-bit AES/EBU digital I/O, analog monitoring outputs and built-in preview switcher.



## DME-3000

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Picture the superior quality of digital component. Sharp colors, clean keys, dazzling effects and outstanding multi-generational copies. Now picture it in a full line of products. Products that are compatible with your existing analog component equipment; that complement each other and let you build an all-digital suite at your own pace – one piece at a time or all at once. Products that will take you into the future of television.

Introducing Sony's affordable line of digital production products. Now, you can move into digital component without abandoning your current investment.

## BACK-PROOF

Although the world of television is evolving, one thing is certain: analog acquisition and archive material will be around for years to come. That's why with our new digital component system, going forward doesn't mean leaving the past behind. Take our breakthrough line of Digital Betacam recorders and players. The DVW-A500, for instance, provides full playback capability with Betacam and Betacam SP tapes, bringing your analog material into the digital domain. Additionally, analog component source VTRs can be directly interfaced to the DVS-2000C switcher and DME-3000 digital effects system.

## FUTURE-PROOF

Since all current Advanced Television transmission proposals combine a component digital signal and a wide screen aspect ratio, your production system will be better prepared for the future if it has the ability to match this combination. Our Digital Betacam recorders and players bring you the superior quality of digital component recording, and as with all Sony VTRs, are at home in both 4:3 and 16:9 aspect ratios. For viewing, the

BVM-I911 monitor has also been designed to display either aspect ratio. Similarly, the DVS-2000C switcher and DME-3000 digital effects unit are software switchable between both ratios.

## ECONOMIC PROOF

Perhaps the best feature of our new digital component equipment is its price-to-performance\* ratio. These products were designed to make digital component quality available to a wide range of industry users at a cost comparable to current analog component systems – and a value comparable to high-end production systems.

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# Quantel's tale of the tape-less

*Company hopes to replace tape with optical disk clip collector/editor*

By Sean Scully

**T**he future of television broadcasting may have arrived, at least if UK-based Quantel has anything to say about it.

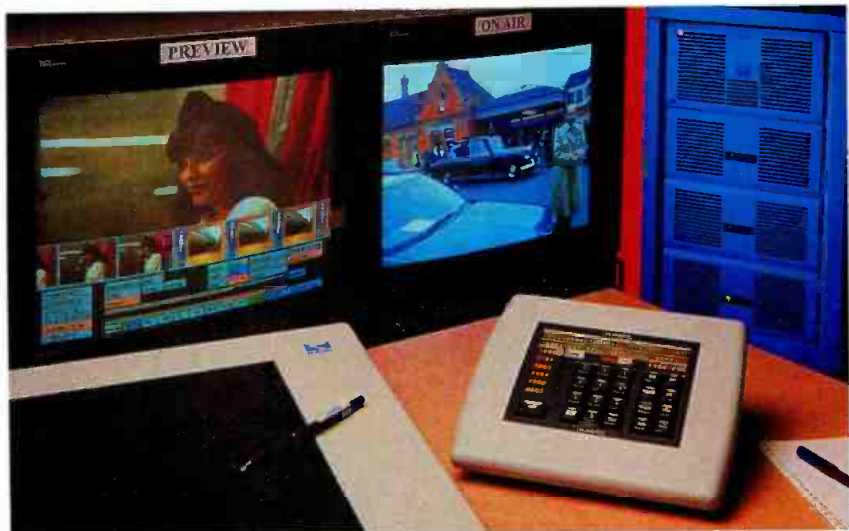
At a press conference April 5, the company unveiled the new Clipbox, a tapeless on-air presentation device through which broadcast-quality digital video and audio clips can be collected, edited and replayed with no more than a keystroke. Using the company's new Dylan optical disc memory units, Clipbox offers up to 90 minutes of random access memory. Company Chairman Richard Taylor explained that Clipbox will probably be most useful for news programs, which are built up in a series of video clips, graphics and ID packages.

Using Clipbox, a single operator can, in a matter of minutes, record segments, add graphics, characters, and special effects and arrange the clips to create a complete news broadcast. Since the signals are stored digitally, the operator can, with the touch of a key, change the order of the segments or add a new segment at the last minute. The unit will record incoming items while it is playing existing clips. That way, Taylor said, a producer could receive late-breaking news and insert it into a broadcast on a moment's notice.

The heart of the new device is the Dylan memory unit. Since video signals take a huge amount of space on a memory disc, Quantel was faced with the problem of storing enough information to make tapeless on-air presentation practical.

Quantel's answer, Taylor explained, was to string together twenty 3½-inch disc drives in a single box. The company developed a system, known as Chatterbox, to integrate the discs into a single random-access memory. Clipbox uses three Dylans to store 90 minutes of video.

At the press conference, Taylor demonstrated the capabilities of Clipbox by staging a complete 124-item video presentation without the use of tape. The presentation required about 90 minutes to create and compile, he



*Last week Quantel unveiled its new tapeless, digital Clipbox*

said. A similar Quantel press conference demonstration, created using magnetic tape, took an entire working day to compile, according to Marketing Communications Manager Dominic Lunney.

"We invented [Clipbox] for ourselves," he joked after the demonstration.

Industry reaction to the demonstration seemed positive, although network representatives were cautious in their comments following the presentation.

NBC's Dave Rabinowitz noted that it will take some time to see how quickly stations pick up on the new technology. "The vision of technology...is usually somewhat ahead [of actual use]," he said. He did admit to being impressed by the equipment. "It's neat to see."

CBS's Chuck Dages said he's not sure if Clipbox is, as Quantel describes it, revolutionary. "It's a natural progression of the technology," he said, but added that Clipbox is the sort of device that stations will be interested in studying.

Quantel Vice President for Network Sales David Dever said networks often take some time to digest new products. Directly after the demonstration, he said, the network representatives made appointments to study the new equipment at the 1993 National Asso-

ciation of Broadcasters convention later this month. "That's not an order [for the equipment]...but at least they're looking at it," Dever said.

"All the vibes I've been getting so far have been positive," he added.

Lunney said some network representatives seemed more excited about using Clipbox to replay commercials. They mentioned that would increase the speed and reliability of commercial insertion.

Clipbox could certainly perform that function, Lunney said, but it would not make much use of the built-in editing features. "From our perspective, that wouldn't be using the machine to its full capabilities," he said.

Clipbox lists for \$540,000. Lunney pointed out that existing VTR's and automation equipment could well cost more than that, so Clipbox could actually represent a savings in both capital investment and maintenance.

In addition to Clipbox, Quantel revealed two other major products, both aimed mostly at production houses. The new Micro-Henry is the off-line editor companion of the Henry editor introduced last year.

Quantel also announced the new Max effects packages, using a feature known as Contour. The new package allows a user to distort, move or otherwise alter an image in three-dimensional space. ■

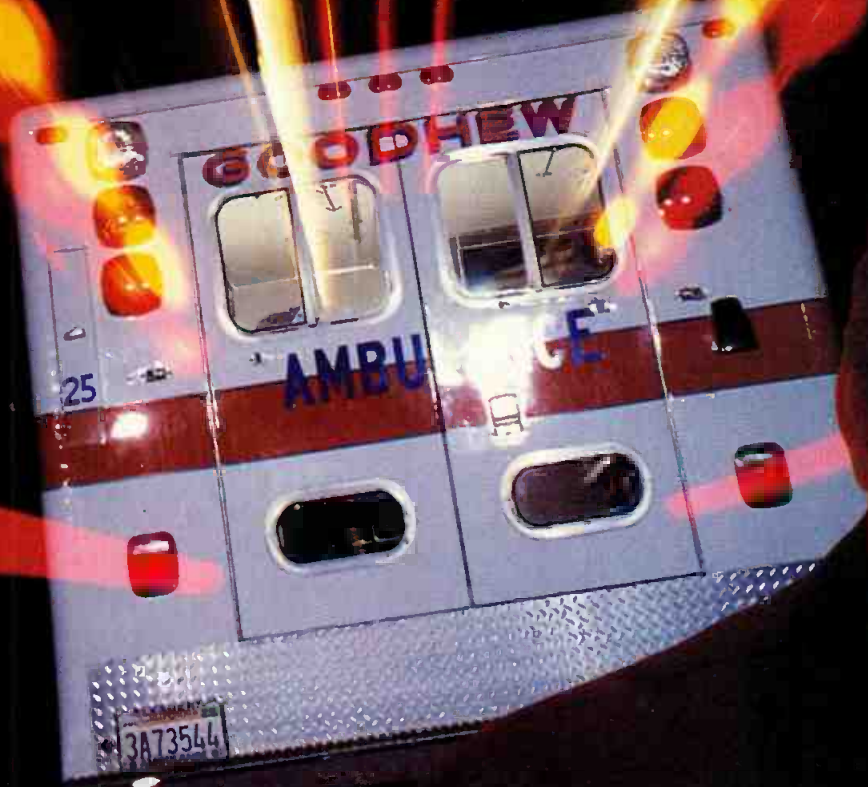
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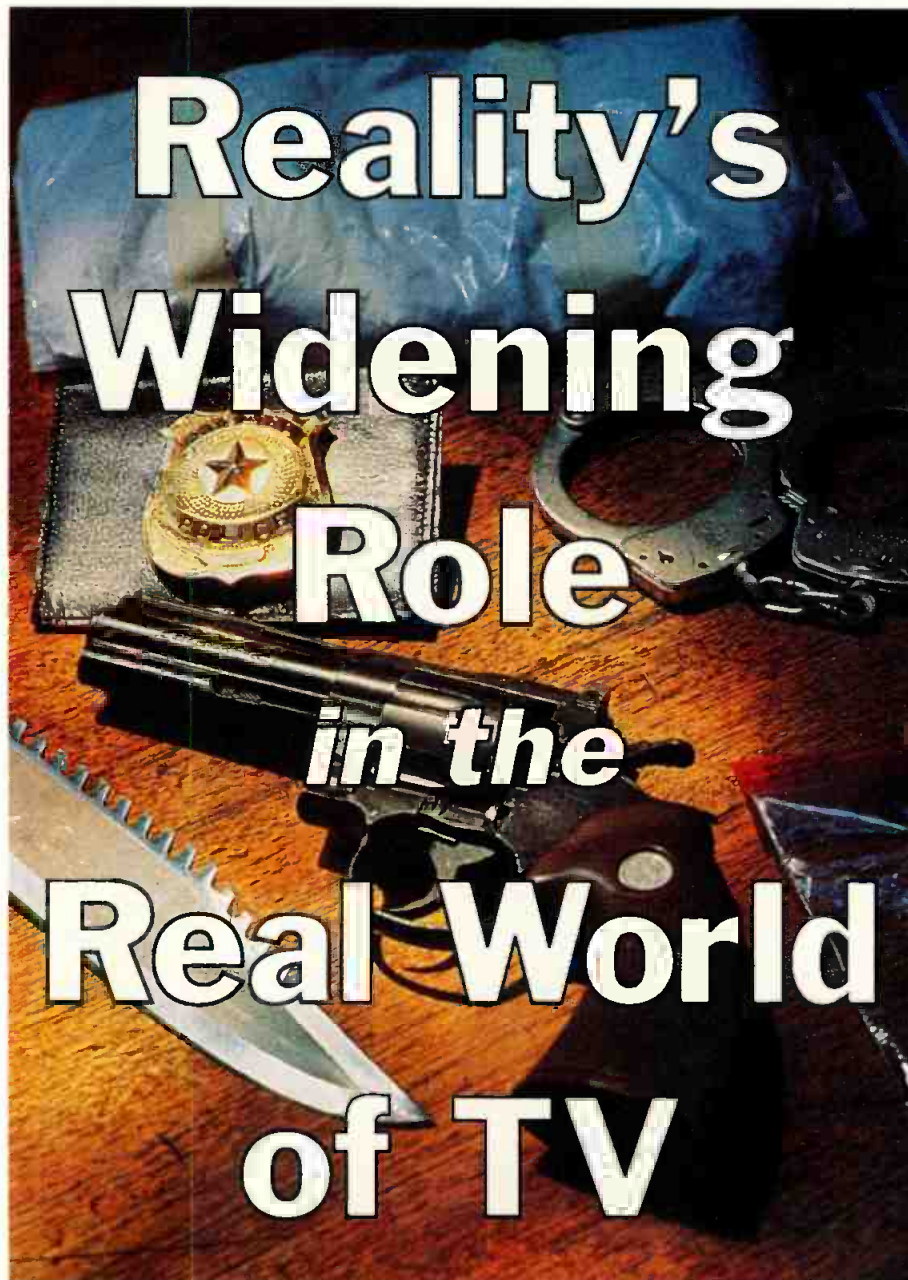


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# Special Report



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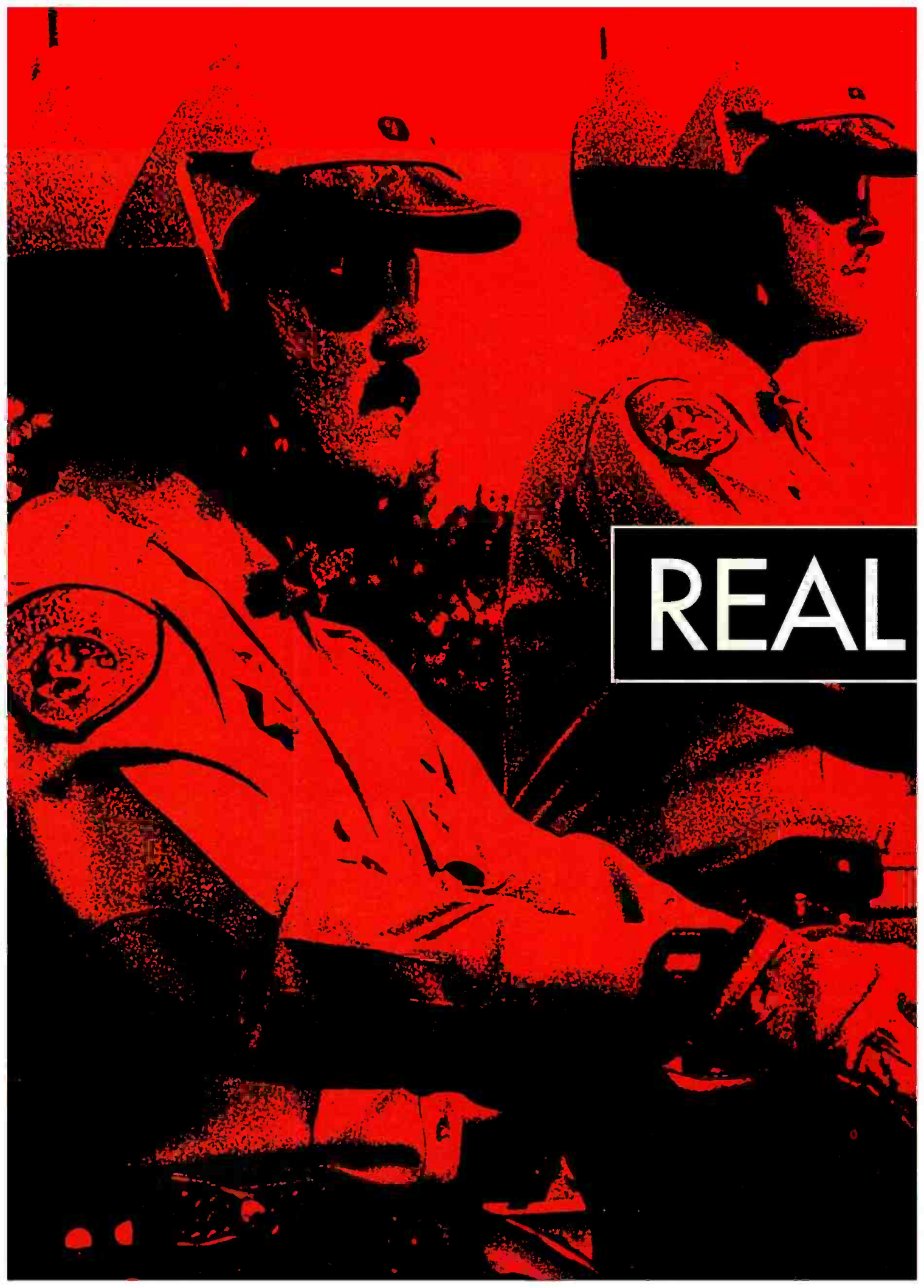
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**NEWS WITH HIGHWAY PATROL**  
WEEK OF 3/22/93

**12**

**NEWS WITH HIGHWAY PATROL**  
WEEK OF 3/22/93

**16**

**WITH YOU BET  
YOUR LIFE**

10\*\*

**WITH FAMILY FEUD**

12\*\*

**WITH YOU BET  
YOUR LIFE**

10\*

**HIGHWAY  
PATROL  
LEAD-OUT**

**WITH POVICH**

13\*

**HIGHWAY  
PATROL  
LEAD-IN**

DMA SHARES

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HIGHWAY PATROL (WEEK OF 3/22/93)

# SUCCESS

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yesterday's docudrama giving way to a mix of acting, news footage, interviews and re-creations. The networks, never ones to undermine any apparent mother lode, have filled the airwaves in recent years with shows chronicling good guys and bad, victims and heroes, soap opera stories plucked from the news (and checkout) stands and video plucked from amateur videophiles across the nation.

Those programs are just beginning to show their syndication potential, buoyed by the solid returns of off-Fox Cops. (page 30). First-run has joined the fray with a host of shows about everyone from Broderick Crawford's real-life counterparts in Highway Patrol to firefighters to emergency medical technicians—not to mention the access tabloid magazines that continue to mine hard, and not-so-hard, copy from today's current affairs (page 34). To the degree that such programming has blurred the lines between news and entertainment, the question 'what is reality?' has taken on a new and troubling context, and its contemplation has gained currency in recent months (page 37). Reality has become such a hot property that at least one cottage industry has sprung up: Industry Research and Development specializes in digging up the sexy and sensational stories upon which the genre feeds (page 40).

## Networks serve up heavy dose of reality

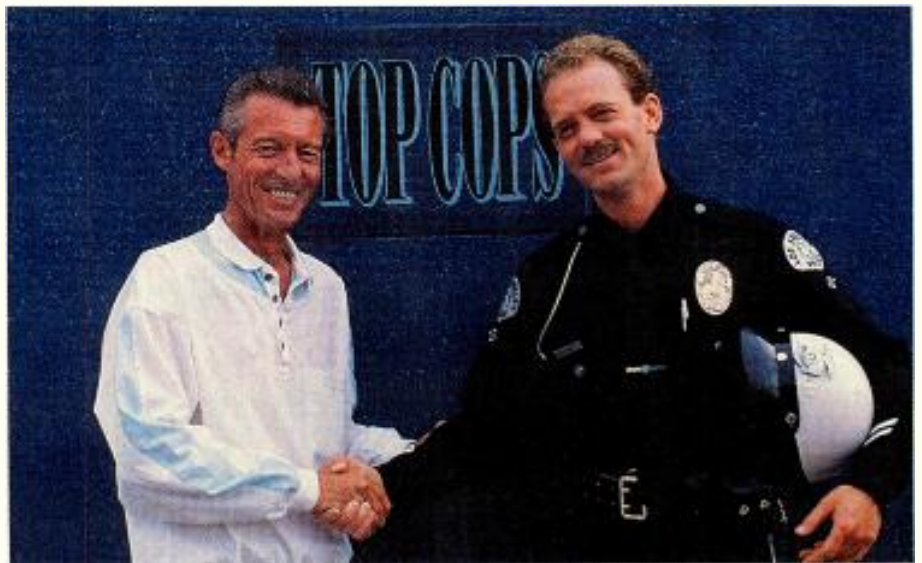
*Despite early predictions that genre would come and go, viewers remain addicted*

By Steve Coe

Since the first crop of reality shows first debuted on the networks, observers have been predicting a time when the audience would reach a saturation point for the genre and the demand would begin to dwindle. If anything, though, the public's appetite for reality and its hybrids seems only to be growing.

There are at least 14 reality shows on network schedules, with others in various forms of development. "The question is how many you can have," says Steve Warner, vice president, program planning and scheduling, CBS Entertainment. The network currently airs *Rescue: 911*, one of the first on the air, *Top Cops* and the new *How'd They Do That?* "We're getting close to the limit, but I might have said that before we launched *How'd They Do That?*"

As for predictions the genre would burn itself out, examples to the contrary abound. Each of the networks launched at least one reality series four years ago, and each is still going strong. ABC's *America's Funniest Home Videos*, probably the most successful, will soon debut in syndication. CBS's *Rescue: 911* has already



**CBS's Top Cops gets up close and personal with police**

launched in syndication and has given the network a foothold on Tuesday nights. NBC's *Unsolved Mysteries*, also in syndication, continues to win the Wednesday 8-9 p.m. slot. At Fox, the reality duo of *Cops* and *Code 3* combine to give the network the No. 1 ranking among adults on Saturday.

Warner says no program form has built-in longevity stronger than others. "In some cases reality shows may have more longevity than fiction

shows because with realities you don't have actors who can grow tired of the role, or scripts that can become stale after a period of time."

Eric Schotz, executive producer of *How'd They Do That?*, said the reason for the success of the form comes from the ability to tell a good story. "People want to watch a good story, whether we do it, a fictional program or *60 Minutes*. People aren't going to tune us out by saying, 'Oh, another reality



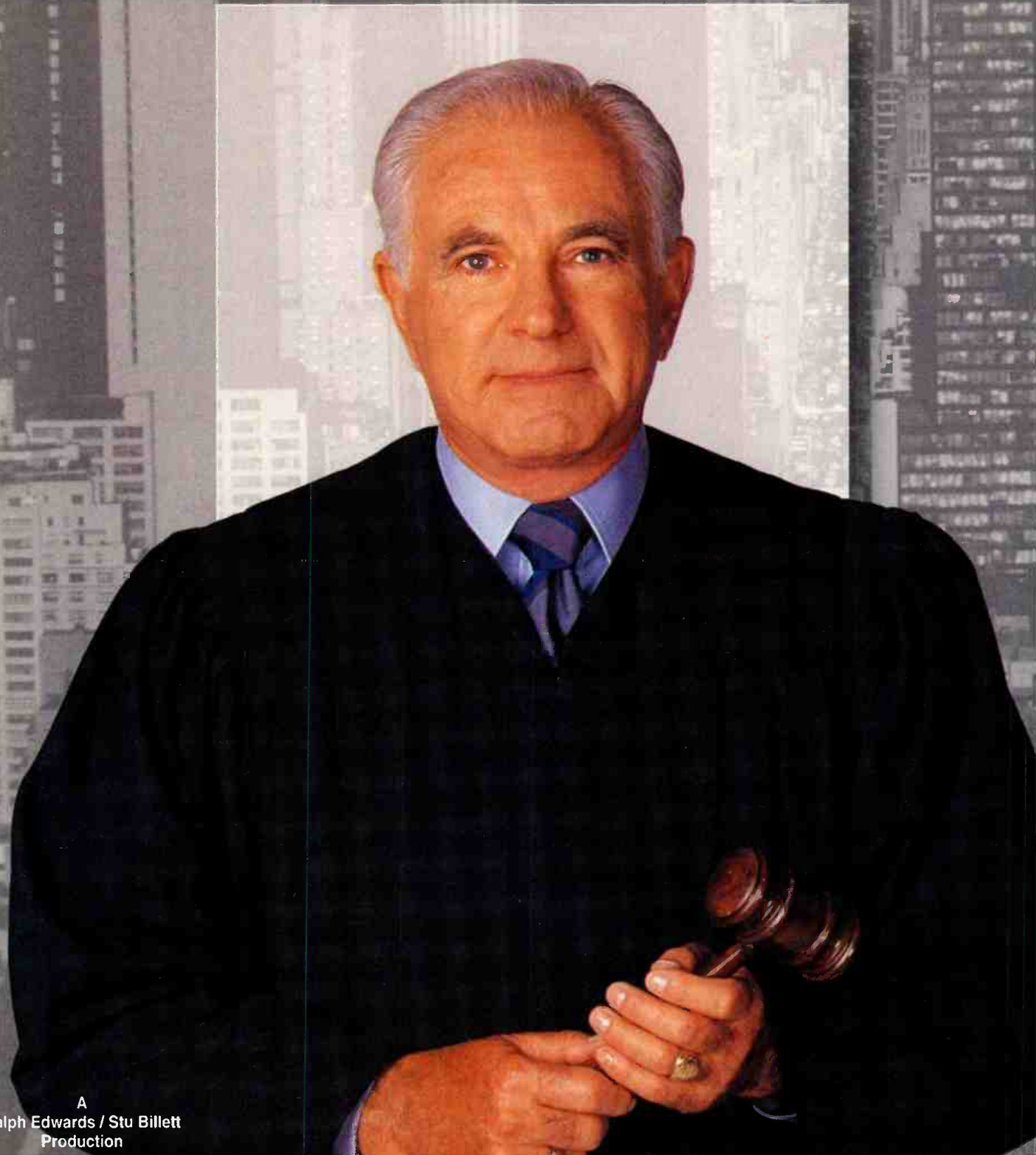
An aerial photograph of a city skyline at night, showing numerous skyscrapers and buildings with illuminated windows. A semi-transparent white rectangular box is centered over the image, containing text in a bold, black, serif font.

**6 YEARS BEFORE  
A CURRENT AFFAIR...**

**8 YEARS BEFORE  
INSIDE EDITION  
& HARD COPY...**

**AND  
9 YEARS BEFORE  
COPS...**

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show. 'I don't think people watch television that way. Shows like *60 Minutes* tell a good story, that's why they do well. We went into a death slot [Wednesday 8-9 p.m.], but we've done well.'

Schotz's series has aired six times with good results. Competing against ABC's comedies, NBC's *Unsolved Mysteries*—one of the first reality shows—and Fox's *Beverly Hills, 90210*, the series has given CBS its best Wednesday 8 p.m. performance in years.

At Fox, where reality programming has been a prime time staple almost since the network's start, several more reality programs are in development, including *Cop Files*, which will debut this summer. Joe Davola, senior vice president, creative development, says the reality form is considered a viable genre at Fox. "People have an appetite for non-fiction shows," he said, citing the popularity of the newsmagazine format. "We don't have the philosophy here that reality shows are just time-period holders for fiction shows. Look at the numbers for *Cops*. It's winning the time period among adults 18-49, and Fox is No. 1 among adults 18-49 on Saturdays from 8 to 10. And *Sightings* is up 30% in the Friday 9-10 slot compared to Fox's numbers in the fourth quarter of last year."

*Cop Files* is produced by Barbour-Langley Productions, which produces *Cops*. Where *Cops* takes viewers into



The cast of *How'd They Do That?*

the policeman's patrol car, *Cop Files* is designed to take the viewer into the mind of the police officer, says Malcolm Barbour. The show will feature stories told by police officers through a series of re-creations.

Despite the genre's success, however, Barbour thinks it has reached a saturation point. "The form is absolutely becoming diluted. *Tales of the Highway Patrol*, what is that?" he asks, referring to Genesis's *Real Sto-*

*ries of the Highway Patrol*. That's just another *Cops*. There is a certain overdose effect of reality shows now. I thought the pendulum would have swung the other way a year ago. But whether there are more reality shows or less, I don't think we'll be affected with the shows we have on now."

**Projects in the Works**

In addition to *Cop Files*, Barbour-Langley is also developing *Strange World* for Fox. The show features stranger-than-fiction real-life stories. Other reality shows in development at Fox include *Beyond the Call*, about normal people who risk their lives to help others, *Great Detective Stories*, which features detectives who describe how they solved big cases, and *True Life*, a project that re-creates traumatic events affecting families.

Reality shows in the works at ABC include *Mondo Cane*, from ABC/Kane Productions. The show travels to exotic locations and looks at primitive life and rituals. *Kids Are Funny*, a half-hour comedy from Vin Di Bona Productions, takes a humorous look at children and their families.

At CBS, Warner says the network is looking at two reality projects, but he would not discuss details. NBC has four reality shows now on its schedule, although only *Unsolved Mysteries* has proved successful. No reality projects were listed on its fall development slate announced last month. ■

# Ratings are reality for off-net

Success of 'Cops' has spurred others, like 'Rescue 911's shot at prime access

By Mike Freeman

As a network programming vehicle, Fox Broadcasting Co.'s *Cops* is considered in some TV industry circles the pioneer in a new era of "real life" documentary series clones.

Now it appears that the cops-and-robbers drama is about to set another precedent in syndication as the first off-network (or "off-Fox") reality offering to find a viable niche in the prime access and fringe dayparts, creating a whole new category of programming in those rotations.

Similarly, *Rescue 911*, a CBS reality series that has enjoyed success on

the network, has MTM Television Distribution officials gunning for early fringe and access time periods. By contending that *Rescue 911* is a documentary series and is "exempt" from the long-standing prime time access rule prohibitions in the top-50 affiliate markets, MTM seems to be setting the stage to test the rules next season.

**'Cops': New Beat in Syndication**

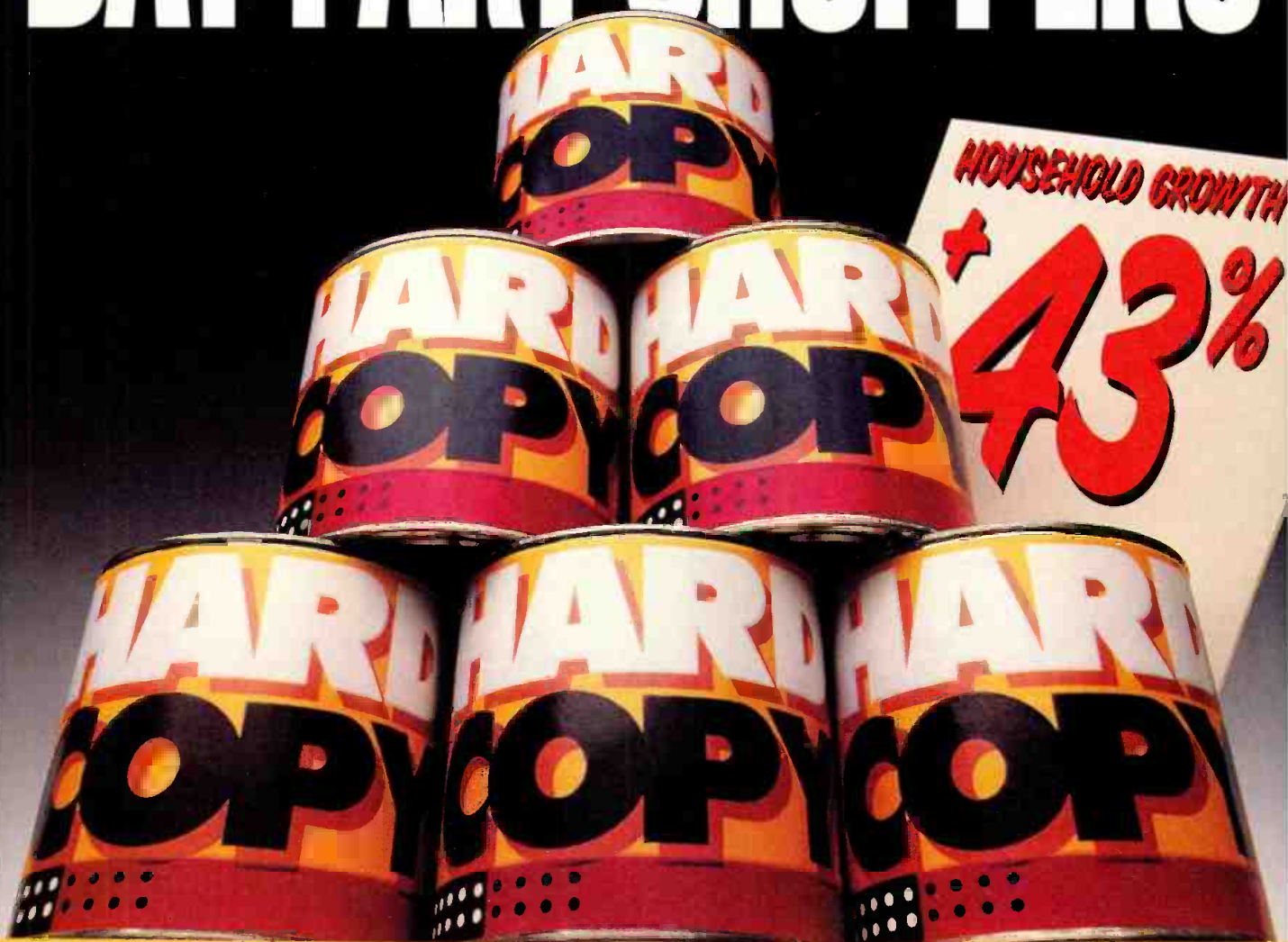
Beginning in April 1992, WNBC-TV New York, whose 7-8 p.m. access time period had consistently ranked close to the bottom of the market over the previous seven or eight years, took a calculated risk inserting *Cops* in the

opening half-hour. The show took off immediately, and out of the most recent February sweeps, *Cops* had improved the time period 100% over the year-ago sweeps, going from an 8 share to a 16 (NSI).

Its New York story became the springboard Twentieth Television needed to justify a limited sales rollout of *Cops* last summer. Cleared in 45 markets during the February 1993 sweeps, the half-hour strip's 6.9 rating/11 share average in the Nielsen SNAP ratings improved stations' time period ratings by an average 22% over year-ago sweeps programming.

Because it had been conventional industry wisdom that first-run reality-

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This season, **HARD COPY** is the hottest show on the shelf. With a 43% increase in households, **HARD COPY** has shown the greatest growth of all major\* first-run access strips this season. So if you're shopping for a show that stacks up against news lead-in, news lead-out and access competition, choose **HARD COPY**... while supplies last!



Source: NTA A/R HH Ratings, Feb. 1993 vs. Sept. 1992. \*Cleared in access in at least 30% of the U.S. TV homes.



Off-Fox 'Cops' has been used as a lead-in or lead-out of local news.

based programing's news content is deadline-oriented and time-sensitive, other program distributors have shied away from launching a reality series in back-end syndication. Twentieth Television's syndication president, Greg Meidel, attributes *Cops*'s "qualified repeatability" to the fact that each of its 112 episodes is produced on location, with police departments around the country.

"Some of the episodes airing now [in syndication] originally ran on the network four years ago, but what makes *Cops* different is that it is not held to any of the constraints normally associated with news magazines," Meidel says. "All our research says that viewers closely identify *Cops*'s content with that of similar sorts of law enforcement coverage on newscasts locally. That's why [*Cops*] has been so compatible as a lead-in or lead-out from local news programing. It looks, feels and tastes like a first-run news program."

Gerry Farrell, Twentieth's vice president of research and marketing, also contends that viewers who watch *Cops* in its Friday (8-8:30 p.m. ET/PT) prime time run on Fox are "not the same people" who watch the series in syndication. He said duplication studies indicate that the demographic ratings skew slightly younger in its early fringe and prime access airings in syndication. "It is finding a whole new audience that is sometimes confined to viewing in other day-parts," Farrell suggests.

For next fall's national launch, Meidel says station sales of *Cops* have

been completed in close to 100 markets representing over 80% U.S. coverage. Under the slow-market rollout strategy, Twentieth has been limited to selling *Cops* on a straight cash basis, but by going over the 70% coverage threshold next season, the series will convert to a cash-plus-barter offering, with Twentieth retaining one minute of national advertising per episode.

#### 'Rescue 911' to the rescue?

Given that the other previous rescue series in syndication are first-run weekly series, MTM's *Rescue 911* will be entering previously uncharted territory as the first off-network strip offering.

Such first-run series as Group W Productions' *On Scene: Emergency Response* and Genesis Entertainment's *Emergency Call* have chosen to remain in weekly syndication over the last three seasons, while Grove Television's upcoming *Firefighters* series has similarly opted for weekly runs next season. It is generally perceived by station executives and New York station reps that "fire-and-rescue" programing may be somewhat less compelling to viewers than the "cops-and-robbers" type.

However, MTM Television Distribution President Chuck Larsen, who joined the independent studio last March, contends that *Rescue 911* will "set its own precedent," largely attributable to what he claims will be a "preponderance" of stations airing the series as an early fringe and access news adjacency. (MTM has sold the

straight cash series in 60% of the U.S., listing major market clearances with WNYW-TV New York and CBS O&O's KCBS-TV Los Angeles, WBBM-TV Chicago and WCAU-TV Philadelphia.)

Another key to giving *Rescue 911* first-run appeal on par with that of *Cops*, says Larsen, will be the number of episodes available in syndication. With 100 hour-long episodes in the can from *Rescue*'s four-year network run on CBS's Wednesday schedule (8-9 p.m. ET/PT), MTM is planning on splitting the episodes into 200 individual stand-alone half-hours for syndication.

MTM will release 100 half-hour episodes in each of the first two years of the program's back-end run, which will limit each of the episodes to a maximum of two broadcast exposures per season.

Although *Rescue 911* will have a simultaneous cable window on The Family Channel, whose parent company, International Family Entertainment, also acquired MTM last January, the basic cable network's limited penetration should have negligible impact on broadcasters carrying the syndicated series. Larsen adds that the "degree of separation" between the cable and broadcast windows will be "several weeks apart," largely due to the fact that stations are not being offered syndicated exclusivity rights in their markets.

Since *Rescue 911* is being sold on straight cash terms, Larsen acknowledges that stations will have the right to schedule the series as they please. Nonetheless, MTM petitioned the commission several months ago, in hopes of being granted a prime time access rule waiver.

Martine Shahar, MTM's vice president of business and legal affairs, says the series fits the definition of a documentary series, which would automatically make it exempt from the PTAR rules.

Shahar claims the studio is not "directly" seeking a waiver, because the studio believes some top-50 network affiliates will challenge the FCC by simply airing the series in access. In the interim, she adds, the "long-shot" possibility exists that the FCC may amend or repeal PTAR altogether before the beginning of next season. But Larsen notes that "usually, the FCC doesn't take action until it is challenged." ■

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# The economics of first-run reality

Growth of news magazines has been somewhat arrested by cop and rescue series; weeklies form strategic partnerships, target specialized demographics

By Mike Freeman

Out of the most recent February sweeps, all of the syndicated news magazines remained flat or showed some year-to-year ratings erosion, suggesting the pecking order in prime access reality may be changing. Rating researchers aren't necessarily saying that the tabloid news magazines are a declining breed in reality, but instead suggest that the emergence of reality-based cops-and-robbers series may be further dividing the pie.

Ironically, Twentieth Television may be a victim of its own success with the "off-Fox" back-end launch of *Cops* last spring (see story, page 30). While *Cops* enjoyed 22% year-to-year ratings growth in Nielsen's February SNAP sweeps analysis, Twentieth's *A Current Affair*—for the first time since its debut in 1987—finished last among the news magazine programs with a 5.7 rating/14 share average.

Twentieth Television syndication president Greg Meidel acknowledged that the increased level of competition is having an adverse impact on all incumbent reality-based news product, but claimed *A Current Affair* is still the second-ranked news magazine in season-to-date ratings behind Paramount's *Entertainment Tonight* and ahead of King World's *Inside Edition*.

"The only reason why there is erosion is the fact there are four news magazines, two cop shows and a pair of top-rated game shows in *Wheel of Fortune* and *Jeopardy!*," Meidel said. "The three news magazines alone account for over a 20-plus combined rating and that's an incredible story, not an indication that the reality genre is in a state of decline."

The jury may still be out on whether the viewer's appetite for tabloid programming is beginning to wane, but all three of the remaining news magazines—*Entertainment Tonight* (9.7/17), *Inside Edition* (7.7/18) and *Hard Copy* (6.9/16)—were flat against February 1992 time period averages and down slightly from lead-in programming.

Some watchers say there is canni-



Entertainment Tonight's co-hosting team: Mary Hart and John Tesh

balization among the reality-based strips, given that King World's top-ranked game shows, *Wheel of Fortune* (17.7/32) and *Jeopardy!* (14.3/26), benefitted most with nearly double-digit household rating gains in the last sweeps period.



*A Current Affair's* Maureen O'Boyle

## 'Entertainment Tonight'--Still the Benchmark in Reality TV?

As the first day-and-date strip introduced in syndication 13 years ago, Paramount Domestic Television's *Entertainment Tonight* has remained the programming model for other reality-based magazines. While its ratings have held at roughly the same level over the last several sweeps periods, *ET's* perceived "advertiser-friendly" appeal has consistently placed it in the "premium buy" category with national and local spot media buyers.

What sets *ET* apart from other news magazines is its revenue-generating capacity. As a weekday cash-plus-barter offering (one-and-a-half minutes national ad time on Mondays; one minute Tuesday through Friday) and straight barter sixth-day offering on weekends (on an even six-and-half-minute local/national ad split), station rep and media buying sources esti-



mates have placed *ET*'s gross receipts at \$110 million to \$160 million annually.

Various sources also suggest that Paramount, and program partner Cox Enterprises, share one of the highest weekly production budgets in strip syndication today. Taking into account the steady escalation of production costs and the show's ability to retain veteran on-air and off-air staffers, outside sources estimate that the production budget ranges between \$500,000 and \$600,000 a week, or up to \$31 million annually.

"*ET* is an expensive show for us to put on, but I'm not at liberty to share that with the rest of the world," says Frank Kelly, Paramount's president of first-run programming and creative affairs. "There are not really any economies of scale you can do with a reality strip that is as reliant on field pieces as *ET*. Once you put a camera and talent in the field, there are no fast-and-hard rules we can go by in containing costs."

Among the other three news magazines, according to a syndication sources the typical weekly production costs range from \$250,000 to \$400,000 per week. While King World Productions President Michael King said that production of its four-year-old *Inside Edition* news magazine is on the higher end of that scale, he seems confident that "certain economies of scale" can be met once KWP's newest magazine, *American Journal*, goes into production. Although *American Journal*, which has been sold in 80% of U.S. for fall 1993 debut, will have a separate production staff, King said he anticipates that some joint newsgathering efforts will provide cost savings for both magazines.

Production costs for reality-based cop and rescue series, on the other hand, are said to be in the significantly lower \$150,000- to \$250,000-per-week range.

Last month, Genesis Entertainment began its slow-market rollout of *Real Stories of the Highway Patrol* in approximately 30 markets. A spinoff from Genesis' weekly *Emergency Call* series, *Real Stories*, got the go-ahead for its initial 39-week run after receiving positive rating returns in a ten-day test on KCBS-TV Los Angeles and several other metered markets last fall.

Genesis Entertainment President Wayne Lepoff, while estimating that



Genesis Entertainment's 'Real Stories of the Highway Patrol'

weekly production costs will fall into the mid-range \$200,000 figure, says he anticipates that *Real Stories* may remain in a deficit position after its initial 195-episode midseason run. Once *Real Stories* launches on a national cash-plus-barter basis (one minute national ad time) next season—Lepoff expects station clearances to reach 80% coverage—he is cautiously optimistic about turning a profit on the show by late 1994.

Time period commitments from stations will be a key to *Real Stories*' profitability. Realistic about tight availability of prime access time periods, where he hopes to have 30-35% clearances, Lepoff anticipates that the remaining bulk of station clearances will fall in late fringe.

Similar to the sixth-day, hour-long offerings of *ET This Week* and *A Current Affair Extra*, Lepoff told BROADCASTING & CABLE that sixth-day half-

hour episodes will be made available to stations on an even three-and-a-half-minute local/national barter basis starting in September 1993.

"I can't downplay the importance this sort of second revenue stream has for our bottom-line," says Lepoff, who added that stations will have a "wide time period window" in scheduling the all-barter weekend offering. "It's something that many of our stations understand helps to ease the burden of launching a first-run venture of this nature."

### Daytime: Reality's Next Frontier?

Looking to possibly conquer unchallenged time periods, Rysher Entertainment's *Wavelength* and Grove Television Enterprises' *Prevention Magazine* are marketing two reality-based strips that serve specialized target markets in early fringe and daytime. As a hybrid talk/reality-based magazine that will be taped in remote locations around the country, *Wavelength* is considered one of the most ambitious youth-oriented strips in recent memory.

Targeted toward the teen and 18-34 demo groups, *Wavelength*'s format will feature two magazine story packages on "what's hip, what's new," followed by 10-14 minutes of talk. The show, which will be shot in 30 different U.S. cities over the same number of weeks, will be hosted by Jennifer Smith.

Remote production is generally considered a highly expensive proposition, but Rysher Entertainment President Keith Samples, recently named to



Nancy Glass of 'American Journal'

head up Television Program Enterprises as well, said he doesn't expect weekly production costs to exceed \$250,000 per week. Samples says that *Wavelength*, which has been sold in over 70% of the country for the 1993-94 season, will air primarily as a 4:30-6 p.m. transitional vehicle from kids programming to young adult-skewing sitcoms on independent stations.

*Prevention Magazine*, based on Rodell Press's medical and lifestyles magazine is being targeted by Grove Television Enterprises for the 18-49 and 25-54 demographics widely regarded as the core viewers of daytime programming. Co-produced by Rodell

and Lifetime Medical, a division of the Lifetime basic cable network, *PM* has been sold in 40% of the U.S., said GTE President Rich Grove.

In another highly-specialized category, Viacom Enterprises' *This Morning's Business* has had a lock on network affiliate's 5:30-7 a.m. time periods for the last five years. Produced by CNBC cable network, *TMB* is distributed by Viacom in over 90% of the U.S.

**Weekly Reality Programming: A Viable Launch Platform For Strips?**

One of the most high-profile weekly reality-based series to enter syndica-

tion next season may be Buena Vista Television's consumer/social advocacy hour, *Crusaders*. At last January's NATPE convention in San Francisco, Buena Vista surprised industry executives by unveiling the series, complete with 40 charter station signings and an equity partnership with three major station groups.

Now sold in over 120 markets representing approximately 90% U.S. coverage, *Crusaders* is being touted as a big-budget weekly, which will include an 800-number hotline for viewers with problems they want solved by the show's activist reporters. With an anticipated budget of more than

# Home is where the video is

It does not recreate crimes or trail along after cops or firefighters, but *America's Funniest Home Videos*, now in its fourth season and soon to be renewed, is one of the most successful of the reality shows. Although George Schlatter's *Real People*, which debuted in 1979, was among the first of the new genre, the debut and subsequent success of Vin Di Bona's *America's Funniest Home Videos* helped create the wealth of reality programming currently on the air.

Shows such as NBC's *Unsolved Mysteries*, CBS's *Rescue 911* and Fox's *America's Most Wanted* had already debuted when *Videos* first premiered as a special in November 1989, but none had as immediate an impact on weekly ratings as the show featuring humorous clips from the lives of ordinary Americans.

The show first hit the air as a special on Thanksgiving weekend in 1989. It averaged a 17.7 rating and 25 share, finishing ninth in the rankings. When it debuted as a series on Sunday nights in January 1990, the show averaged an 18.0/27, finishing 16th. By March, *Videos* was the number one ranked series and had done what no ABC show had been able to do in 12 years—unseat CBS's *60 Minutes*—albeit temporarily.

Di Bona credits several factors with the immediate success of *Videos*. "We debuted strongly possibly because we aired on Thanksgiving weekend when there wasn't a lot of competition. Also, I think the show was possibly the most refreshing look at American life on television in a long time."

The show was atypical in another way. "The show appealed to fathers and kids, so for the first time in a long time you had those two groups. The mothers came along to be with the rest of the family, and the result was you had a show which brought the entire family together rather than each family member going into a different room to watch their own show," said Di Bona. A broad audience, especially men and younger viewers, continues to tune into the show every week.

The next test for Di Bona and *Videos* is the show's launch into syndication. The producer says no timeta-



ble has been set for the sale of the show but "we'll wait for the availability of *America's Funniest People*, the companion show to *Videos*." He dismisses the suggestion that the only way *People* will sell is if it is paired with *Videos*. "I don't think there will be any problem in clearing it, the show has proven itself in two different time periods."

Di Bona said one scenario being discussed is a joint broadcast syndication and cable deal. He said discussions are being held with all the major cable channels to gauge interest in the series. As for a syndicator, talks have been held with Warner Bros. as well as several other distributors. One possibility when the shows are sold, said Di Bona, is to sell the two series and market the pair as *America's Funniest*, "with *Videos* airing on Monday, Wednesday and Friday, and *People* airing on Tuesday and Thursday." —SC



BVT's 'Crusaders'

\$400,000 per episode, BVT President Bob Jacquemin said the signing of Westinghouse Broadcasting, LIN Broadcasting and Providence Journal Broadcasting station groups as equity partners provided much-needed momentum in securing weekend prime access clearances.

"We had to be able to put this type of reality program in highly visible access time periods to make the economic equation work in the show's favor," Jacquemin said. "In order for stations to be willing to commit their most critical time period, we felt that if the stations had a financial position it would heighten their commitment to the series."

Jacquemin said the plan to provide *Crusaders* protected time periods may allow the series to evolve into a strip offering as early as next season.

In another sort of partnership, Western International Syndication has teamed with textile giant Guess? Jeans and DIC Animation City on the fall 1993 rollout of *Guess? Television*. Targeted to the teen and 18-34 audience, the hour-long magazine-talk show is being touted as an "Entertainment Tonight meets Beverly Hills 90210," according to Western International Syndication President Ron Glazer.

Even Claster Television, long known in syndication circles as a prolific supplier of children's programming, is entering the weekly reality game with *Criminal Obsessions* slated for launch in January 1994. Sally Claster Bell, executive vice president

of Claster Television, said sales presentation tapes featuring host Telly Savalas (of *Kojak* fame) are just now being taken out to stations. The series, which will chronicle some of history's most notorious crimes, is being offered to station in three-and-a-half minute local/three-minute national barter splits.

Among the other new reality strips to be entering the market next season is Group W Productions' *Martha Stewart, Living Today* lifestyles magazine, MG Perin's teen-based *Mental Soup* magazine and ITC Domestic Television's *Motorweek* series. As previously reported, Genesis Enter-

tainment is the developing *Family Circle* magazine for a potential fall 1994 launch.

Recent syndication launches also include Grove Television's *Firefighters* rescue series and Allbritton Television's *Working Woman* lifestyles magazine. Established incumbent weeklies include Group W's *On Scene: Emergency Response* and *Home Again with Bob Vila*; Genesis Entertainment's *Emergency Call*; Rysher Entertainment's *Prime Suspect*; Litton Syndications' *Zoo Life with Jack Hanna*; Pandora International's *Hollywood Babylon*, and Peter Rodgers Organization's *Only In Hollywood*. ■

## What is reality? The thin and blurring line

TV executives talk about dangers of mixing fact and fiction

By Steve McClellan

Is there a television market among the top-50 where at least one station (and probably more than one) hasn't found a local news angle to tie in to a so-called "fact-based" movie of the week (MOW) or docudrama during the all-important sweeps? The answer, from many television executives asked the question recently, is probably not.

The question is somewhat rhetorical but goes to the heart of what's becoming one of the bigger programming issues in television—as reality programs continue to grow in number and popularity with viewers, there's also a growing danger for the line between reality and fiction to be blurred.

Questions also are being raised about the impact the reality format is having on program forms, including local and national news, MOW's and entertainment specials. There's no clear consensus on what, if any, impact there has been. In fact, some say the dynamic at work is just the opposite—that the viewer appetite for news and information has created opportunities for reality shows.

It's probably a fair statement that news, reality and pure entertainment programs have all had some impact on each other. The idea of a local news story tying into an MOW is not new, but clearly there is more of it now than

five years ago. In the same period of time, the "disease of the week" format that once dominated telefilms has been supplanted largely by films based on sensational news stories.

The recent *Dateline* scandal, and examples of journalistic malfeasance on the local level, have prompted speculation about the pressures being brought to bear on television journalists to generate stories that keep viewers glued to the set the way reality entertainment programs such as *Cops* or *Rescue 911* have succeeded in doing.

The prevailing view among television executives is that recent journalistic lapses, including a case in Minneapolis where two KCCO-TV reporters were sentenced and fined for buying alcohol for minors for a staged piece on teen drinking, are rare exceptions to a long record of credible reporting.

"In the case of Minneapolis, I think you're talking about two guys who are young and stupid," says Don Fitzpatrick, a San Francisco-based news consultant. "There have been more calculated breaches, like the pit bull story in Denver a couple of years ago, but by and large I think they're isolated instances."

But according to a recent poll by the *Los Angeles Times*, the news audience believes such lapses are far more common. In fact, more than half (56%) of



Has the success of such reality shows as 'Rescue 911' put pressure on TV journalism to generate juicier stories to attract and keep viewers?

those polled in an early March survey said they thought incidents such as the *Dateline* GM affair are common.

But David Bartlett, president of the Radio-Television News Directors Association, questions the meaningfulness of the poll's finding. "It's not surprising," he says, that news consumer skepticism would be so high in the wake of the huge publicity that the *Dateline* scandal received. "What you're really getting there is a measure of a current and momentary attitude," says Bartlett. "If the public was really that suspicious, we'd be out of business."

The survey also seemed to indicate that many television news viewers don't make a big distinction between network newcasts and certain syndicated magazines, including *Hard Copy* and *Inside Edition*, in terms of their validity as information sources.

About half of those responding to the poll (1,703 adults interviewed between March 6 and March 9) said "television shows like *Hard Copy* and *Inside Edition*" provide viewers with a good way of obtaining information about what's going on in the world today. About 55% said the network evening newcasts were good information sources.

Jim Paratore, president, Telepictures Productions, Burbank, says that the growing number of reality programs, including talk shows, magazines, news programs and entertainment divisions doing fact-based movies and specials, "has pushed all

the shows to be more competitive." Telepictures is producing CBS's latest reality entry, *How'd They Do That?*, airing Wednesdays at 8 p.m. The show debuted five weeks ago and has given CBS the best ratings in the time period in more than a year.

All reality shows, he says, "are playing in the same pool. Many of the guests that the talk shows are booking are also story subjects for the magazine shows." And many of those stories become subjects for network or syndicated telefilms. "There's a feeding chain on these stories," says Paratore.

John Tomlin, executive producer, *Inside Edition*, agrees. "Increasingly, when we send a reporter and a crew to cover a story, they're not only running into other reporters, but also movie producers who are out there buying up the rights" for fact-based telefilms.

The entertainment producer in the field who does buy the rights to a story frequently gains control, or at least some influence, on who the subject talks to in the media, says Tomlin. The producer's agenda frequently becomes an attempt to shape media coverage that "benefits the project he's working on."

The networks have been increasingly aggressive in trying to put together movies based on sensational stories. NBC has already announced it will proceed with movies on the New York World Trade Center bombing and the Waco, Tex., shootout and standoff between federal agents and a religious

sect. In the real world, neither story has ended yet. But in Hollywood, that doesn't matter because usually the facts are loosely interpreted to allow for the compelling drama.

"They don't call them fact-based for nothing," says one network program executive. "But the reality is, many times these things come out bearing little resemblance to the facts. But often times they do and viewers love it because it's real soap opera and is often more gripping than the made-up stuff."

The fact-based movies are also appealing to the networks because of their built-in promotional power. That was clearly evident in the case of the Amy Fisher story, which broke last June. Seven months later, all three networks aired movies about the so-called "Long Island Lolita."

The story itself was in the headlines all summer. TV writers contributed to the network promotion effort by billing the movies the "Lolita movie wars." Two of them, on CBS and ABC, went head-to-head on Jan. 3, boosting network share levels by 10 percentage points that Sunday evening. NBC's effort aired a week earlier, tying ABC's presentation of a well promoted *Monday Night Football* telecast.

Defining what's reality, or news, or some combination thereof is proving to be increasingly difficult. "It can be frustrating," says Steve Rosenbaum, president, Broadcast News Networks, which produces regional news magazines for New York state and New England. "If you're in the news business, I'm not sure I know what that means anymore."

Part of that frustration, says Rosenbaum, stems from the fact that many reality programs call themselves news programs but are free to base what they do on entertainment guidelines. "We were talking to the people at the tabloids about what we thought was a compelling news story: about a woman in prison with AIDS who wanted an abortion and how the system failed her, forcing her to deliver a severely deformed child," he said. "They passed because they said their audiences didn't like hearing about AIDS. And they're free to do that. They don't have a duty to serve the public. Those shows are entertainment, but frequently they present this guise of being in the public service. I think you have to define who your master is." ■

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# Tabloid tip sheet has the fax

Seven-month-old company lines up clients for hard-to-find headline service

By Mike Freeman

**N**ews directors and made-for-TV movie producers need no longer scour the nation's newspapers, syndicated TV news magazines or *The National Enquirer* for tomorrow's sensational story. Industry R&D, a Hollywood-based "clearinghouse" for the hard-to-find local headlines, is offering a faxed "tip sheet" that could become to tabloid news what McDonald's is to food.

Founded seven months ago by Tom Colbert, former story director for *Hard Copy* and 10-year news research veteran at KCBS-TV Los Angeles, Industry R&D serves as a middleman for more than 500 local news sources—TV, radio and print journalists, law enforcement officials and others—as it combs the country for the brutal, bizarre and sometimes uplifting story.

A recent sampling of story tips: an Ohio Secret Service agent's wife, who had been sleeping with her son, finds out the boy was also having an affair with her daughter and orders a "hit" on him; a female guard falls in love with a prisoner, helps him escape, and when both are caught vows they'll "get out together" again, and a Wisconsin inventor who patents a musical condom.

"We're not after the Long Island Lolita story; anyone and everyone had prior access to overkill that story," Colbert says. "We're after the small-town, hard-to-find stories that have great human interest, drama and unique characters."

In fact, the idea of offering a national broadcast outlet to local print and TV journalists, who wanted to gain exposure by "sharing" breaking exclusives, was something that Colbert first developed in his two years (1989-91) as story director on Paramount's *Hard Copy* (BROADCASTING, Oct. 9, 1989). After leaving the syndicated tabloid in 1991 to take a stab at consulting several Movie of the Week (MOW) producers and serving briefly as coordinating producer for Genesis Entertainment's syndicated *Emergency Call* rescue series, Colbert began tinkering with the concept of creating a full-service news and video research organization.



Industry R&D President and founder Tom Colbert with researcher Alisa Herring.

Armed with five Rolodex phone directories, which he claims include 150 radio and TV news contacts, 150 print reporters and 75 police and fire officials, Colbert says he borrowed \$25,000 from several credit card accounts for Industry R&D's startup last August. Although he has a staff of five story researchers, Colbert realized that reciprocal news arrangements with other news providers would be key in maintaining low overhead costs.

After reading a *Wall Street Journal* article last December on Zapnews, which similarly faxes news tips to radio stations around the country, Colbert completed a barter news arrangement with Zapnews founder James Hood. He also entered joint newsgathering efforts with The Law Enforcement Television Network, The Fire and Emergency Network and direct broadcast satellite networks which process case information from more than 3,000 police and fire departments.

Industry R&D's subscribers pay a \$500 monthly base fee for the fax "tip sheet" which is published twice weekly. To obtain exclusivity on a story, subscribers pay Industry R&D an "additional fee," as well as negotiate a "story rights fee" from the individual journalist, law enforcement officials or principals involved should the subscriber wish to further develop the story as a MOW or theatrical release, according to Colbert.

"Basically, Industry R&D's subscriber base is our chief source of revenue, which allows me to assist as a sub-agency middleman for news sources that wish to negotiate a rights fee from the producer," Colbert said.

Colbert got his own quick jumpstart in the Hollywood production community last July when he attained representation with Creative Artists Agency, which linked Industry R&D up with five long-form TV production houses, including Saban Entertainment and Longbow Productions. (Colbert says Longbow has already optioned an MOW story to CBS based on a "tip sheet" exclusive about two Texas children who discover that their real mother was killed by their father and buried in a "potter's field.")

Given the number of competing series producers with reality-based and news magazine programs, Colbert decided on signing exclusive subscription deals with noncompeting program suppliers to avoid potential conflicts of interest.

Among Industry R&D's broadcast network subscribers are CBS Productions' reality-based *Rescue 911* series and Fox Broadcasting Co.'s *America's Most Wanted* and *Code 3* series. Colbert also claims negotiations have been completed to service ABC's news division and prime time news magazines (*20/20* and *Prime Time Live*) as well as another prime time news show in development. ■

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## LAUNCH DATE

Spring 1994

Winter 1994/95

Spring 1995



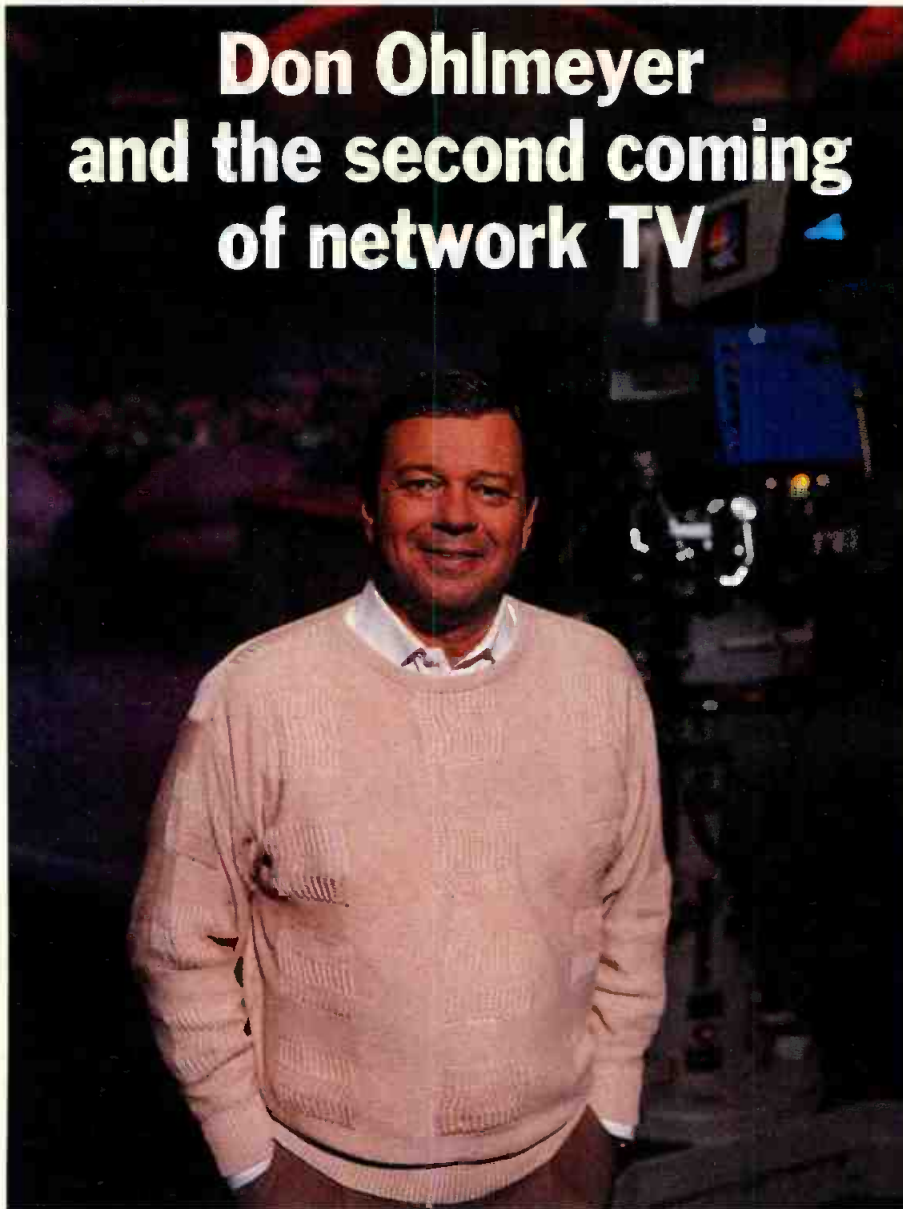
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# Programming

THE BUSINESS BEHIND THE SHOW IN BROADCASTING/CABLE

## Don Ohlmeyer and the second coming of network TV



*Don Ohlmeyer says he didn't take over the top job at NBC on the West Coast to "be airlifted to the Titanic just before it hit the iceberg." Along with his mandate to return NBC to number one, Ohlmeyer brings with him an enthusiasm that he hopes will reenergize an entertainment staff that "has been pounded and pounded" over the past three years. Four weeks ago, Ohlmeyer divested himself of Ohlmeyer Communications—the company he founded and helped turn into one of the biggest producers of sports programming—to accept the challenge of reinventing network television. In an interview with BROADCASTING & CABLE's Steve Coe, Ohlmeyer discusses the practice of assigning producers specific time periods, the future of the late-night post-Letterman spot and his optimism for the future of TV.*

**Given NBC's current situation, and the fact that you were running your own successful business, what was it about this job that attracted you?**

I saw the challenge; that's really what it came down to. I've always been very challenge-oriented. Obviously, NBC has some problems it needs to address. Three-and-a-half years ago people were writing CBS's obituary almost like they were about to go out of business. Three-and-a-half years later they're number one. I'm coming in,

and I'd like to raise NBC's ratings as much as Clinton will raise taxes, and everybody will be happy.

**There are some definite parallels between CBS three or four years ago and NBC today.**

It's always been a cyclical business. I was at ABC in the sports division when they went from third to first. I was at NBC when they were starting to come alive again. You see this happen. One of the things that seems to have happened a lot in the last 20 years is that the network that's

**COVER STORY**



**FLYERS**  
**BLUES**

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**N/A**  
**3**

**CAPITALS**  
**PENGUINS**

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**4**  
**N/A**

**RED WINGS**  
**SHARKS**

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**2**  
**N/A**

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number one seems to become more reticent and more status quo-oriented; then the shows start to age, and all of a sudden they wake up one day and they've started to drop and it's like they begin to free-fall. That's what happened with NBC. I think the difference today, as opposed to historically, is that the business has changed so dramatically. Fifteen years ago you'd be number three and you still had roughly 30% of the audience. Today you're number three and you have maybe 15%, 16%. Ten years ago the competitors of NBC were ABC and CBS. Today they are Fox, all the basic cable channels, the pay services, and the mini-networks—Paramount with *Star Trek*, for example. The level of competition is so much more intense. In 1981 we were doing a study about starting a pay sports service for NBC. We went to Pittsburgh, where they had one of the first interactive services, and they could tell at any given moment what any one of their 75,000 households was seeing. I remember the guy making the point to me that the week before, during prime time, the three networks combined had a 42 share. I came back and I was stunned. An NBC executive, who shall remain nameless, sat me down like I was a child and explained that this was an anomaly, that they had just finished an extensive survey that proved beyond a shadow of a doubt that the three networks would never drop below an 82 share. I think part of the problem was that for a number of years the networks went along their merry way thinking pretty soon it's going to level off. I don't think anyone knows where it's going to level off.

#### Even now?

Yes. I think what you're seeing is the networks starting to understand that if we put on the right kind of program, we can bring people back to the set. There are certain nights where the networks are really competing. Michael Jackson and Oprah, for instance. If you give people what they want, they'll come back. We have to combat this concept of the Bruce Springsteen song "52 channels and nothing to watch." We have to come up with distinctive programs. Even with 150 channels, the only place you can see *Seinfeld* is on NBC. It used to be enough to just put on a competitive situation comedy. I think those days are gone. Part of it is reinventing ourselves, reinventing what our business truly is.

My company was doing some consulting work for baseball, and I was having a conversation with Fay Vincent [former Major League Baseball commissioner], and he was telling me about his meeting in Congress where they wanted baseball to promise they'd keep the World Series on television. His answer was, "Will you promise to make somebody buy?" At some point this country's going to get back to inventing and developing new businesses.

**In the late '70s and early '80s you had entire industries created overnight—express delivery, video games, laptop computers. Is that the spirit of invention, or reinvention, you bring to the job?**

Well, as someone else observed, I'm the first person to have this job who has ever produced, directed or written a show, so I have a little different perspective than my predecessors. I'm a television fan—I'm not ashamed to say I watch it. But for the last five years I've watched television like most Americans have watched it. I probably watched about as much of The Discovery Channel as I did one of the three networks. The trick is, I think, to bring people like me back. Also, I think there are some really good people here at NBC, and I think that after three years of just being pounded and pounded and pounded, people start to doubt whether they still have the fastball or not. I'm trying to bring a fresh sense of enthusiasm. I think a lot of this has to do with morale and having confidence in the decisions that you make. I remember one year when the difference between first and third was less than the margin of statistical error in Nielsen. In theory, the guy who's in third is a dummy, and the guy who's in first is the smart guy, when in fact, with statistical error, the guy who's in third could actually have been in first.

**NBC has a number of series considered darlings of the critics but which are not necessarily highly rated shows. Can you afford to keep them on?**

I had a funny conversation with one of the critics the other day. I did a show called *Life Stories* that a lot of the critics liked but that never found an audience. I said jokingly, "Does it ever bother you guys that the shows that you seem to love the public never seems to buy?" The guy said, "Yes, it does, sometimes." We're in the broadcasting business, and there's a certain critical mass a show needs to hit to stay on the air. It's particularly true today, when there are so many delivery systems out there. The thing that differentiates from ESPN is that ESPN, with two revenue streams, makes a nice living averaging a two rating. We can't; we only have one revenue stream.

**Has baseball been ruined for a network deal, when you factor in the local broadcast stations, cable, and superstations?**

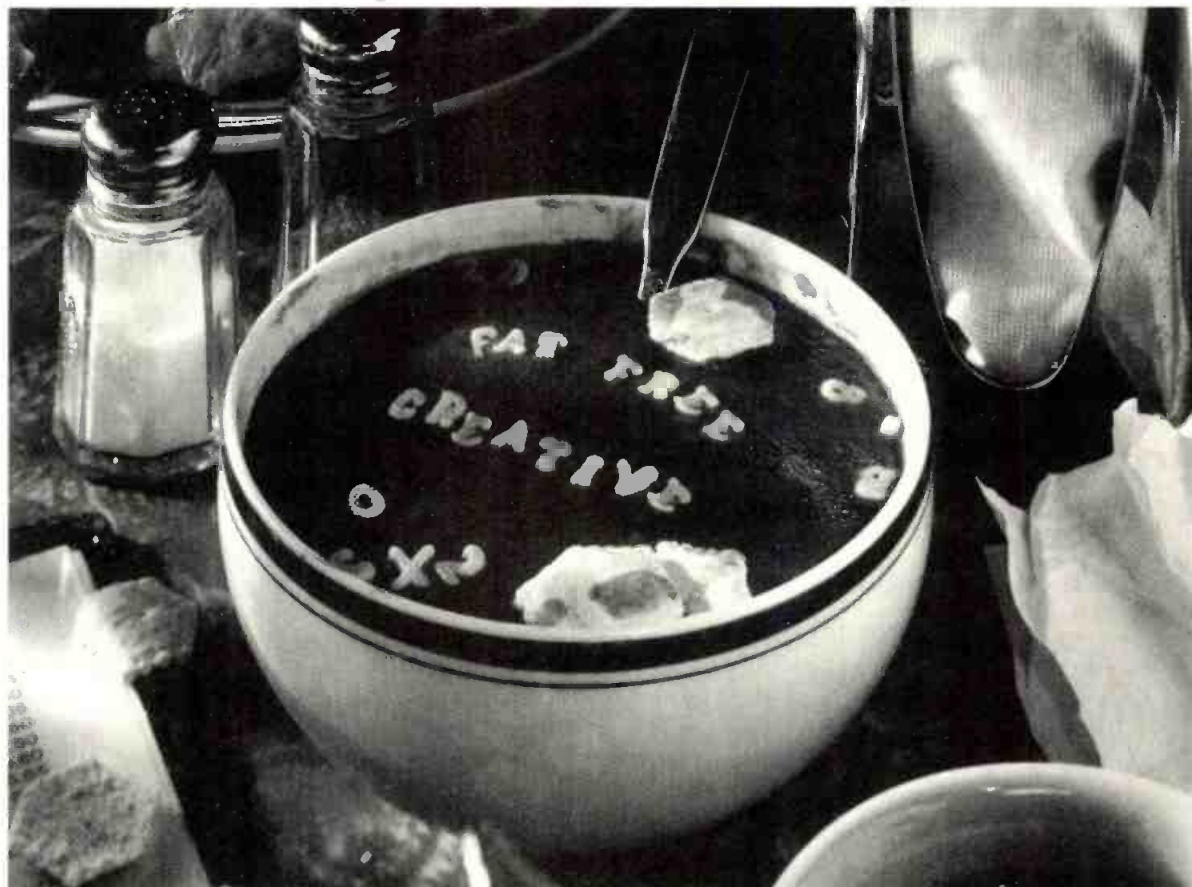
Baseball is going to have severe financial problems. They have tremendous financial problems. Part of their problem is that they don't control their copyright anymore. There were 640 baseball games in Los Angeles last year, and there's nothing baseball can do about it. Our basic system is the law of supply and demand. It seems what baseball has allowed to happen is that there is more supply than demand.

**CBS didn't even take full advantage of the games they had last season.**

When I was at NBC Sports we had some Saturday afternoons where we'd do a 10 rating; CBS was doing a 2. This is 12, 13 years later. I remember having a conversation with Bowie Kuhn and others when Ted [Turner] first put the superstation up. I said, "You've got to get these guys to stop broadcasting games on Saturday because I have network exclusivity on Saturday." Their answer was, "Well, they're only in about 12 million homes." I said, "Yeah,

*"For the last five years I've watched television like most Americans have watched it. I probably watched about as much of The Discovery Channel as I did one of the three networks. The trick is, I think, to bring people like me back."*

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*"I've instituted a new policy—the security guards frisk everybody who comes in the building, and if they're not carrying a hit, they're not let in."*

but what about when they get into 50 or 60 million homes?" Well, you know. That's what's killing them.

**Do you foresee a return to network exclusivity?**

You'd have to talk to Tribune. They own the rights to six or seven teams. I'm not sure they're all that anxious to talk about network exclusivity.

**Do you foresee NBC becoming active or interested in the baseball package?**

I was just using baseball as an example; that's totally up to Dick [Ebersol, president, NBC Sports] and Bob Wright and what they want to do. I'm not involved in that.

**Even with your expertise you don't expect to be involved?**

I have plenty on my plate.

**I was speaking with one affiliate who described your hiring as a buffer between either upper management and the executives here at entertainment or the Hollywood community and the entertainment executives. Do you see yourself that way?**

No. I think part of what Bob and I worked out was that business affairs reports to me out here. I think what it allows for is a more streamlined operation. It allows Warren [Littlefield, NBC Entertainment president] and the other program executives out here to function in a much more streamlined way. I don't see myself as a buffer at all. We continue to send out the signal that we're open for business and we want hits. I've instituted a new policy—the security guards frisk everybody who comes in the building, and if they're not carrying a hit, they're not let in.

**Have you implemented any changes in how NBC does business in order to attract producers? It can be a vicious cycle when you get into third place, because in many cases the top producers don't necessarily want to come here because they're worried all you have are bad time periods to fill.**

I think there's another way to look at the equation. If you're a producer and you want to sell your show, you have a much better chance of getting a time slot on NBC than you do on CBS right now. We're basically one of the three big buyers, and what we'd like to do is to encourage people to bring their best projects here first. Whether they're doing that right now or not, nobody's really going to say, "I'm coming to you third." I think short term we've got to stop the slide; we've got to turn this thing around. We're going to set our sights on ABC, and then we'll set our sights on CBS. We have to do it at any cost. We have to have a burning desire to get out of third place—everybody in this

building—the first guy you meet when you come on the lot all the way up to Warren Littlefield's office.

**Do you think the network has the financial commitment from GE necessary to regain first place?**

I've only been on the job now for six or seven weeks, but on the surface there looks like there should be enough money to program a network. I think maybe it's a matter of reallocating some of the resources. Bob [Wright] and Jack Welch have been very clear that they want to turn this situation around and that it requires some investment. You have to get at what the intrinsic problems are first. There are a lot of things that just throwing money at isn't going to cure. You have to get to the heart of the problem.

**Which is?**

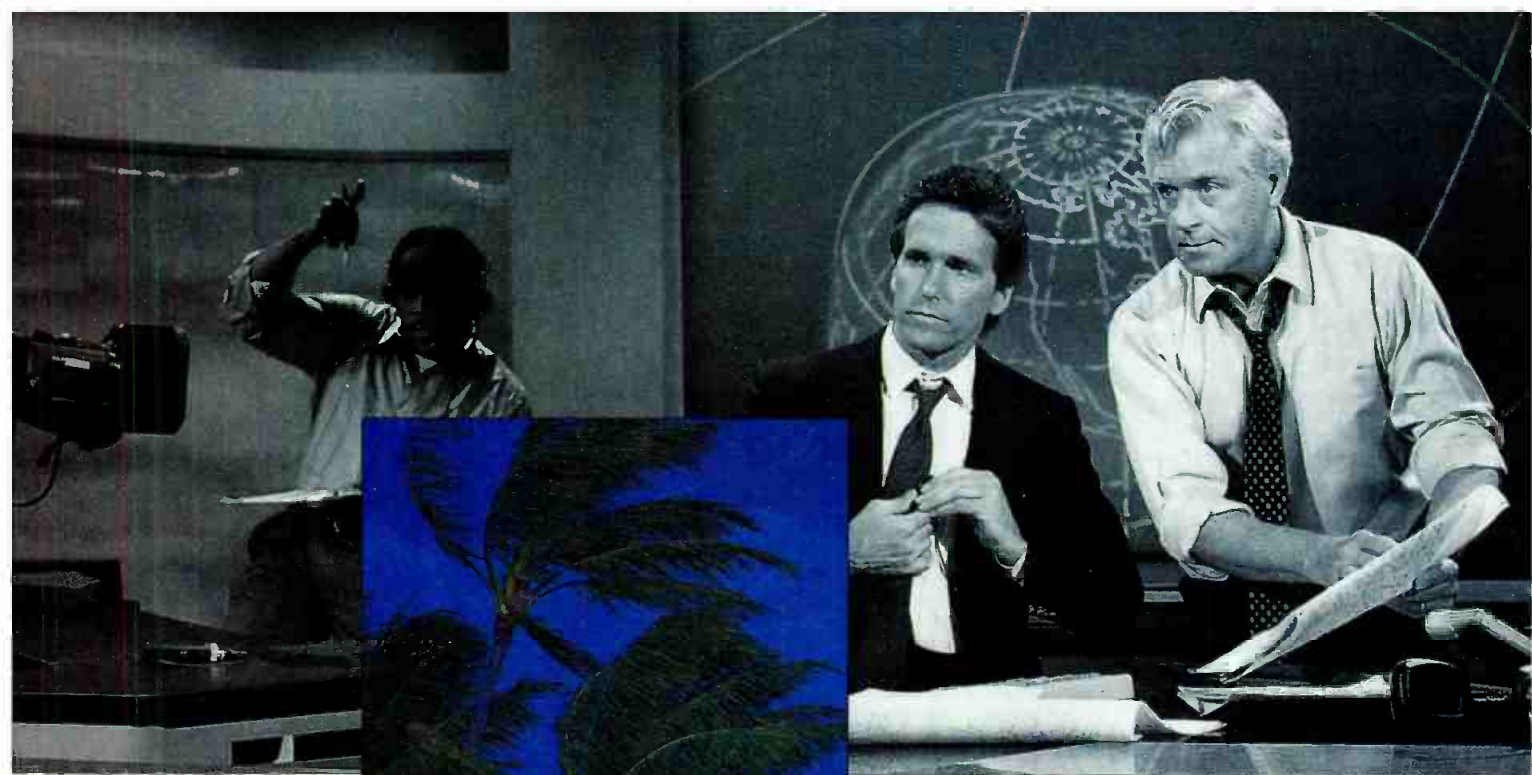
That's what I'm trying to get at. You ask some questions that if anybody truly could answer there would be only one person in the business and they'd be picking all the hit shows. A lot of it has to do with the process. I think there are some basic flaws in the process. I think the fact that we set our schedule and push the trigger on shows in May almost predestines the vast majority of them to fail because by the time you get to the fourth episode, most of the suppliers are not worried about how good they can make the show, but whether or not they can make the delivery date.

So I want to look at how we can change the development process. I want to look at how we change the roll-out process. I want to look at how we format the network. I'd like to have this network look quite a bit different in the '93-'94 season than it did in '92. I think a lot of it has to do with perception. One of the things that's changed dramatically is that people used to watch networks. They don't watch networks anymore, they watch shows. So we have to rebrand ourselves. That's what I'm talking about in terms of trying to reinvent the business. We have to reinvent the business based upon what our customers, the viewers, want from us. I think we need to forge a new alliance with our affiliates to take advantage of the strength of 211 ambassadors of goodwill spread around the country.

**Do you foresee any compensation changes?**

No. I think we've got to look at all the different aspects of how we do business. I look at Paramount, which does *Star Trek*. They put \$1.5 million per episode into it, they charge the stations, they take seven minutes and give the stations

*"We've got to turn this thing around. We're going to set our sights on ABC, and then we'll set our sights on CBS. We have to do it at any cost. We have to have a burning desire to get out of third place—everybody in this building—the first guy you meet when you come on the lot all the way up to Warren Littlefield's office."*



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*"I think [the traditional fall launch] is pretty stupid. It's like Paramount, Columbia, Twentieth Century and Disney all said, 'Hey, on January 1 let's unveil all our movies and then we'll run them for a year.'"*

five. There are 12 minutes of commercials in there nobody's complaining about. They sell the stations the back-end. That's a totally different way of doing business than the way we do business. So we have to adjust our business to figure out how to best utilize our distribution system.

**What do you think about the traditional fall launch?**

I think it's pretty stupid. It's like Paramount, Columbia, Twentieth Century and Disney all said, "Hey, on January 1 let's unveil all our movies and then we'll run them for a year." It worked when there were only three choices. It doesn't necessarily work now. We've learned from what Fox has been able to do. We've learned from what cable's been able to do—how they roll out shows. We don't have enough promotional resources, we don't have enough financial resources; we don't have enough sheer voice to get all the sampling you need immediately. The only reason to do that is if you're desperately afraid every show your competitor is going to put on is going to be a hit. History proves that's not the case. You're not going to get in the way of a hit. You can blunt a mediocre program. There are a couple of time slots where I think, by not scheduling properly, networks have made other network shows renewable. When *Roseanne* came on the air, it didn't matter what you put against it, it was going to be a hit.

**So we won't be seeing a traditional fall launch from NBC?**

I don't think so.

**Are you in favor of year-round development?**

We should be developing right now for the '94-'95 season, not for '93-'94. The system is out of whack. The way we are developing the new Bill Cosby project is how we should be developing. We're giving ourselves the right amount of lead time. We're going to do four 2-hour movies. Let's make sure we have the character, make sure everything is laid out properly, make sure we have the right scripts so we give ourselves every opportunity to succeed. Then after you've done that, you do 22 episodes and hopefully have a hit. But at least we're giving ourselves a chance to have a hit. Otherwise, it's like throwing more troops onto the beach at Normandy and hoping that one of them gets up the hill, as opposed to saying how do we do this so that we have the fewest casualties and the best chance for success.

**Are there any other ways you'd like to change development?**

I think we need to find the people we want to be in business with, and if we like their ideas give them the freedom to go ahead, and not necessarily fix every show that comes through here. Often, when a producer goes to a network you go in and you pitch your idea and the network says, "I really like that, but what if you did this?"

**You mentioned setting your sights on ABC and then CBS. So, clearly being number one again is a priority here and not necessarily just demographic strength.**

I'm a very competitive person. I didn't come here to be airlifted to the Titanic just before it hits the iceberg. I came

here because I think it can be turned around. I think the network television business is still—and can be—a vital form of communication in this country. It's exciting to be a part of that. But if we're going to be broadcasters, we have to make as big a dent as possible. If we're not going to be, we've got to figure out what our niche is going to be. I think we're going through a wave where the flavor is the 18-49 demographic, and you have all three networks, in effect, attempting to chase that in one form or another. I truly believe that as the country starts to rebound, which we're going to see signs of, you're going to start seeing new industries and new businesses form. They're going to need mass appeal advertising, and that means they'll need to have healthy television networks. Then I think you'll see people stop chasing this 18-49 demographic.

**I understand April 15 is the date by which you'll announce the host for the new show to follow *The Tonight Show*. Any decision on who that will be?**

There's not a single thing I'm going to tell anybody between now and the 15th that I won't tell you, which is we're very fortunate at NBC that we have Lorne Michaels, who knows more about that franchise, that demographic audience, that time slot, than I think anybody in the world does. He has identified production people, he has started to narrow that net around who the host is going to be, and hopefully, around April 15 we will announce.

**Is this going to be a single-host show?**

I didn't say it was going to be a single-host show. We have Lorne attacking what is a very difficult problem, which is to replace David Letterman in that time slot. I think Lorne gives us the best chance for success.

**Has Universal been promised a time slot for *SeaQuest*?**

We will put *SeaQuest* in the time slot that we think gives it the best opportunity to break out.

**What do you think about the idea of time periods being contracted away?**

I think it's a terrible concept. I think that's part of why NBC is where they are today because they got themselves locked into promising time periods. I think one of the things that we need to do is to be more time slot-specific in our development—as opposed to developing a number of comedies, we need to say, "What's going to work Friday night at 8? What's going to work Thursday night at 9:30?"

**In terms of the cable industry, are there areas for NBC to get involved in? Do you see a potential for more partnerships between the networks and cable channels? Deals like ABC and Nickelodeon?**

I have mixed feelings. From a business standpoint they probably make sense, but I think we need to differentiate ourselves from our competitors. I think one of the network's production companies is selling a series to another network. I think that's insanity. I think we need to be more interested in creating programming we can own that runs on our own stations. ■

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than all competitors  
combined, the Emmy for  
best news, numerous  
Associated Press and  
LA Press Club awards—  
an anniversary to  
be proud of!

# ICN expands language services

*Plans handful of new services, including in Japanese, Korean and Hindi*

By Rich Brown

The latest programmer looking to meet the increased channel demand of the digitally compressed cable systems of tomorrow is International Channel Network (ICN). The national cable network plans to roll out a series of additional single-language services as tiers or mini-pays that will debut sometime in 1994.

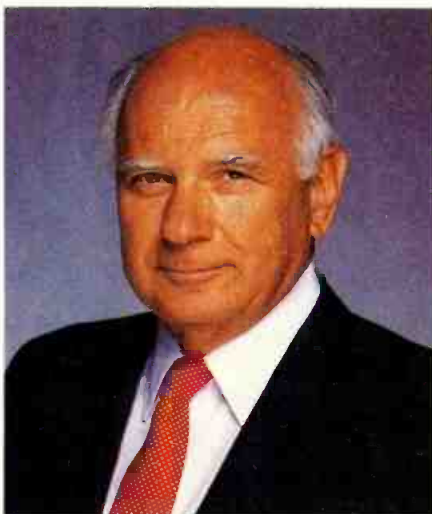
The expansion plans are propelled by a management-led takeover at ICN that earlier this year brought in the financial backing of Citicorp Venture Capital. ICN, launched in July 1990 and now seen in more than 4.3 million homes, will be used as a platform to launch the new services.

"We have a really efficient way to promote and market through The International Channel," said ICN President Ray Beindorf. "We have the most efficient barker channel for selling single-language pay."

Unlike ICN—a single channel that offers an international mix of programming from Asia, the Middle East and Europe—the new services would each provide about eight hours a day of single-language programming from a single overseas network. ICN is currently closing in on a deal to serve as the agent for U.S. distribution of Radio TV Portugal, said Beindorf, who expects to close on deals with Filipino, Japanese, Korean and Hindi broadcasters within the next 30-60 days. Beindorf would not offer start-up costs for such channels, but said they would need to attract 5%-10% of the potential audience at the onset to make them work.

Beindorf said ICN by last week had not yet established any pricing for the single-language channels, but said they are modeling the services partly on the single-language channels currently available on some of Time Warner's New York City cable systems. Some Time Warner subscribers in the city have access to five channels—Korean, Chinese, Indian, Greek and Colombian—which offer 15-18 hours of daily service and cost \$12 each per month.

Barry Rosenblum, president of Time Warner Cable of New York



ICN President Ray Beindorf

City, said making the channels available to the city's ethnically diverse subscriber base has helped build customer relations and bring subscribers on board that might not otherwise have come on board. Two of the more popular services, the Chinese and Korean channels, have a combined subscriber base of about 10,000, he said. Most of the premium revenue derived from the channels goes directly to the New York-based entrepreneurs who bring in the programming from other

countries, he said.

Rosenblum was among those executives at cable systems who said last week that the ICN plan could have some potential, particularly in a digitally compressed environment with expanded channel capacity.

"If they served another niche that we're not serving, we'd certainly take a look at it," said Rosenblum. Tele-Communications Inc. programming vice president Jed Palmer said he was not familiar with the specific launch plans for The International Channel's single-language services, but said the idea of such services could be appealing depending on the language involved.

ICN's plans to offer imported premium services in multiple markets do have some precedent. This month marks the one-year anniversary for TV Japan, a premium channel offering U.S. viewers 18 hours of programming daily from Japanese broadcaster NHK. The channel now has about 30,000 subscribers in the U.S., who pay \$29.95 per month to receive the service at home, according to TV Japan executive Naomi Moriyama. The service is also available in 80,000 U.S. hotel rooms at \$7.95 per day, she said.

In other developments, ICN is also developing a multilingual movie chan-

## Anatomically incorrect arachnid

BROADCASTING & CABLE last week received a letter from a teacher in Norristown, Pa., who complained of USA Network's plans to introduce a new cartoon, *Itsy Bitsy Spider*, featuring an anatomically incorrect six-legged spider. He argued the cartoon would teach children that spiders have six—instead of the correct eight—legs. With tongue planted firmly in cheek, a USA spokesman offered the following top 10 reasons that Itsy has only six legs:

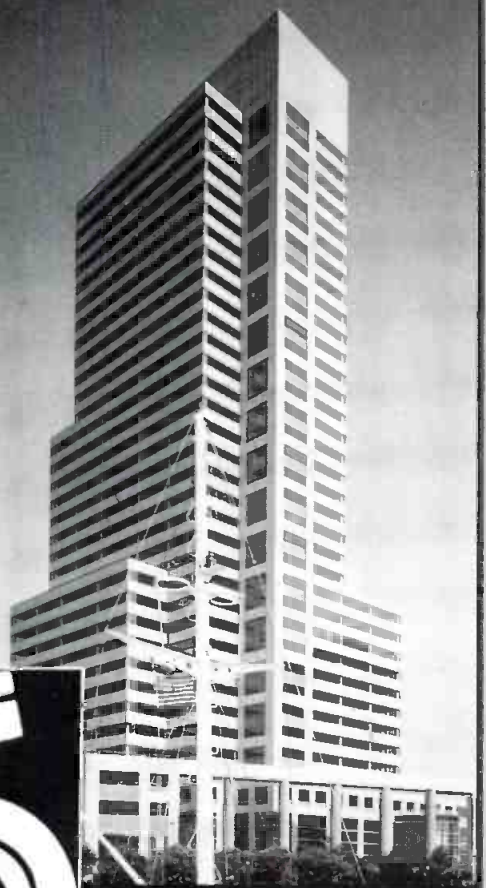
10. Itsy is the first of the new teenage mutant ninja spiders.
9. Someone moved the tuffet at the last second.
8. Ran out of money in the USA Network programming budget.
7. Evolution.
6. It's impossible to find pants with eight legs these days.
5. Someone greased the top of the water spout.
4. Itsy and some friends were in a plane crash in the Arctic and had to eat something.
3. The animator suffered a sudden and untimely death.
2. Last job was as secret service agent for Wyle E. Coyote.  
And, drum roll please...
1. Hey, it's cable.



**THE PAST:  
MOBILE PRODUCTION UNITS  
FOR ABC SPORTS (1976)**



**THE PRESENT:  
COMPLETE REGIONAL  
CABLE NEWS CHANNEL  
FOR NEW YORK 1 NEWS (1992)**



**THE FUTURE:  
NEW BROADCAST CENTER FOR  
USA NETWORKS (FALL 1993)**

**1968**

**1993**

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Through it all, we have remained *independent*—not tied by ownership, affiliation or special contract to any one manufacturer. Accordingly, the equipment we recommend for your project is based solely on its suitability to the job at hand.

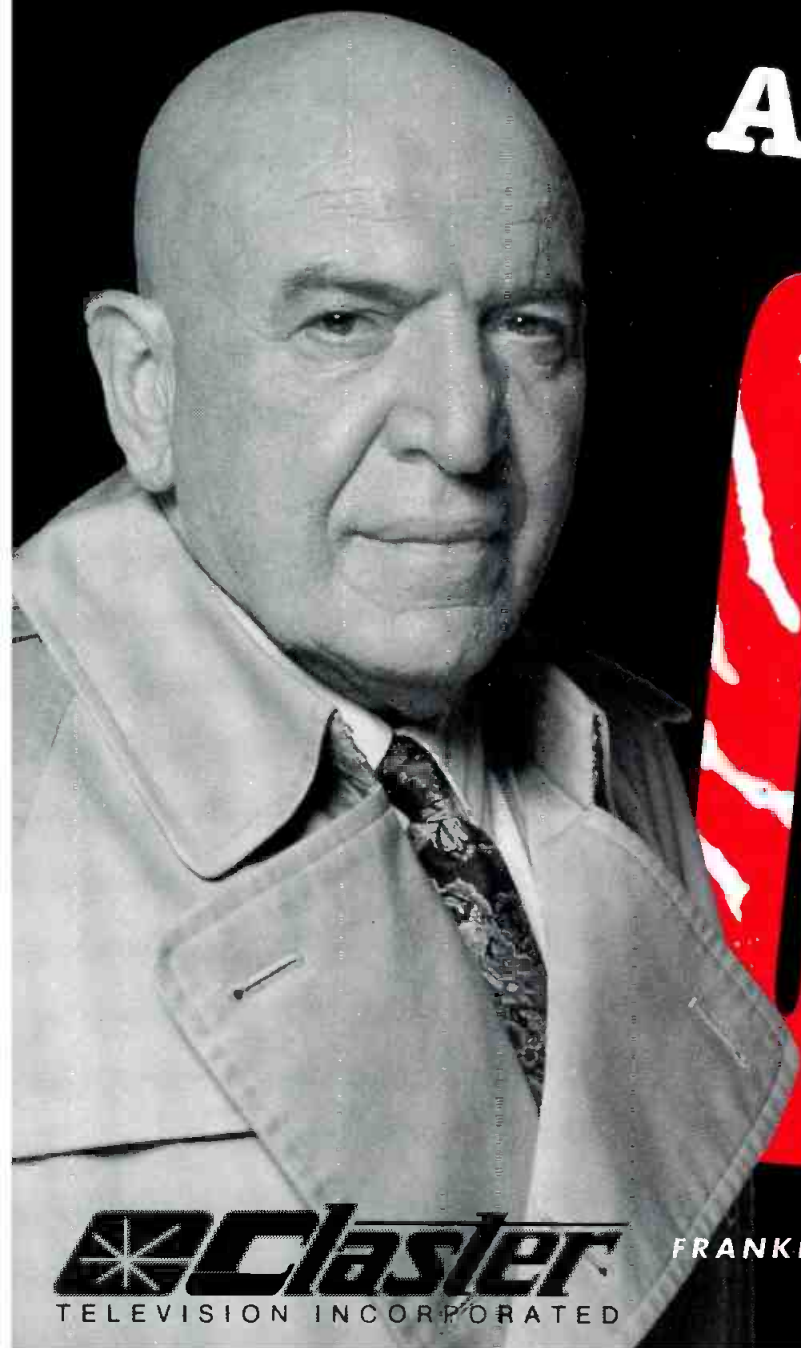
If your company is considering building a new technical facility, or simply planning to upgrade an existing one, talk to us. We can offer everything from a one-camera studio to the last word in a network control center... from engineering services to a complete turn-key operation. In any case, we'll do a great job that will keep your bottom line looking great, too!

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# HELL

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**ma**

**WORTH BOOKING.**

**ATIONS**



nel to bring first-run theatrical films to ethnic audiences and is looking to expand its involvement in ethnic oriented pay-per-view events. ICN last New Year's Eve delivered a Persian pay-per-view concert to 20 selected systems and found 6,000 buyers at \$14.95 each, according to Beindorf. A follow-up concert has already been slated for sometime in the future, he said. ■

## *A&E likely to unveil history channel plans*

By Rich Brown

**A** &E has scheduled a press conference at the New York Historical Society today (April 12) to unveil what are likely to be details on the company's planned history network.

A&E executives last week would say only that the press conference would be tied to a major new business venture, but A&E President and Chief Executive Officer Nick Davatzes last month indicated the network's desire to launch an additional service, possibly history-related (*BROADCASTING & CABLE*, March 1).

Meanwhile, yet another would-be programmer staking its claim in the anticipated channel rush brought on by video compression, is The History Network, a Washington-based network that looks to launch as a basic service in summer 1994.

Executives heading up the planned service include CEO David Glick, whose background is in TV production at ABC News' Satellite News Channel and elsewhere, and senior programming executive Michael duMonceau, formerly senior vice president of operations at The Discovery Channel. ■

## *Nick News to launch on stations*

**C**apitalizing on TV station needs for children's programs that meet stringent new FCC requirements, Viacom has quietly launched and cleared *Nick News* on more than 100 television stations in over 70% of the country. The weekly half-hour program has been picked up by WCBS-TV New York, WPWR-TV Chicago, KYW-TV Philadelphia, KRON-TV San Francisco, and many others. Produced by Linda Ellerbee's Lucky Duck Productions, the show debuted on Nick a year ago. When it launches in syndication in the fall, stations will get the show first on the weekends in an exclusive window up to 8 p.m. Sunday, when Nick will air the show. Rick Jacobs, president, domestic markets, Viacom Enterprises, said the company talked up *Nick News* at NATPE in January, to good reception, and sealed most of the clearances in the last month. "Stations really feel a need to comply with what the FCC is asking them to do to serve children and *Nick News* addresses those pro-social and educational guidelines," he said. *Nick News* won Columbia duPont and Peabody awards, as well as two Parent's Choice awards.



*The Disney Channel is celebrating its 10th anniversary on April 18 by kicking off a 14-city tour featuring characters from channel series, Adventures in Wonderland, and Mickey Mouse Club. Pictured is Disney Channel President John F. Cooke surrounded by cast members from the tour.*

### Unmaking the myths

Turner Broadcasting System has expanded its Native American initiative, *Native Americans*. *Behind the Legends. Behind the Myths*, to take place over a 14-month period, beginning fourth quarter 1993 and culminating with a five-week programming event in the fourth quarter 1994. In other developments, Jonathan Taplin, president of Trans Pacific Films and executive producer of PBS's *The Prize*, has been named executive producer of the centerpiece of Turner's Native American tribute, *The Native Americans*, a three-part, six-hour documentary for superstation WTBS-TV Atlanta.

Also selected for the documentary are several award-winning producers and directors (including several native Americans: producer Patricia Foulkrod, previously associate producer in news and public affairs at noncommercial WNET-TV New York (Secaucus, N.J.); director Peter Bate; field producer Carol Cornsilk (Cherokee); director Phil Lucas (Choctaw); director George Burdeau (Blackfeet),

advisers Hanay Geiogamah (Kiowa) and Alfonso Ortiz (Tewa of San Juan Pueblo), and writer/narrator N. Scott Momaday (Kiowa).

### PPV jam

Pay-per-view programmer Semaphore Entertainment has scheduled a June 18 event, *Russell Simmons' Phat Jam-Live*, with rap artists Run-DMC, Silk, Onyx, Redman and Boss live from the Academy Theater in New York City. SEG is a joint venture between Thursday Night Concerts and Bertelsmann Music Group.

### Request team

Larry Smith, vice president, sales and affiliate relations of Request Television since January, has established a national affiliate relations and sales team for the PPV distributor with the appointment of four regional directors: Suzanne Lauren Jewell, who has served as PPV manager for TCI Cablevision of Western Michigan for the past two years, Midwest region; Brian

Sullivan, most recently district manager, sales and affiliate relations for Encore Media Corp. of Hoboken, N.J., Northeast region; George M. Jostlin, previously director of sales, Sportschannel Los Angeles, West Coast, and Stephen A. Bucholz, most recently national director of PPV for Comcast Cable Communications, Mid-Atlantic region.

### 'Room' for Lifetime

Lifetime Television in June will launch its second season of *The Hidden Room*, a weekly prime time anthology series airing Saturdays at 10 p.m. Featured guest stars will include Amanda Donohoe, Stephanie Zimbalist and Mayim Bialik.

### Comedy calling

Comedy Central in May will pilot a one-hour late night early morning show, *The 800 Club*, which will combine 800-number advertising, hosted product demonstrations and humor. The network is hoping the show will help Comedy Central tap further into the direct response advertising category, a category

# 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.)



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State Farm Insurance  
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# TORNADO TACTICS

which *The 800 Club* creator Vinnie Favale said is likely to generate more than \$2.6 billion this year. Participating direct response advertisers in the show will include Time Life Video, Nordic Track, Hair Club for Men, Playboy Magazine and Book of the Month Club.

Mark S. Allen, a former disc jockey known for such outrageous charity fundraising events as allowing himself to be buried under 20 tons of sand in a 4-by-4-foot crate for eight days, has been named host of Comedy Central's *Short Attention Span Theater*. The hour-long entertainment and news show airs Monday through Friday (7-8 a.m., 1-2 p.m., 7-8 p.m. and 1-2 a.m.) and Saturdays (9-10 a.m., 6-7 p.m., 5-6 a.m.) and Sundays (6-7 p.m.).

### Second season for SNICK

Looking to build on the growing ratings success of its "SNICK" block of Saturday night programming, Nickelodeon has ordered a second season of the four shows included in the lineup. The block of programming—*The Ren & Stimpy Show*, *Clarissa Explains It All*, *Roundhouse* and *Are You Afraid of the Dark?*—scored a 2.8 rating during the just-completed first-quarter 1993, representing 1,644,000 households and a 154% ratings boost over the network's first-quarter 1992 prime time rating, according to A.C. Nielsen Co. data supplied by Nickelodeon.

Among other shows renewed by the kids cable TV network is *Nickelodeon GUTS*, a live-action sports show that has been renewed for 40 new episodes. Currently shooting at the Nickelodeon Studios in Florida, the show is produced by Chauncey Street Productions in association with the network.

In other programming developments, the network has signed a development deal with London-based Red Rooster Films & TV to create new programming for Nickelodeon's U.S. network. The deal is expected to kick off with a drama series for children.

### Lower ticket prices

SportsChannel Chicago has reduced the price on its pay-per-view

offering of Chicago Blackhawk home playoff games to \$15.95 per game from \$19.95 (or, when purchased by the round, to \$12.95 from \$16.95). The Blackhawks package raised concern over the shift of sports to PPV when it was introduced last year.

Another regional sports service, SportsChannel Cincinnati, has reached an agreement with Continental Cablevision of Greater Dayton, bringing an additional 160,000 subscribers to the channel.

### Board changes

The Cable Television Public Affairs Association made some changes to its board of directors at its annual conference in Boston (March 31-April 2). New CTPAA board members: Jim Boyle, vice president of communications, Discovery Communications Inc.; Sally Follmer, director of public relations, National Cable Television Association; McAdory Lipscomb, senior vice president, corporate affairs, Showtime Networks Inc.; and Nancy Larkin, vice president, community relations, Continental Cablevision.

New officers named to the

CTPAA Executive Committee for 1993-94 are president, Alex Swan, Turner Cable Network Sales; vice president, Nancy Larkin; secretary, David Andersen, Cox Cable Communications Inc., and Treasurer, Lynn Yaeger, Time Warner Cable.

### Marathon programming

TNT in June will present four consecutive Saturday night marathons of "Monstervision," a monthly movie series devoted to the best and worst of science fiction and horror. The special promotion, hosted by comedians Penn & Teller, is designed to reintroduce viewers to the monthly movie series and at the same time help promote the upcoming TNT original, *Frankenstein* (scheduled to debut on June 14).

### More marathon

The Movie Channel's fourth annual Movie Channel Challenge will present its biggest, no-repeat movie marathon this summer with 422 back-to-back movies. The campaign will run June 1 through July 4 and will feature a sweepstakes contest tied to the promotion.

## Broadcasting & Cable

March 29-April 4

### TOP 5 BASIC CABLE SERVICES

NETWORK—HOUSEHOLDS (THOUSANDS)—RATING/SHARE

USA 1,504

2.5/3.9



TBS 1,345

2.2/3.6



TNT 983

1.7/2.7



ESPN 884

1.4/2.3



NICK 643 1.1/1.7



All prime time 8-11 p.m. data supplied by outside sources based on Nielsen Media Research. Ratings and shares based on coverage households of each network.

	<b>ABC</b>	<b>CBS</b>	<b>NBC</b>	<b>FOX</b>
<b>MONDAY</b>	<b>28.6/43</b>	<b>8.6/13</b>	<b>11.4/17</b>	<b>NO PROGRAMING</b>
8:00	3. Barbara Walters Special 19.2/31	57. Evening Shade 9.3/14	26. Fresh Prince 12.7/19	
8:30		58. Hearts Afire 9.1/13	34. Blossom 11.4/17	
9:00		61. Murphy Brown 8.9/13		
9:30	1. Academy Awards 31.2/51	80. Love and War 7.5/11	37. NBC Monday Night Movies—Above the Law 11.0/16	
10:00		66. Northern Exposure 8.5/13		
10:30				
<b>TUESDAY</b>	<b>12.6/21</b>	<b>15.4/25</b>	<b>9.1/15</b>	<b>4.3/7</b>
8:00	18. Full House 13.5/22	8. David Copperfield XV 17.5/28	64. I Witness Video 8.7/14	95. Class of '96 3.9/6
8:30	30. Hangin w/Mr. C 12.0/19			
9:00	7. Roseanne 17.6/28	13. Rescue: 911 15.3/24	70. Quantum Leap 8.3/13	92. Tribeca 4.7/7
9:30	28. Jackie Thomas 12.4/20			
10:00	48. Homefront 10.0/18	20. Bodies of Evidence 13.3/23	41. Dateline NBC 10.4/18	
10:30				
<b>WEDNESDAY</b>	<b>13.8/23</b>	<b>11.7/20</b>	<b>9.4/16</b>	<b>8.4/14</b>
8:00	43. Wonder Years 10.3/17	33. How'd They Do That? 11.6/19	23. Unsolved Mysteries 12.9/21	64. Beverly Hills, 90210 8.7/14
8:30	37. Home Free 11.0/18			
9:00	2. Home Improvmt 21.9/34	48. In the Heat of the Night 10.0/16	83. Homicide 7.2/11	74. Melrose Place 8.0/13
9:30	3. Coach 19.2/31			
10:00	45. Sirens 10.2/18	19. 48 Hours 13.4/24	72. Law & Order 8.1/15	
10:30				
<b>THURSDAY</b>	<b>13.2/22</b>	<b>10.4/17</b>	<b>13.3/22</b>	<b>10.3/16</b>
8:00	21. Matlock 13.1/21	43. Top Cops 10.3/17	74. Wings 8.0/13	14. The Simpsons 14.9/24
8:30			41. Wings 10.4/16	30. Martin 12.0/19
9:00	39. Commish Special 10.9/17	32. Street Stories 11.7/18	5. Cheers 17.8/28	66. ILC: 1st Season 8.5/13
9:30			5. Seinfeld 17.8/28	89. Down the Shore 5.8/9
10:00	12. Primetime Live 15.6/27	58. Picket Fences 9.1/16	25. L.A. Law 12.8/22	
10:30				
<b>FRIDAY</b>	<b>12.7/23</b>	<b>9.9/18</b>	<b>7.6/14</b>	<b>6.9/12</b>
8:00	23. Family Matters 12.9/24	54. Golden Palace 9.6/18	87. Secret Service 6.0/11	81. America's Most Wanted 7.3/13
8:30	28. Step By Step 12.4/22	47. Major Dad 10.1/18		
9:00	34. Getting By 11.4/20	48. Designing Wm 10.0/18		85. Sightings 6.8/12
9:30	55. Where I Live 9.5/17	36. Good Advice * 11.2/20	68. NBC Movie of the Week—What She Doesn't Know 8.4/15	87. Sightings 2 6.0/11
10:00	14. 20/20 14.9/28	58. Bodies of Evidence 9.1/17		
10:30				
<b>SATURDAY</b>	<b>7.3/13</b>	<b>15.3/28</b>	<b>8.9/16</b>	<b>8.7/15</b>
8:00		11. NCAA Basketball Tournament—Kentucky vs. Michigan 16.0/29	79. Almost Home 7.6/13	53. Cops 9.8/17
8:30	86. Young Indiana Jones Chronicles 6.5/11		74. Nurses 8.0/14	48. Cops 2 10.0/17
9:00			45. Empty Nest 10.2/18	77. Code 3 7.9/14
9:30			48. Mad About You 10.0/17	84. Code 3 2 7.1/12
10:00	63. The Commish 8.8/16	78. Raven 7.7/16	61. Reasonable Doubts 8.9/17	
10:30				
<b>SUNDAY</b>	<b>13.4/22</b>	<b>15.0/24</b>	<b>11.5/18</b>	<b>6.8/11</b>
7:00		9. 60 Minutes 17.0/31	81. Unsolved Mysteries 7.3/13	92. Parker Lewis 4.7/9
7:30				91. Shaky Ground 4.9/8
8:00		9. Murder, She Wrote 17.0/27	55. I Witness Video 9.5/15	68. In Living Color 8.4/14
8:30	17. ABC Sunday Night Movie—The Ten Commandments 13.6/22			72. Roc 8.1/13
9:00				40. Married w/Childn 10.5/16
9:30		22. CBS Sunday Movie—A Place to Be Loved 13.0/20	16. NBC Sunday Night Movie—Diana: Her True Story, Part 1 14.5/22	70. Herman's Head 8.3/12
10:00				90. Flying Blind 5.1/8
10:30				92. The Edge 4.7/8
<b>WEEK'S AVGS</b>	<b>14.4/24</b>	<b>12.4/21</b>	<b>10.2/17</b>	<b>7.5/12</b>
<b>SSN. TO DATE</b>	<b>12.5/20</b>	<b>13.4/22</b>	<b>11.0/18</b>	<b>7.8/12</b>

RANKING/SHOW [PROGRAM RATING/SHARE]

\*PREMIERE

SOURCE: NIELSEN MEDIA RESEARCH

YELLOW TINT IS WINNER OF TIME SLOT

# Radio

## Spanish KLAX cruising in Los Angeles

Number-one showing is no fluke; some say all L.A. Spanish stations will benefit

By Peter Viles

**W**hen Spanish-language KLAX-FM vaulted to the top of the Los Angeles ratings in the fall 1992 Arbitron survey, there were grumbles of disbelief from radio observers. After all, who would believe that a station with new call letters, a new format and relatively limited promotional spending could rocket from 21st to 1st in just three months?

But when the winter Arbitron survey is released later this month, no one will doubt the station's following, which, according to Arbitron reports, is almost certain to place it among the market's leaders. If there is a hotter radio station in the nation than KLAX, it is hard to find.

"They're just moving up and up and up," observes Manuel Reyes, vice president and media director at La Agencia de Orca, a Hispanic advertising agency.

And there is some indication that the station's well-publicized ratings success is helping to attract new attention to Spanish-language media, which has long been ignored or undervalued by many advertisers, even in markets as heavily Hispanic as Los Angeles.



"The fact that the number-one station is a Spanish-language station—and that it seems to be getting stronger and stronger—is going to open a lot of eyes," says Reyes. "It says that if you want to have a campaign with effective reach in the Los Angeles market, you better start thinking about doing something in Spanish."

"A lot of clients are asking more questions about the Hispanic consumer market, asking their agencies about it," adds Rosa Serrano, a media planner at Western International Media in Los Angeles. "It doesn't mean an immediate surge in dollars for the Hispanic market. But overall that takes time. Clients won't be jumping into it that quickly."

The station's turnaround started with an improved signal and acceler-

ated late last summer when the station adopted a high-energy Mexican ranchera format and switched call letters from KSKQ to KLAX. One of two Spanish-language FM's in Los Angeles, KLAX was the first to take the country sounds of Mexican ranchera that had long been an AM staple and modernize the format for the FM band. By doing that, KLAX finally found a way to attract listeners without competing directly against KLVE-FM, which for years dominated Spanish FM listening with a format of international contemporary hits.

Raul Alarcon Jr., president of Spanish Broadcasting System, the company that owns KLAX, gives full credit for the turnaround to General Manager Alfredo Rodriguez, who created the new format after Alarcon lured him away from KWKW(AM). The format is something like a Mexican version of American "hot country" formats—a mixture of folk music popular in northern Mexico and "banda," an upbeat dance style somewhat similar to the Texas two-step.

"Alfredo has put a younger slant on the format, which traditionally people have looked at as a sleepy, older-skewing format," Alarcon says. "He threw a two-way curveball at it. First he skewed it younger. And second, he did it on FM."

The results were immediate: KLAX's 12-plus Arbitron share more than doubled from summer to fall—from 2.0 to 5.3—and Arbitrons since then show the share rising even higher. Almost immediately, the station gained a following among Mexican-Americans, who make up the majority of the Los Angeles Hispanic population. This was accomplished with the aid of limited television and outdoor advertising, but without a true promotional blitz.

"The popularity of the station really has been transmitted by word of mouth more than by any type of exter-

### Spanish ratings in Los Angeles

Station	Fall '91	Winter '92	Spring '92	Summer '92	Fall '92
KLAX-FM	0.7	0.5	0.7	2.0	5.3
KLVE-FM	4.0	3.3	4.4	3.5	3.4
KKHJ(AM)	1.9	2.3	2.2	2.1	1.6
KTNQ(AM)	3.0	2.3	3.2	2.6	2.8
KWKW(AM)	3.8	4.2	3.4	1.9	1.3
KALI(AM)	1.0	1.2	1.8	1.3	0.6
KWIZ(AM)	0.3	0.3	0.3	0.0	0.4
KXED(AM)	0.6	0.5	0.6	0.4	0.0
Total	15.3	14.6	16.6	13.8	15.4

Source: Arbitron surveys



nal promotion," Alarcon says. "A couple of our competitors were spending a lot of money on billboard advertising during the summer months, and we just ate them alive."

The huge increase in audience has enabled KLAX to raise its ad rates significantly. Top rates during morning drive have quadrupled, from roughly \$120 for a 60-second spot to \$500 per spot—still well behind market-leading English-language stations, which command up to \$1,000 per spot. Alarcon says the station has taken pains to move slowly with price increases, fearing that sudden hikes will drive off advertisers who supported the station when rates were lower.

"We want to be reasonable with people," Alarcon says. "The ratings rise for the station has caught everybody by surprise, including advertisers. So we want to give them a little time to adjust. We don't want to strangle them."

After billing an estimated \$2.2 million in 1992, KLAX is aiming for \$15

million or more in 1993, according to General Sales Manager Jack McVeigh.

Despite that increase, the Heftel Communications combo of KTNQ(AM)-KLVE(FM) will be difficult to catch in billings. The Spanish combo billed an estimated \$20.6 million in 1992, according to *Duncan's Radio Market Guide*.

Carl Parmer, president of Heftel's broadcasting group, says he is not surprised by KLAX's success, and believes it may actually help his stations. "It's given national attention and focus to the Hispanic market in Los Angeles, which I think has had precious little attention," he says. "But when you think about the Hispanic population base as it is here in Los Angeles, this should be an expected phenomenon."

In fact, some observers believe Hispanic listening is vastly underestimated in Los Angeles, where Hispanics make up about 33% of the population, but Spanish-language stations account

for only 16%-18% of radio listening in Arbitron surveys.

"I really believe that this is not the first time a Spanish-language station ranked number one in the market," says Reyes, who believes that KLVE may have at one time had the most listeners in the market. "The problem is that the ratings never showed it because the Spanish stations are at a handicap in the ratings methodology. It's really remarkable that, even with that handicap, KLAX is doing so well."

KLAX has also had to fight off skepticism about its sudden rise in the ratings, which was fueled in part by Howard Stern, who complained on his program that KLAX's rise was partly due to new call letters that look and sound almost like Stern's Los Angeles station—KLXS.

"The reaction initially was a bit of disbelief that we could grow that fast," says McVeigh, KLAX general sales manager. "When you talk about Los Angeles, with 87 signals, and you accomplish something like this in one book, that's just not something you see very often." ■

## RIDING GAIN

### It's official: Joyner joining ABC

After weeks of "no comment," ABC Radio Networks has confirmed that urban "fly-jock" Tom Joyner will host a morning show for the network beginning in January 1994.



Tom Joyner

"Tom Joyner brings to our network a personality recognized nationally as the greatest urban talent on radio," said David Kantor, executive vice president, ABC Radio Networks.

Joyner earned his nickname by hosting same-day, daily shows in Dallas (KKDA-FM) and Chicago (WGCI-FM). Kantor said Joyner's duties will include the morning show as well as long-form and feature programming. While Joyner's arrival had been expected (*BROADCASTING*, Feb. 15), ABC did not comment until final arrangements were made to free Joyner from other contracts.

### Philadelphia feud

Get ready for what could be the final skirmish in one of radio's longest-running on-air feuds: the seven-year war for Philadelphia between rival morning men Howard Stern of WYSP-FM and John DeBella of WMMR-FM. The feud started in 1986, when Stern first went on the air in Philly, vowing he would not only surpass DeBella in ratings, but would ultimately humble him in many other ways. Stern eventually overtook DeBella, and last week Group W-owned WMMR announced it would shift DeBella to afternoons beginning April 12. Itching for one last confrontation, Stern told listeners last week that WYSP might rebroadcast his morning show in the afternoons just to haunt DeBella. WYSP general manager Ken Stevens said Stern might put on a special, one-time afternoon show on Monday (April 12), but daily rebroadcasts are probably out of the question. Asked to explain the long feud, Stevens said, "It just escalated into a situation with two guys who have never met each other and hate each other."

## Avails:

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# Washington

## Fox ponders its post-fin-syn freedom

*It does not plan to rush to increase its network hours to the FCC limit*

By Joe Flint

**W**hile the FCC gave Fox Broadcasting carte blanche to expand its prime time lineup to 22 hours, don't look for the incipient network to roll out new shows anytime soon.

In fact, one of Fox's first decisions in a post-fin-syn world may be to give back an hour of Sunday night schedule to its affiliates (see "Top of the Week").

But for now, according to affiliates surveyed by BROADCASTING & CABLE, Fox has no plans to add to its 15- to 15½-hour prime time lineup.

Instead, the network will continue to focus on launching Monday night movies and Chevy Chase's late-night show, and perfecting its current schedule, according to Preston Padden, senior vice president, affiliates.

"No one is thinking about other time periods at Fox," Padden said.

While affiliates contacted were pleased with Fox's good fortune, the thought of giving up more advertising inventory for Fox programming—and, subsequently, Fox advertising—makes some wary.

"It depends on their ability to maintain the quality of shows versus our own product. If they get into the same problem that the other networks have with failing nights, we're a lot less interested in expanding time," one affiliate group head said.

"They have to build up slowly," said Oppenheimer & Co. analyst Jessica Reif. "They still have to tinker with the existing schedule." Reif noted that Fox's development schedule is larger than the other three networks', but she expects those projects to be used to adjust and replace the current schedule.

Many Fox affiliates also carry syndicated programming where the network



*Preston Padden says Fox has no immediate plans to expand its prime time lineup.*

may want to expand. That could further push any additions back by at least a year until contracts start to expire and the way is cleared for expansion.

Analysts and affiliates give Fox favorable marks for not sticking with shows too long and for being willing to admit when a show has failed to catch fire. "Fox is quick to move shows that don't meet expectations. It's not like the other networks that let the bad shows fester," said ABRY Communications managing director Royce Yudkoff.

That being so, it is also possible that—as in the case of Sunday night—if Fox programmed Monday night with material other than movies and failed, the network might be willing to give the time back.

"Any further expansion could be harmful to the profitability to affiliates. [Fox Network President Lucie] Salhany is too smart to expand other dayparts," said one top-10 market Fox affiliate.

Under the exemption, Fox is allowed to stay in the syndication busi-

ness while its network can expand to a full network schedule of 22 hours per week.

ABC, CBS and NBC are still restricted from entering the syndication business. Those restrictions—which prevent the networks from acquiring backend rights in first-run syndicated programs, except in-house productions, and from syndicating any program in the U.S.—could expire in two years if the consent decrees that parallel the original fin-syn rules fall this year as expected.

For Fox, getting its cake and eating it too was a case of persistence paying off.

It was Fox that persuaded members of Congress to let the FCC reopen the fin-syn relaxation proceeding in 1990, and while the other networks are no doubt angry with Fox's good fortune, without Fox's pressure to change the rules the networks might still be waiting for relief. "We had two advantages: the best facts and the best lawyers," Padden said.

As an example of the network's full-court press on the issue, prior to the FCC's decision, one of Padden's lobbying tactics involved using Paramount's trade press ads boasting of its shows beating network fare as an example that competition—not government regulation—was what the marketplace needed. The ads "underscored our point to the FCC," Padden said.

Not all industry observers see equality in the decision. "It's really blatantly unfair," one industry analyst said of the commission's decision to give Fox separate rules from those of the other networks.

Padden disagrees: "Each additional hour of programming Fox provides is an additional alternative and option for viewers, advertisers and program producers. The rules were for enhancing

diversity. We are diversity."

As for the other networks' being upset, Padden countered that Fox never sought a specific exemption for itself. "We have been absolutely con-

sistent in our advocacy for freedom for all broadcast networks and will continue to sound that theme."

So if Fox is not going to hit the full 22 hours anytime soon, what will the

immediate benefit of no fin-syn be to them? "No longer will we have to stand up at Wall Street analysts' meetings and fend off nettlesome questions about the growth of our enterprises," Padden said. ■

## AM stereo rears its divided head

*FCC proposal to OK C-Quam draws ire of longtime competitor Leonard Kahn*

By Sean Scully

**B**attle lines are being drawn in the wake of the FCC's proposal to declare Motorola's C-Quam the nationwide AM stereo standard.

In comments filed with the FCC on April 5, rival AM stereo developer Leonard Kahn blasted the FCC's proposal. He accused the FCC of using erroneous facts in its report on the proposal.

"The commission's staff, acting under severe political pressure and unwilling to even permit a 10-day delay, has ignored basic flaws in its selection system that threatens the very survival of AM radio broadcasting," Kahn wrote.

He denied the commission's finding that AM broadcasters had expressed a preference for C-Quam. He pointed out that only about 10% of the AM stations in the country use C-Quam, meaning, he concluded, that almost 90% have turned it down.

Kahn's business partner, the Hazeltine Corporation, threatened legal action against the FCC if it makes the proposal final. It called the FCC's assumptions "arbitrary and capricious."

"The selection of a national standard for AM stereo broadcasting should be based on a thorough evaluation of the competing technologies, rather than the mere imprimatur of a perceived de facto standard, since the

latter reflects the results of marketing prowess and not technical superiority," Hazeltine wrote.

Interestingly, a former AM stereo competitor disagreed with Kahn and the Hazeltine Corporation. Harris-Al lied, which had at one time tried to market its own AM stereo system, endorsed C-Quam, saying that an industrywide standard could only serve to help AM radio.

"Several years ago, Harris dropped its proposed stereo system and, being a proponent of AM stereo service, has since supported the Motorola C-Quam system," Harris wrote.

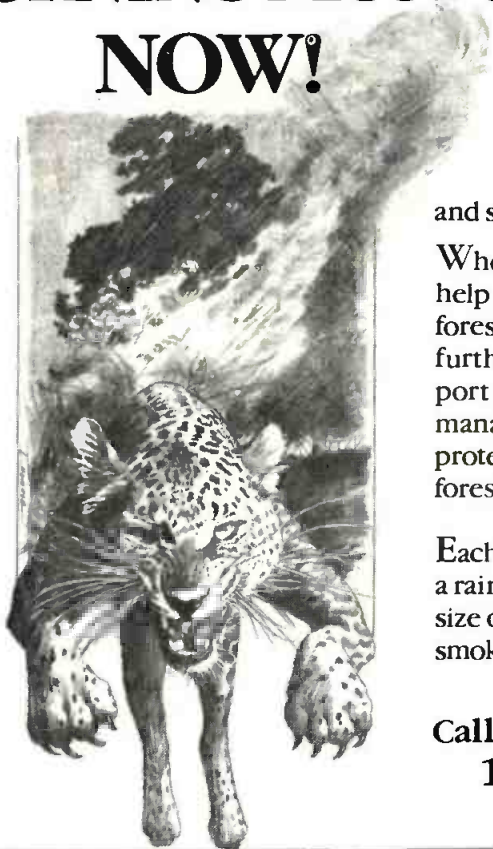
The company endorsed the FCC's plan to require stations to discontinue

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non-C-Quam stereo transmissions within a year. "Harris does not recommend permitting stations currently using the Harris system to continue to do so."

Motorola weighed into the debate with a measured response to the FCC report. The company endorsed the idea of using C-Quam as a standard and promised to open the market for manufacturing AM stereo equipment.

"We have established a liberal and well-documented policy of licensing C-Quam technology," Motorola wrote.

The company noted that it may be possible to convert existing Harris stereo units to C-Quam transmissions. The change requires less than four hours' work, according to Motorola.

Two broadcasting engineers rejected C-Quam as a standard. Lee Sutherland Parr of Monroe, Va., and James Dorrence of Abington Township, Pa., urged the commission to make a more thorough technical review before setting a standard.

"This proceeding by the commission would be based on, first of all, solid technical merits, then legal merits," Dorrence wrote.

Parr questioned why, if C-Quam is worthy of being made a standard, so many stations have rejected it. "If it is the [de facto] standard, why does it need our blessing?" Parr asked. "Perhaps it is that broadcasters are unwilling to accept it."

## Indecency excerpts

**F**CC will request that Allegheny Communications Group Inc., competing applicant for EZ Communication's WBZZ(FM) Pittsburgh, supply "a tape, transcript or significant excerpts" of a program broadcast in 1990 to prove that EZ aired indecent material and is therefore unfit to be a licensee. The program in question, involving sexual jokes made by the station's then morning team of Jim Quinn and (Banana) Don Jefferson, and directed at former news director Elizabeth Randolph, led to EZ's paying Randolph \$694,204 in damages in a defamation suit three years ago. License renewal hearing for the station is set for August 9.

"[When the FCC chooses]," Capital Cities/ABC submitted, "it should consider the technical limitations imposed by that choice and not lose sight

*"Only the C-Quam system has achieved any significant market penetration."*

**The National Association of Broadcasters**

of the fact that the AM stereo standard designation is only part of the substantial technical improvement necessary to revitalize the AM system."

Capcities/ABC echoed the concerns of Kahn and the broadcast engineers, raising technical concerns about C-

Quam. It noted that C-Quam tends to experience more distortion than other stereo systems. It also warned that C-Quam may not end up being compatible with digital audio broadcasting. The FCC needs to consider all possible elements of a standardized system.

"Failure to implement one complete standard will leave the American public with a second-rate signal quality from AM," it warned. In all, 14 groups or individuals submitted comments on the AM stereo standard.

The National Association of Broadcasters praised the commission's proposal, saying an AM standard is long overdue. NAB abandoned its policy of being product-neutral on the issue and endorsed C-Quam and the industry-developed AMax standard.

"The 1993 reality is that only the Motorola C-Quam system has achieved any significant market penetration," it wrote.

The FCC is revisiting this issue a decade after it declined to set a standard for AM stereo. Since then, AM stereo has floundered and nearly lapsed into obscurity, with consumers and broadcasters alike afraid to commit to one of the competing systems. Many in the radio industry blame the failure of AM stereo on the FCC's failure to create a standard when the technology first developed.

Oddly enough, Kahn, a pioneer of AM stereo, endorsed the FCC's 1982 decision not to set a standard. In his comments, he wrote, "Kahn wishes to affirm his belief in the basic wisdom of the commission's seminal 'marketplace' decision for AM stereo. Their comments allege that there is nothing wrong with the American way of free enterprise, unless it is frustrated by anti-competitive acts that violate the very spirit of American jurisprudence."

## FREEZE FRAME

### TV LICENSE RENEWALS SINCE OCT. 1991



Source: FCC

Chart by Marcy E. Mullins

**His April 1 vote to gut the fin-syn rules should come as a surprise to no one,** says FCC Commissioner Andrew Barrett. "I have consistently been a proponent of the rules sunset after a review," he says.

Barrett has a point. He voted in April 1991 to keep significant fin-syn restrictions in place. But only after unsuccessfully arguing for a sunset. Neither of the other two authors of the rules—Ervin Duggan and Sherrie Marshall—would even consider it, he says. "If I had pushed hard, the whole damn thing would have come apart," he says, noting he had been able to persuade the others to loosen foreign syndication restrictions.

Barrett offers no rationale for voting to get rid of the rules this time around beyond saying it is up to proponents of any government regulation to continually justify their existence. "The burden of proof has to be on the person who wants to retain the rules," he says. "I don't see anything radically wrong with that."

The new rules retain only prohibitions against networks producing first-run shows and actively syndicating any show. And even those prohibitions sunset after two or three years, but before they do parties will have one last chance to argue for their continuation. Barrett says he hasn't prejudged the matter: "I will be open to whatever the body of evidence suggests."

**Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii), along with the Commerce Committee's ranking minority member, John Danforth (R-Mo.), has instructed the staff to draft "infrastructure" legislation that would open local telephone companies to competition.** "We're still in the talking stages," said one staffer involved in the project.

Cheering on the effort are alternative access providers and long-distance carriers. The local telcos are monitoring the effort closely. If there is going to be a bill, the telcos want to make sure competitors would have some of the same regulatory restrictions and obligations they do.

As a bill meant to move the country along toward infrastructure nirvana, it could stray far beyond local telco competition. Danforth, according to sources, would like to mix in telco entry and MFJ provisions, according to sources. But Inouye is resisting such expansion, they say.

**Thanks to Rick Boucher (D-Va.) and Michael Oxley (R-Ohio), the House now has legislation that would lift the prohibition against telcos' offering cable service in their telephone service areas (BROADCASTING & CABLE, April 5).** But what about the Senate? If telco entry legislation is going to have any real chance during the 103rd Congress, a Democratic senator is going to have to step up. Best bets: John Breaux (La.), who has been urging a presidential commission to sort out the issues before legislation is introduced; John Kerry (Mass.), who might give the legislation a positive cable spin, and Charles Robb (Va.). All are members of the Senate Commerce Committee.

Republican members of the committee certain to play a prominent role include John Danforth (Mo.), Conrad Burns (Mont.) and Ted Stevens (Alaska).

**Confused about the new cable regulations?** Help is on

the way in the persons of Daniel Brenner, vice president, law and regulatory policy, National Cable Television Association, and Charles Walsh, an attorney with Fleischman & Walsh. Under the aegis of NCTA, they will conduct six seminars around the country next month to update cable executives on the government's doings. The schedule: Denver, May 10; Philadelphia, May 11; Boston, May 12; Chicago, May 13; Los Angeles, May 17; and New Orleans, May 19.

**The U.S. Court of Appeals in Chicago last Monday breathed 60 days, more life into the 1991 financial interest and syndication rules,** which the court

had vacated, effective last Tuesday (April 6). The FCC had requested the extension so that the 1991 rules would

stay in effect until the new liberalized rules it adopted two weeks go into effect sometime next month. The extension avoids a period of no rules.

# Washington Watch

Edited By Harry A. Jessell

**The United States Telephone Association is looking for a new president,** following John Sodolski's announcement he will retire Oct. 31. "The industry is on the cusp of some dramatic changes," Sodolski says. By taking advantage of an early-retirement clause in his contract, he is allowing the telcos to "begin restructuring themselves [in Washington] to meet those challenges—new competition, new technology," the 62-year-old trade association professional says.

"This is a friendly separation," Sodolski assures. As a matter of fact, he says, he will be working with the association board to find a replacement and, he is prepared to stay on past Oct. 31 until a successor is ready to come aboard.

When he joined the association 10 years ago, Sodolski says, he grappled with finding a place in the association for the regional Bell operating companies, then just spun off from AT&T. That's been done, he says, conceding the continuing difficulties of balancing the interests of large RBOC's and small "independents." "If I were 10 years younger, I would welcome the challenges of the 1990's."

**Regrets. The National Association of Broadcasters confirmed last week President Clinton has declined an invitation to speak at its convention** in Las Vegas next week, April 18-22. The NAB had former President Ronald Reagan last year, but his speech was disrupted by a protester who shattered the glass award NAB had just presented to him.

**The FCC granted the NAB's petition to extend the comments deadline for the commission's notice of inquiry on children's programming to May 7.** Deadline for reply comments has been moved to June 7.

**Dates have been set for filing of briefs (May 19) and oral arguments (Sept. 3) in the case against the FCC's new safe harbor in the U.S. Court of Appeals.** The court has already granted a stay of the current safe harbor of 8 p.m. to 6 a.m.; a new harbor would further regulate indecent programming from midnight to 6 a.m. The Court of Appeals also authorized Pacifica Foundation, the National Association of College Broadcasters, and poet Allen Ginsburg, among others, to file their own arguments. ■

## RECENT ACTIONS:

*Cable stocks and the industry in general were still reeling from the FCC's decision to slash cable rates from 10% to 15% and tough new program access rules designed to end alleged price discrimination between vertically integrated cable programmers and multichannel competitors to cable systems.*

**1. Must carry/retransmission consent.** The FCC's must-carry/retransmission-consent rules get implemented on the following staggered schedule:

**May 3**—Cable systems must notify qualified noncommercial stations of the location of their principal headend and tell local stations that may not receive automatic must carry.

**June 2**—Cable systems must begin carriage of their must-carry complement of commercial stations.

**June 17**—Commercial broadcasters must choose between must carry and retransmission consent.

**5. Rate regulation.** FCC voted 3-0 two weeks ago to cut cable rates by 10% to 15%. Commission also issued an immediate freeze on all cable rates for the next four months. FCC's actions will first require operators who raised rates after Sept. 30, 1992, to roll back to pre-Cable Act levels. After that, commission has the authority to roll back basic cable rates another 10%. Rate hikes, the FCC said, will be limited to the general inflation index, with limited exceptions for external costs beyond the operator's control, including taxes, franchise fees and programming costs.

**6. Anti-buythrough.** Commission passed rules two weeks ago requiring systems with addressable capability to offer premium cable services without requiring purchase of extended basic tier.

**7. Program access.** Exclusive contracts between cable program suppliers and cable operators eliminated except when commission finds them in public interest. Contracts in effect before June 1, 1990, are grandfathered. Provision expires after 10 years. Under the commission's rules, a multichannel competitor can file a complaint against

# KEEPING UP WITH CABLE REREG

## ON THE AGENDA OF THE FCC



**Aug. 1**—Negotiations to be concluded.

**Oct. 6**—Retransmission and must-carry agreements go into effect.

**Must carry:** On June 2, cable systems must begin carriage of their must-carry complement of signals. Channel positioning requirements don't go into effect until retransmission consent does. Operators must begin telling stations whether they are entitled to must carry and inform subscribers of channels being deleted or repositioned. Systems with 12 or fewer channels must carry at least three local signals, while systems with more than 12 channels must reserve up to a third of capacity for broadcasters.

**Retransmission consent:** On June 17, local TV stations must make initial election of must carry or retransmission consent. FCC wants retrans-consent negotiations completed by early August. Operators must notify subscribers of any changes in programming and channels by Sept. 6; agreements take effect Oct. 6. Subsequent election points come every three years on Oct. 1, starting in 1996. If a station fails to make an election between must carry and retransmission consent by deadline, the default election will be must carry. Copies of station election statements are to be kept in each station's public file. New stations must decide within 30 days of going on-air.

**2. Indecency.** FCC issued new rules giving operators right to limit all indecent programming submitted for leased-access channels to one designated channel and scrambled unless specifically requested by subscriber (BROADCASTING, Feb. 8). Cable operators can prohibit all indecent programming on PEG access channels and require certifications from access users that their programming does not contain indecent programming.

**3. Home wiring.** FCC issued new rules determining ownership and use of cable operator-installed wires requiring operators to inform subscribers they can purchase home wiring on a cost-per-foot basis.

**4. Sports migration.** Comments filed in sports migration inquiry had cable operators and sports leagues arguing that cable is not siphoning sports, broadcasters are abandoning them. Broadcasters countered that is not the case and suggested rules that would limit migration to cable (BROADCASTING & CABLE, April 5). **Reply comments, April 12. Congressional deadlines for completion: July 1, 1993, and July 1, 1994 (interim reports to Congress).**

any cable programmer owned in part by any MSO. In other words, it does not matter if the MSO in question does not have subscribers in the multichannel competitor's service area. For a company to be considered "vertically integrated," commission said attribution interests will include all voting and non-voting equity interest of 5% or higher.

**8. Customer service standards.** FCC passed requirements for cable system office hours, telephone operator availability, acceptable response times for service calls, billing and refund rules.

**9. Ownership limits and carriage agreements.** Limits on number of subscribers reached by single MSO and limits on vertical integration of cable program networks and cable systems. FCC suggested 25% national cap for cable subscribers was possibility. Crossownership limits on wireless cable systems and satellite master antenna TV (SMATV) systems within cable system's franchise area. Cable operators or other multichannel services prohibited from requiring financial interest in program service as condition of carriage. **Reply comments due: May 12 (extended from March 3). Final approval target: Oct. 5. Congressional deadline for completion: Oct. 5.**

**10. Equal employment opportunity.** Expansion of job categories covered by cable EEO rules from nine to 15, adding titles such as general manager and chief technician. Cable systems required to identify race, sex and job title within each category on EEO reports. Fines per violation increased from \$200 to \$500. **Congressional deadline for completion: July 2.**

**11. Electronic equipment compatibility.** The cable and consumer electronics industries engaged in some finger-pointing during the comment period, which ended March 22. The National Cable Television Association suggested that the FCC set tight limits on the use of term "cable ready" for television and VCR manufacturers. It said the cable industry is willing to provide, at low cost, devices to solve current incompatibilities. The Electronic Industries Association called on the FCC to create cable signal standards so "cable ready" will have meaning. It called on cable companies to use new security systems, such as broadband descrambling, to ease compatibility with electronic equipment. In all, 29 industry and governmental groups submitted comments to the FCC. **Final approval target: April 5, 1994. Congressional deadline for completion: April 5, 1994.**

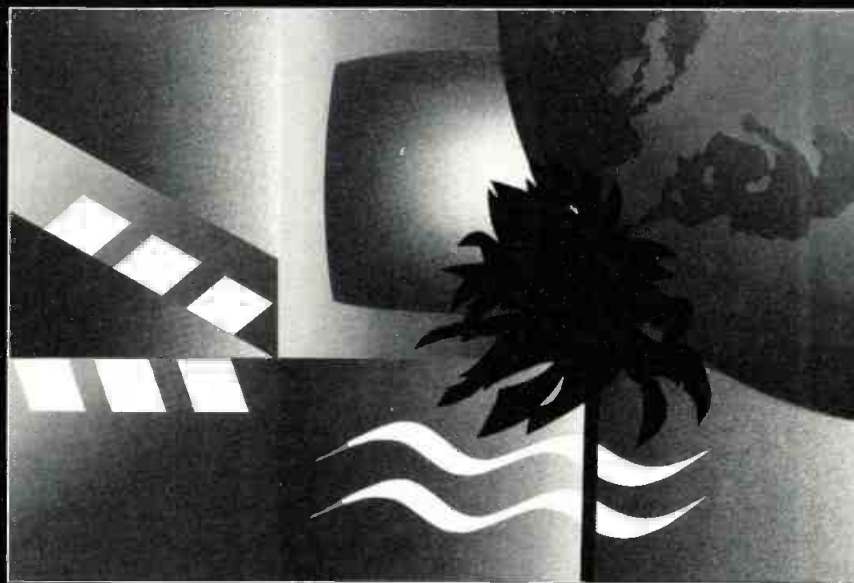
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# Business

## TCI has some á la cartes up its sleeve

*MSO expects to generate over a billion dollars annually from non-regulated services not currently offered, says company's financial officer*

By Geoffrey Foisie

**R**ate regulation hit TCI's top line last week, as it did that of other cable operators. The MSO's executives were already talking about their strategic response, which is to expand revenue coming from non-regulated "á la carte" portions of the business.

Non-regulated services are primarily those that will be offered once the company completes its four-year signal-compression upgrade plan covering 90% of its customers. Said Brendan Clouston, TCI's chief operating

officer, "Giving people choice through á la carte services—that is our long-term response."

Once the upgrade is complete, 20% of the company's total revenue will come from those incremental services not currently offered, according to Bernard Schotters, senior vice president, finance, and treasurer. With 1995 revenue already projected by securities analysts at almost \$5 billion, the take from new services would top a billion dollars.

Almost all the new services to be offered on the digitally compressed program lineup will be pay of one sort

or another, said Schotters.

One of the first will be a much-discussed "video library movie service," which TCI has said is intended to compete with home video rental stores, rather than the existing pay and pay-per-view services.

Results from TCI's test of the "video-library" concept in Denver were discussed in a recent paper by John Tinker, securities analyst with Furman Selz Inc.

Tinker said TCI has found the "video-library" service less popular than the multiplex movie service it is also testing. The video-on-demand service allows viewers to select from a library of 1,500 to 2,000 movies at a price of \$3.99, and includes the ability to put them on pause for a total of 10 minutes. The multiplex movie service (which is similar to Time Warner's experimental Quantum service in Queens, N.Y.) offers 24 select titles at

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### 1993 Top-20 TV station markets

(By net revenue [in thousands])

Los Angeles .....	\$1,096,200
New York .....	\$975,300
Chicago .....	\$576,400
San Francisco .....	\$480,900
Philadelphia .....	\$361,100
Boston .....	\$350,500
Dallas-Ft. Worth .....	\$336,600
Washington .....	\$295,400
Houston .....	\$260,600
Miami .....	\$246,000
Detroit .....	\$229,000
Atlanta .....	\$215,800
Seattle .....	\$198,200
San Diego .....	\$173,700
Minneapolis .....	\$173,100
Sacramento .....	\$153,200
Denver .....	\$149,800
Phoenix .....	\$147,800
Tampa .....	\$145,800
Cleveland .....	\$143,700

Estimates from BIA Publications



## Stanley Hubbard takes on TCI

Among those skeptics of the promise of cable and TCI is a looming cable competitor, Stanley Hubbard, chairman, president and CEO of DBS operator Hubbard Broadcasting. At First Boston's recent high-yield bond conference in Orlando, Fla., Hubbard participated in a heated "video delivery" panel discussion moderated by Robert S. Kricheff First Boston's director of high-yield research. Also on the panel were Barry O'Leary, Cablevision Systems Corp.'s senior vice president, finance, and United States Telephone Association President John Sodolski. Some of Hubbard's remarks on cable are reprinted below.

**T**here will not be 500 channels that's a lot of hot air. People like John Malone make statements about 500 channels. I know as much as he does about what can be done on fiber optics and what can be done by way of digital compression. It is not possible today in any cable system to have 500 channels. This 10-to-1 ratio is not something that's going to apply to all cable systems.

"We've found out through our research that there are a lot of people who are very vindictive about cable, saying, and I'll quote, 'It's payback time.' Ask yourself what happens if a typical cable system that's highly leveraged loses 10% to 15% of its homes [to DBS].

"Of the backyard dish homes in this country, 40% are passed by cable. The reason there aren't more backyard dish homes is quite simple: the cost of the equipment. And, number two, the average housewife—the man is different from the housewife in this regard—will not have that big ugly thing in their backyard.... Of that 40% who are passed by cable, 26% take both cable and DBS, which is a very interesting figure. So I don't think I'm being brash in suggesting that perhaps we might get 10% to 15% of cable people to subscribe to DBS. I think that is a very, very conservative number.

"TCI's systems are about the worst, technically, that there are in the country. And we think they're about the most vulnerable of any systems." —GF

30-minute intervals for between \$0.99 and \$2.99.

The Furman Selz report said TCI has found the multiplex service to be popular, especially among those who are already active pay-per-view users. Tinker suggested the increased buy rate among existing active users alone could add roughly \$150 million to the company's revenue, after paying the film studios. The report added, "[T]hese new services also have been well received by non-cable television subscribers to whom they were marketed...there was a tremendous lift with one-half of the non-subscribers taking the services, who in turn represent about half the homes passed."

Schotters said the Denver tests have not included the multiplexing of existing pay services. In its survey of Quantum subscribers, BROADCASTING & CABLE (Aug. 24, 1992) found multiplexing of existing pay services to be especially popular, perhaps to the detriment of pay per view.

Other new revenue-generating services would include shopping, game and telephone access. Schotters estimated the potential market of the latter at between \$17 billion and \$20 billion. The total potential market from incremental services, he said, has been estimated at \$300 billion.

Schotters was asked if such projections were bullish, given the fact that home shopping and pay per view, both of which have been around for at least several years, typically still account

for only a few percent of MSO revenue. He responded, "What our studies, as well as those of Time Warner, US West and Discovery, all point to is that you can establish these revenue

streams once you deliver the product."

In a report last week, Tinker said rate regulation would "accelerate" compression and fiber plans of TCI

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and other cable operators in their "search for unregulated, higher-margined services." Near-term, however, he reduced the MSO's 1993 free cash-flow estimate "on the assumption that no price (subscriber rate) increase will

*"We have been opportunistic in the past and will continue to be...there are some attractive international opportunities."*

**TCI COO Brendan Clouston**

be allowed this year."

The company's still increasing cash-flow generation will also allow it to pursue non-regulated acquisition opportunities abroad, said Clouston: "We have been opportunistic in the past and will continue to be...there are some attractive international opportunities." ■

# Changing Hands

This week's tabulation of station and system sales (\$250,000 and above)

**KXFX(FM) Santa Rosa, Calif.** □ Sold by Keffco Inc. to Fuller-Jeffrey Broadcasting Corp. for \$2.78 million. **Seller** is headed by James Kefford, and has no other broadcast interests. **Buyer** is headed by Robert F. Fuller and Joseph N. Jeffrey Sr., and recently purchased WIDE(AM)-WSTG(FM) Biddeford, Maine. It is also licensee of WOKQ(FM) Dover, N.H.; KKSO(AM)-KJJY-FM Des Moines, Iowa; KRCX(AM)-KRXA(FM) Sacramento and KSTE(AM) Rancho Cordova, both California; and WBLM(FM) Portland, Maine. KXFX has AOR format on 101.7 mhz with 3 kw and antenna 300 feet above average terrain.

**WYAM(FM) Hartselle, Ala.** □ CP sold by Radio 106 Inc. to Griffith Broadcasting Inc. for \$1.5 million. **Seller** is headed by Dorsey E. Newman, and is

also licensee of WHRT(FM) Hartselle, AL. Newman also has interests in WAZK(FM) Trinity, Ala. **Buyer** is headed by Thomas H. Griffith, and has no other broadcast interests. WYAM is assigned to 106.1 mhz with 3 kw and antenna 328 feet above average terrain.

**KIAK-AM-FM Fairbanks, Alaska** □ Sold by KGOT Corp. and KQRZ Corp. to Comco Broadcasting Inc. for \$1.45 million. Assignment includes KYAK(AM)-KGOT(FM) Anchorage. Proposed sale of stations for combined \$1.2 million did not close (see "Changing Hands," Feb. 1). **Seller** is also licensee of KTRW(AM)-KZZU(FM) Spokane, Wash. **Buyer** is headed by Robert Visser, and has no other broadcast interests. KIAK(AM) is fulltimer with news, sports format on 970 khz with 5 kw. KIAK-FM has country format on 102.5 mhz with 26.3 kw and antenna 1,626 feet above average terrain. KYAK is fulltimer with country format on 650 khz with 50 kw. KGOT has CHR format on 101.3 mhz with 26 kw and antenna 66 feet below average terrain.

**KEZQ-FM Little Rock, Ark.** □ Sold by Omni Communications to GHB Broadcasting for \$1.3 million. **Seller** is headed by Dub Wheeler and also has interests in KHOZ-AM-FM Harrison, Ark. **Buyer** is headed by George H. Buck and Jacob Bogan and is licensee of KRUB-AM-FM Little Rock, Ark. It is also licensee of 14 AM's and 2 FM's. KEZQ-FM has soft AC format on 100.3 mhz with 44.2 kw and antenna 1,369 feet above average terrain. **Broker: Bergner & Co.**

**KKPS(FM) Brownsville, Tex.** □ Sold by Sunbelt Radio Acquisition Inc. to Rio Grande Partners, L.P. for \$910,000. Sale of station, approved for \$1 million, did not close (see "Changing Hands," Dec. 7, 1992). **Seller** is headed by Richard N. Lea and has no other broadcast interests. **Buyer** is headed by Richard Oppenheimer and is licensee of KFRQ(FM) Harlingen, Tex. KKPS has tejano (Texan) format on 99.5 mhz with 100 kw and antenna 1,034 feet above average

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**Proposed station trades**

By dollar volume and number of sales

This week:

AM's □ \$434,000 □ 4

FM's □ \$7,381,000 □ 8

AM-FM's □ \$2,425,000 □ 4

TV's □ \$65,000 □ 1

Total □ \$10,305,000 □ 17

So far in 1993:

AM's □ \$11,970,714 □ 53

FM's □ \$185,055,530 □ 95

AM-FM's □ \$235,465,200 □ 61

TV's □ \$770,529,866 □ 23

Total □ \$1,203,021,310 □ 232

For 1992 total see Feb. 1, 1993 BROADCASTING.

terrain. *Broker: Norman Fischer & Associates.*

**KAMO-AM-FM Rogers, Ark.** □ Sold by R & R Broadcasting Inc. to Johnson Communications Inc. for \$600,000. **Seller** is headed by Robert E. Miller, and has no other broadcast interests. **Buyer** is headed by Dewey Johnson and recently purchased KWKK-AM-FM Dardanelle, Ark. (see below). KAMO(AM) has country format on 1390 khz with 1 kw day. KAMO-FM has country format on 94.3 mhz with 2.8 kw and antenna 310 feet above average terrain.

**WXMX(FM) St. Johns, Mich.** □ Sold by WGOR-FM Ltd. to Landsmen Communications Ltd. for \$550,000. **Seller** is headed by Charles McLarvey and is also licensee of WKQ(FM) Midland, Mich. **Buyer** is headed by Dennis Dembs, and has no other broadcast

interests. WXMX has top 40 format on 92.1 mhz with 6 kw and antenna 400 feet above average terrain.

**WHUN(AM)-WLAK(FM) Huntingdon, Pa.** □ Sold by Huntingdon Broadcasters Inc. to Penn Par Associates for \$375,000. **Seller** is headed by Joseph Biddle and has no other broadcast interests. **Buyer** is headed by former TV and radio GM Don Yeiser, who has no other broadcast interests. WHUN has country format on 1150 khz with 5 kw day and 36 w night. WLAK has classic rock format on 103.5 mhz with 160 w and antenna 1,427 feet above average terrain. *Broker: Satterfield & Perry.*

**KOSZ(AM)-KVHT(FM) Vermillion, S.D.** □ Sold by Christensen Broadcast Group to Culhane Communications Inc. for \$340,000. **Seller** is headed by Wallace Christensen and is also licensee of KLOH(AM)-KISD(FM) Pipestone, Minn. **Buyer** is headed by Kevin Culhane and has no other broadcast interests. KOSZ has C&W format on 1570 khz with 500 w day. KVHT has CHR format on 106.3 mhz with 3 kw and antenna 255 feet above average terrain.

**KWKK-AM-FM Dardanelle, Ark.** □ Sold by Ramsay Communications to Johnson Communications for \$270,000. **Seller** is headed by Ward Ramsay, and has no other broadcast interests. **Buyer** is headed by Dewey Johnson, who is also purchasing KAMO-AM-FM Rogers, Ark. (see above). KWKK(AM) has C&W format on 980 khz with 5 kw day. KWKK-FM has C&W format on 102.3 mhz with 200 w and antenna 1,227 feet above average terrain.

**Kentucky takes over stations**

**T**he fate of WKYT-TV and WVLK-AM-FM Lexington and WYMT-TV Hazard, both Kentucky, broadcast properties of Kentucky Life Insurance Co., is still uncertain, according to WKYT-TV attorney Eric Bernthal of Latham & Watkins. In February, state regulators seized control of the insurance company's \$1.8 billion assets, and several radio and television owners, including investor groups led by WKYT-TV President Ralph Gabbard and WVLK-AM-FM President Ralph Hacker, were reportedly bidding for the stations. But Bernthal said no decisions have been made regarding the stations' sales, whose official transfer to state insurance regulators was granted by the FCC last week. "They can either sell [the stations] or they can try to rehabilitate the insurance company" through a restructuring, Bernthal said. The TV stations are healthy CBS affiliates; WVLK-FM far outpaces the market with a 22.7 share for persons 12-plus, according to Arbitron.

—JG

**SOLD!**

KKRD-FM, Wichita, Kansas has been sold by Sherman Broadcasting Corporation, Jay Meyers, President, to New West Radio, Inc., Michael Cutchall, President for \$1,618,000.

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# Advertising & Marketing

## TVB to review achievements in Las Vegas

By Geoffrey Foisie

**T**elevision Bureau of Advertising President Ave Butensky said the net loss of member stations during the past three or four months has reversed. With almost three in four TV stations now non-members, the TVB president and board nonetheless have their work cut out for them. Butensky said he hopes to have additional new members to announce at TVB's upcoming annual sales conference in Las Vegas, April 18-20.

Having additional members also increases the amount of dues to fund TVB in 1993. Not all incremental dues will be kept by the organization; half is earmarked to reducing the dues burden of those members who have stuck with TVB recently.

Some of TVB's recent expenditures have been for research. One study whose results will be presented at the conference surveyed the attitudes of local advertisers, specifically retailers, bankers and auto dealers. Conducted by the universities of Wisconsin and Rhode Island and San Diego State, the survey analyzed the buying habits of local advertisers with an eye toward understanding why newspapers continue to get the lion's share of local dollars. Said Butensky, "Among other things we asked them...was: How do they arrive at a budget?"

Another study to be presented at the conference looked at what happened in the Pittsburgh advertising market during the newspaper strike. The results, said Butensky, are "not gratifying as far as TV is concerned." Other sessions at the TVB conference include a look at the combined broadcast/cable ratings book in San Antonio, Tex., and an "Ask the Retailer" panel session.

Despite the interest in local adver-

tising questions, the focus and challenge of TVB continue to be primarily national advertising, which recent monthly TVB "flash" reports show to be underperforming.

As part of the effort to combat spot TV's national weakness, Butensky said TVB has already visited with more than half of the top-200 advertisers. TVB has also run ads questioning the audience delivery of cable television. Such efforts have received com-

pliments from TVB board members including William Fine, local sales manager, WCVB-TV Boston, and Phil Jones, president of Meredith Broadcasting Corp.

Registration for the conference, with the theme, "Focus on the Future," is up 18% to 20%, said Butensky. Among those exhibiting in the TVB area will be some syndicators, who last year had separate suites in the convention center. ■



## CAB promotes non-regulated revenue source

By Geoffrey Foisie

**T**he FCC's rate regulation two weeks ago will increase an already strong interest in cable advertising, said Thom McKinney, president and CEO of the Cable Advertising Bureau: "The one thing that is not regulated is ad sales." That message is one of the draws for the CAB's annual conference in New



York, April 18-20.

Another draw will be a first-time focus on cable programming, with some of the basic networks' on-air personalities helping promote the medium. Among those scheduled to appear are ESPN's Dick Vitale, CNN's Lou Dobbs, CNBC's Janice Lieberman and Nickelodeon's Ren & Stimpy. Explained McKinney: "New and different to this conference is an emphasis on programming. It will emphasize that we are not cheap networks with a lot of reruns, but have big-name personalities."

McKinney said the programming session is especially geared toward advertiser and agency executives, whom he said should number roughly 700 over the course of the convention's three days.

Overall attendance, McKinney said, is running slightly ahead of last year's conference, which attracted 2,100 people.

The first day of the conference will focus on what the CAB president calls "actionable" topics for cable sales managers, including a half-day session on "photo-advertising." McKinney explained that cable systems can set up a separate channel to carry photo ads for real estate, automobiles and personal ads.

"Photo-advertising is one of the easy ways to produce spots at the local level. You can put together a decent spot inexpensively, thereby competing with newspaper and local radio," he said.

Another first-day session will cover the variety of specialists available to help local and national cable sales efforts: research analysts, co-op coordinators and others. McKinney said currently there are just over 400 cable system advertising sales managers but added that number includes many who handle sales for more than one system. ■

### Arbitron additions

Arbitron says it has signed the three television stations of Sinclair Broadcasting to "multi-year" contracts for ratings and other "market and media information services." The stations, all Fox affiliates, are WBFF-TV Baltimore, WPGH-TV Pittsburgh and WTTE-TV Columbus, Ohio. —GF

## A&E spreads the word



**A**rts & Entertainment last week announced "the largest advertising campaign" in its history. The \$5.5 million effort, "Time Well Spent," premiered last week. It was to have run nationally on other cable networks and in New York on WABC-TV, WNBC-TV and WPIX-TV. Radio network spots were scheduled for ABC Prime, CBS Spectrum, Unistar Super and Westwood Mutual. —GF

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|---|---|--|
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| <input type="checkbox"/> TV/Network     | <input type="checkbox"/> Manufacturer of Radio/TV/Cable Equipment | <input type="checkbox"/> Attorney/Gov't/Trade Organization |
| <input type="checkbox"/> TV/Independent | <input type="checkbox"/> Advertising Agency                       | <input type="checkbox"/> Other (please describe)           |
| <input type="checkbox"/> Radio Station  | <input type="checkbox"/> Cable TV Operation                       | <input type="checkbox"/> Advertiser                        |

2. What best describes your title? (Check one)

- |  |  |
|--|--|
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| <input type="checkbox"/> Vice President        | <input type="checkbox"/> News Director             |
| <input type="checkbox"/> Director/Manager      | <input type="checkbox"/> Chief Engineer/Technician |
| <input type="checkbox"/> General Manager       | <input type="checkbox"/> Other (please describe)   |
| <input type="checkbox"/> General Sales Manager | <input type="checkbox"/> Station Manager           |

# Technology

## Digital revolution gets more affordable

*Manufacturers ready hardware for small- and medium-market pocketbooks*

By Sean Scully

**T**his year's NAB conference probably won't mark the debut of many radical new technologies, according to broadcasters and manufacturers. It will, however, mark a profound change in both television and radio.

This year, manufacturers are beginning to show some digital hardware that is actually within the financial reach of mid-sized and even small market broadcasters. No longer is digital just for the wealthiest networks and production houses.

"This technology has finally come of age; it has the confidence of the users," said David Hawthorne of Hawthorne Communications, which represents the Grass Valley Group.

Grass Valley Group is introducing a new line of digital production switchers that should put the technology within reach of many medium-sized stations, Hawthorne said. The new Model 1000 is a 10-bit component system priced at about a quarter of what the first generation of digital switchers cost, he added. GVG will also offer the more expensive and sophisticated Model 4000 digital switcher. Company promotional literature notes that the Model 1000 will look much like the older analog Model 110CV, but will include more features made possible by new digital technology.

To complement the new digital switchers, GVG will introduce a wide range of digital products, including the Performer-SD routing switcher, MCF series transmission system, and the SMS-8000 system for digital video format conversion and frame delays.

The flood of new digital products from Grass Valley and other manufacturers reflects a new acceptance of the technology by broadcasters. Most of



*Panasonic's D-5 half-inch digital component VTR*

the troubling technical questions about digital have been ironed out, Hawthorne said, and the cost of producing the technology is falling rapidly. It's now to the point, he added, that broadcasters will see either real cost savings or performance improvements, some-

times both, from digital machines.

"As everyone knows, we're far from perfect," Hawthorne said, "but the direction we're on is irrevocable."

Digital editing company Quantel is promising to make waves with the new Clipbox, a tapeless on-air presentation device that promises to be useful as both a newsroom aid and a commercial replay device (see page 19).

Industry giants such as Panasonic and Sony will be showing a wide range of digital products. This year, Panasonic is broadening the market for its digital-processing cameras.

The Panasonic digital processing camera replaces most of the traditional analog functions within a camera with digital circuitry. The practical effect, said Panasonic's Phil Livingston, is

### Magazine presence

**B**ROADCASTING & CABLE staff attending the NAB convention include Peggy Conlon, Don West, Larry Oliver, Harry Jessell, Geoff Foisie, Peter Viles, Sean Scully, Lewis Edge, Eric Trabb and Winfield Boyer. The magazine will also be represented on the exhibit floor at booth #17582/17682.

that engineers can now make—in minutes—adjustments that used to take hours.

For example, Livingston said, adjusting Gamma (the color balance of the camera) used to be an arduous task, requiring careful calibration and recalibration. On the digitally processed cameras, Gamma can be adjusted in seconds with a small handheld command pod.

Moreover, engineers can quickly customize camera functions, so, for example, a camera can be set for optimal nighttime performance every time the gain switch is raised to maximum. Better yet, once an engineer determines the adjustments to make, the process can be reliably repeated with other identical cameras. In just a few minutes, an engineer could modify his entire camera selection so that all units will produce uniform results.

"People who sweated over those adjustments for hours are gaga [over the new technology]," Livingston said.

At the NAB convention, Panasonic will unveil four new digital processing cameras, from the high-end AQ-225 studio camera to the small WV-F500 camcorder. In between are the AQ-11D and AQ-20D, both of which can be used as either studio or field cameras depending on their configuration. Livingston said the two cameras are virtually identical except that the AQ-20D has a more sophisticated FIT pickup chip. The FIT chip will provide better protection against smearing and streaking, but its cost will be higher. By producing two similar models, he said, Panasonic is offering smaller stations access to the digital technology, even if they can't afford the FIT chip.

"That's good for us and good for our customers," Livingston said. "By using the same frame and the same modules, the cost of both cameras can be kept attractive."

Even some of the less expensive cameras are incorporating some digital technology. In Las Vegas, JVC will demonstrate the new KY-27U, a 3-CCD camera intended for electronic news-gathering applications. It includes JVC's LoLux technology, which allows the camera to pick up images in light as low as 2 lux, as opposed to about 10 for most other cameras, said Marketing Manager Dave Walton.

Sony, meanwhile, is offering digital

technology to small and medium-sized stations by unveiling a complete new line of digital products, enabling stations to build a digital plant from start to finish. By offering all the components at once, a Sony spokesman said, a station can buy as much as it can afford now and add to its digital system as money and need dictate. All the new components are compatible with existing analog equipment, so there is no need for stations to convert to digital all at once.

At the head of Sony's new lineup is the digital Betacam videotape recorder. The digital VTR is fully compatible with existing analog Betacams, of which there are, according to the company, approximately 160,000.

To back up the new VTR, Sony will also unveil the DVS-2000C and DVS-6000C digital switchers and the DME-3000 digital effects processor.

The new lineup also includes a desktop editing system, Trinitron monitors, a laser link for remote transmission and the DMX-S6000 large-frame digital audio post-production mixing console.

Sony is also planning to demonstrate its new BVC-400A Library Management System, which can hook up to as many as six Betacam VTRs (including the new digital models). The company also will introduce Select System, a new duplication system for VHS cassettes.

Abekas is also adding digital production equipment to its existing line. This year, Abekas will show the new A83 Component Digital Switcher and the A65 Digital Disc recorder, a CCIR-601 SMPTE RP-125 recorder with 25 seconds of real-time digital storage. Abekas will also demonstrate the A51+ Digital effects system, the A29 Video Legalizer, which insures signals are properly limited to NTSC specs, and the A57 Video combiner, which combines digital effects over

live background.

On the VTR front, Panasonic is promising to unveil a new D-3 unit, the AJ-D340, which is essentially a less expensive version of the AJ-D350, with the editing features removed. While the AJ-D340 machine will only record and play, Livingston said it should find a market in smaller stations and in applications that do not require expensive editing technology.

Even as Panasonic unveils its new D-3 machine, it's preparing to introduce a new tape format—the long-rumored D-5. The machine is still in prototype stage, lacking even a trade name, but Livingston said some buyers are already emerging. Channel 4 in the UK, for example, has committed to install D-5 equipment in early 1994.

The prototype D-5, Livingston added, offers the quality of the old D-1 format, so it is aimed at very high-end production applications. The machine offers both 13.5 and 18 MHz sampling so it will be compatible with whatever speed eventually becomes the industry standard. The D-5 does not use any form of compression, Livingston explained, since Panasonic still questions the use of compression in the very finely detailed work of high-end production facilities. The machine can be upgraded as compression technology evolves and improves.

"We are not, by any stretch of the imagination, opposed to compression ...our concern is that, in post-production, you're striving for perfection," Livingston said.

No matter what tape format a station chooses, analog or digital, producers need ways to manage the flow and use of tapes. This year, Odetics will introduce OmniCart, a multi-channel automation system. Engineering Director Tim Crabtree said the unit will allow stations to link up to 14 VTRs of any format. OmniCart serves as both a library management system,

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compiling and keeping track of tapes throughout the station, and as an on-air player. The unit can handle up to 300 tapes of various lengths.

Meanwhile, digital is also reaching into equipment designed specifically for analog tapes. In JVC's series of S-VHS editors, the BR-S525UDNR, an upgraded version of the BRS-S525U, will use digital noise reduction which will not cause annoying image lag, Walton said. JVC will also unveil the BR-S422U S-VHS recorder featuring the newly developed Quick-Response Recording Start mechanism, which reduces start time to less than 1.5 seconds, according to the company.

Obviously, though, there's more to see at NAB than just digital cameras and production equipment. The impending arrival of advanced or high-definition television is on the minds of many TV broadcasters. The FCC has ordered that stations begin converting to ATV—while still offering traditional NTSC signals—by the end of the decade. Broadcasters and equipment

manufacturers are working on ways to get both signals to the transmitter and out over the air.

Harris-Allied, for example, has developed a way of using existing STL's to send both NTSC and ATV signals. Using the new Globestar microwave STL and new encoders and decoders, broadcasters can send both signals on one bandwidth.

This is particularly important, said Harris-Allied Director of Strategic Marketing Bob Weirather, because the FCC has not, so far, allocated any new bandwidths for STL transmissions. It may turn out, he said, that broadcasters will be forced to use the existing bandwidths.

Since the FCC hasn't set a standard for ATV transmissions yet, transmitter manufacturers are thinking of ways to prepare for compatibility in an uncertain future. At the NAB show this year, Harris will unveil the new Sigma series of transmitters, intended to transmit NTSC and ATV simultaneously and with equal ease.

The Sigmas will use the Inductive Output Tube (IOT), an update of the traditional vacuum tube transmitter. Weirather said this is an unusual step for Harris, which, like other transmitter manufacturers, has been moving toward solid state transmitters. The Inductive Output Tube, however, is such a flexible and powerful development, he explained, that it makes sense at this time. "We're out to provide what does the best service," he said.

The transmitter will be built around two tubes. While the station is transmitting only NTSC signals, the Sigma will use two 30 kw NTSC IOT's. As soon as the stations go to simultaneous NTSC and ATV signals, as required by the FCC, the Sigma will use a 60 kw NTSC IOT and a 60 kw ATV tube. That way, broadcasters can buy a transmitter today and convert to ATV later for only the cost of new tubes, thereby saving the station the high cost of buying a new transmitter. ■

## Sound investments on tap at NAB

*Radio has full digital plate to choose from*

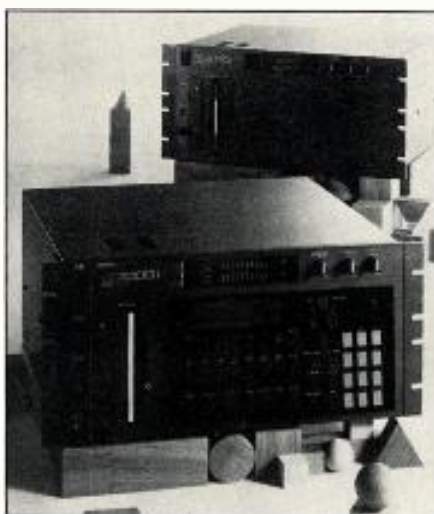
By Sean Scully

**L**ike their television counterparts, radio broadcasters will have a wide range of digital devices to study at the 1993 NAB convention. While digital broadcasting itself remains somewhere in the future, digital and solid-state equipment are a part of life for many radio stations.

For many years, transmitter manufacturers have been making solid-state AM units, but this year at NAB broadcasters will be able to see the first high-powered FM units. Harris-Allied, for example, will unveil the 20 kw DT 20FM, featuring the Digit FM exciter. Harris will also offer a digital-analog converter, allowing broadcasters to install the Digit exciter in any existing transmitter.

Harris showed a prototype FM exciter at the 1991 NAB. Now, the cost of production has dropped enough that Harris can offer the unit commercially.

"[The prototype] worked, it was OK, but the problem was...frankly, it



*Akai's DD1000 magneto-optical disk editor*

was a little bit more expensive," explained Harris's director of strategic marketing, Bob Weirather.

For AM broadcasters, Harris will show the 15 kw DX 15 and the powerful new 150 kw DX 150PB. Weirather explained that the DX 150PB, with more power than U.S. stations are al-

lowed to use, could be a useful tool for broadcasters overseas. In the developing nations, he said, AM radio's low cost and wide geographic range make it an ideal medium.

Getting a signal to the transmitter in the first place is an important part of broadcasting. Even the manufacturers of station-to-transmitter links are going digital. At the NAB, Moseley will show off a high-spectral option for the DSP 6000 digital STL. The DSP 6000 allows stations to convert their existing Moseley STL's to digital simply by adding a digital encoder and decoder on the ends of the link. The digital link helps eliminate hiss and reduces signal fade over distance or due to weather.

The digital STL is also useful for broadcasters who find themselves with more than one station in a market. The DSP 6000 can carry four stereo channels, meaning it can carry two stations' worth of signals to a transmitter using only one microwave dish at the studio, said Moseley's Dave Chancey. The transmitter for one station can re-



The 1993 NAB will also feature many studio digital products. Arrakis, for example, will demonstrate a new digital eight-track editor designed specifically for radio. The Trak\*Star-8 allows all the standard editing features—scrub, cut, splice, copy, move, delete and fade—without damaging the source material.

The unit also offers an instant, one-keystroke UNDO function. Since it is digital, Trak\*Star-8 offers CD-quality sound and the ability to quickly and seamlessly mix a variety of different elements.

Trak\*Star-8 is an addition to the existing line of Arrakis digital workstations, including Trak\*Star-2, a two-track editor for long-form programs, and Digilink, an on-air and production studio computer system.

According to promotional literature, Arrakis plans to add more Trak\*Star products, including a news workstation, an auto-recorder and a digital effects machine.

Akai also will be upgrading an existing line of digital products for radio with the introduction of the DL600 remote unit for the DD1000 series of magneto-optical disk editors. The DD1000 was introduced two years ago as a production editor. Akai's James Martin said the DL600 will allow stations to use the DD1000 as an on-air digital playback machine, replacing traditional magnetic tape cart machines. Unlike many digital storage units, the DD1000 does not rely exclusively on a hard drive. Instead, information is stored on an independent optical disc, which is housed in a permanent plastic protective cover and inserted into the machine, much like an audio compact disc. The two-sided optical disc offers up to 650 megabytes of storage.

The discs are writable, so they can be used to record spots, jingles or even incoming program feeds. Up to six discs can be chained together to seamlessly record long-form programs, Martin said. The machine will automatically and instantly start recording on a new disc when the old disc runs out of room.

Since the discs can be removed, stored, and transferred between machines, Martin said, they add a whole new level of convenience for broadcasters. "The movability is a key, key factor."

The DL600 will allow users to pick cues while the DD1000 is playing on-

air. A single DD1000, therefore, will be able to replace two or more traditional cart machines.

Sony, too, is offering a new line of digital audio editors for radio. In Las Vegas, Sony will demonstrate the DMX-B4000 production console with a touch screen visual display. It will unveil the PCM-E7700 DATStation, a portable digital editor.

Sony will also offer a new broadcast CD player and remote, the CDS-3100, and a new line of digital "MiniDisc Cart" machines, the PMD-C1 player-recorder, and PMD-C1P player. Sony will also show the CDK-3600 CD changer, which can store, sort, and automatically replay up to 360 CD's. The company says up to 28 CDK-3600's can be chained together, allowing stations to automate a music library of more than 10,000 discs.

Also unveiling a digital editor is Advanced Research & Technology, which will show the eight-channel DR 8000. Although ART has not revealed what storage system the DR 8000 will use, it promises a minimum of 20 minutes of full-bandwidth recording and playback per channel. ART will also offer an optional expansion unit, which increases the number of channels in multiples of eight.

ART will show the Phantom line of professional consoles and a variety of other digital equipment, including equalizers, compressors, expanders and processors.

In the digital voice processing area, Symetrix plans to show the new 421-Auto Gain Control unit, which automatically adjusts levels to compensate for higher- or lower-than-normal inputs. When an announcer's face wanders away from the microphone, for exam-

ple, the 421-AGC will boost the level to compensate. If the announcer closes in too tightly, the unit will drop the level slightly.

"It's designed to replace a human operator with his hand on the fader," product specialist Steve Kawasaki explained.

Symetrix will also show the 601 digital voice processor, which features 256 programable presets. This unit will allow engineers to pre-set levels for every announcer and almost every situation, Kawasaki said.

Although Symetrix is moving into digital production, Kawasaki said the company is not ready to abandon analog processing. "For certain things, analog has it all over digital," he noted.

"We have no plans to get out of analog processing...there's still plenty of new ground to be explored there," he said.

There will, of course, be plenty of non-digital items shown at NAB. Harris-Allied, under the trade name Audiometrics, will market a personal computer designed specifically for radio stations.

Weirather said the unit will be able to run all sorts of radio-related software, such as automation control and automatic logging.

Harris is also acting as an umbrella for manufacturers for RBDS hardware from Re America, CRL and VGE. Weirather said RBDS is an important potential resource for broadcasters struggling with the soft media economy.

"It's not going to be my main income," Weirather said, "but it will fill in the gaps—it can pay the electric bill." ■

## Satellite Footprints

The **Intelsat** Board of Governors has decided to buy another VII-series satellite, Intelsat 709, from Space Systems/Loral. The new satellite should enter service in 1996, with an expected lifespan of 15 years. It will feature 26 C-band and 10 Ku-band transponders.

**Arianespace** announced March 23 that it will launch the Eutelsat II F5. The satellite will feature 16 50W Ku-band transponders providing TV and telecommunications to Europe. It will be launched from the Kourou Space Center in French Guiana late in 1993 or early in 1994.

**TVN Entertainment Corp.** announced that it will provide its 11-channel pay-per-view service to new annual subscribers of Showtime, The Movie Channel and the 25-channel Ultraview and 17-channel Extraview packages on the Showtime Satellite Network. TVN's satellite service is transmitted from 11 transponders on AT&T's Telstar 303.

# Classifieds

See last page of Classified Section for rate information and other details.

## RADIO

### HELP WANTED MANAGEMENT

**Position available** for mature, experienced general sales manager for radio stations, 5000 watt AM and 100,000 watt FM in South Georgia. Successful track record necessary, aggressive. Mark Shor, 912-246-1650. Equal opportunity employer.

**Immediate opening** for GSM at stable, profitable FM in small but competitive rural New England market. Resume, references and salary expectations to Box L-1. EOE.

**Radio station seeks traffic manager:** Los Angeles radio station seeks experienced traffic manager. Looking for computer literate individual with background in traffic and continuity. Working knowledge of Marketron and Spanish a plus. Contact Lenard Liberman at 213-461-9300. EOE.

### HELP WANTED SALES

**Surburban Milwaukee station seeking** experienced sales professional to handle exclusive upscale market. Competitive compensation, growing market shares, continual support. Regional sales management available for the right person. Interested candidates should forward their confidential resume and salary history to Box E-46. Equal opportunity employer.

**Network sales account executive:** Do you have station, rep or network sales experience? Do you know the New York agency community well? Do you live within daily commuting to New York City? If you can say yes to all of the above questions, there are opportunities with a growing radio network available. If you are intelligent, work smart, sell creatively and know how to dig, send your resume and a cover letter explaining why we should speak to: Vice President Sales, NSE Radio Network, 300 Park Avenue, Suite 1700, NY, NY 10022. EOE.

**Shamrock Communications Group, WEZX FM, Scranton/Wilkes-Barre,** seeks qualified, professional salesperson. WEZX/Rock 107, offers Northeastern Pennsylvania's exclusive AOR format, ratings research, support staff, salary, commission, gas plus a complete benefits package. Existing list, experience with beer and soft drink buyers preferred, internal growth potential and much more. Respond now to Gary Kurtz, GSM WEZX, 149 Penn Avenue, Scranton, PA 18503. EOE.

**Radio sales position:** Immediate opening, broadcasting's oldest media/merchandising-sales/promotion firm (40 years). Radio sales management experience required—full-time travel (Monday/Friday). Draw against generous commission. Six figure potential. Resume and recent picture to: John Gilmore, President, CCA, PO Box 151, Westport, CT 06881. EOE.

**Aggressive, experienced radio salesperson** for Traverse City, Michigan 100,000 watt FM station. Days calls 517-482-2312 evenings 517-321-1763. EOE.

### HELP WANTED ANNOUNCERS

**Classical music radio station** seeks fill-in music and news announcers for occasional work. Send resumes and tapes to: "Auditions," 122 Fifth Avenue, 3rd Floor, New York, NY 10011. An equal opportunity employer.

## HELP WANTED TECHNICAL

**Radio chief engineer:** Major market AM/FM combo seeks highly skilled broadcast chief engineer with top notch organizational, technical and communication skills. Individual must possess qualifications and abilities in all aspects of broadcast engineering including design, installation, maintenance and repair of studios for AM directional and FM transmission facilities. Minimum of Associates in Engineering, FCC General Telephone license, SBE certification and/or IEEE membership a plus, computer skills needed. Send letter and resume to Box L-3. EOE.

**Chief engineer wanted** for top thirty market AM/FM combo. EOE. Send resume and salary requirements to: General Manager, PO Box 767, Indianapolis, IN 46202.

**WJAS/WSHH needs a chief engineer** with at least three years broadcast experience. Resume and salary requirements to Stephen Granato, Operations Manager, WJAS/WSHH-FM, 1459 Crane Avenue, Pittsburgh, PA 15220. EOE.

## HELP WANTED NEWS

**Anchor-reporter** for respected, small market, upstate New York full-service AC. Commercial radio news experience necessary. Edgar Enterprises, PO Box 3944, New Haven, CT 06525. EOE.

## HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Looking for morning person** and program director for AM/FM in western Oklahoma. Must like country music with people skills and management experience. Progressive college town. Salary negotiable. Send tapes and resume to Harold Wright, Box 587, Weatherford, OK 73096. EOE.

**PD, L.I., N.Y.** market leader with Unistar's format 41 and heavy local orientation. Management experience mandatory, plus creative programing, promotion and production expertise. Possible duopoly soon. WBAZ-FM, Box 1200, Southold, NY 11971 or fax 516-765-1662. EOE.

## HELP WANTED FUNDRAISING

**Development assistant:** National Public Radio has an immediate opening for an entry level development assistant with broadcast experience working under close supervision with the associate director, underwriting. Your responsibilities will include preparing and giving oral presentations to prospective funding sources, initiating solicitations and following up. You will maintain a close relationship with current donors and travel when necessary. Applicant must have a BA or equivalent, minimum 2 years of fund-raising and related experience with proven track record of success, excellent organizational and communications skills and be computer literate. Broadcast experience desired, Public Broadcast experience preferred. Send resume and cover letter to: NPR Personnel Department — 666, 2025 M Street, NW, Washington, DC 20036. Minorities are encouraged to apply. EOE/AA.

## SITUATIONS WANTED MANAGEMENT

**Selling? Down-sizing? LMA?** You need a mature, experienced, on-site, effective, temporary manager to get you thorough. Call Mark: 210-875-2555.

**Let's build a winner!** Experienced GM wants to help take your medium/small market Midwestern station to next level. Ext. experience in programing/sales/management. Reply to Box L-5.

**Broadcast professional currently GM** employed seeking management position. Small or medium market. Ten year computer knowledgeable and very creative. Reply to Box L-18.

## SITUATIONS WANTED ANNOUNCERS

**Award winning eight year pro** seeks full time with country radio station anywhere in the U.S. Personal appearances a must. Very dedicated, excellent references from. Call for package. Harrison Gasque 803-794-5217.

**Licensed college graduate** with strong work ethic, seeks an employment opportunity as a disc jockey. Would prefer opportunity in southern California or Chicago market. Available for immediate employment and relocation. Timothy C. King 215-759-4446.

**Air personality-announcer.** Semi retired. Many years experience. Reliable, punctual, non-drinker, non-smoker, prefer Country, MOR, Oldies, Easy Listening. No reasonable salary offer refused. Reply to Box L-19.

**Experienced announcer** seeking full-time position anywhere in the U.S. Six years experience in Country, Talk and Adult Contemporary formats. Call Jim at 219-465-1247.

## SITUATIONS WANTED TECHNICAL

**Former chief engineer** WFAN, WTEM, seeks projects by day, week, or month as contractual worker. Let me tackle your capital projects. Studio and transmitter installations, networks, directionals, proofs, emergency service, any market size. Supervisory experience, budget, bidding, subcontractors. Let me take over your headaches. Call Jim 301-540-2089 attending NAB.

## SITUATIONS WANTED NEWS

**Experienced, community-oriented news professional** looking for position as reporter/anchor. Any market considered. In the past 10 years, I've reported and anchored for radio, television and newspaper and teach at a Midwest university. For more information, call Jim at 219-465-1247.

**Sportscaster:** Like Willie, Mickey and The Duke, I can do it all. Experienced with journalism degree. Will relocate for right opportunity. Bill, 201-909-0684.

## SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

**Available:** Lady contractor turned broadcaster, doing call-in home fixit show. Have accounts. Call 519-945-5010.

**Mature, humorous, big voice morning personality/P.D.** looking for solid station in Southeast. Prefer full service, A.C. or Country. Call Russ Spooner, 404-455-4425.

#### MISCELLANEOUS

**Added revenue opportunity: \$\$\$ SCA Paging.** Proven money maker. Limited number available. Call now for turnkey system. 1-800-327-7243.

## TELEVISION

### HELP WANTED MANAGEMENT

**Sales manager:** WSMH-TV Fox 66 serving mid-Michigan is seeking a local sales manager. This demanding position requires a talented manager with a track record of success. Call in confidence 8am-10am EST David Wittkamp 1-800-733-2065. EOE.

**Business manager:** Aggressive, acquisition-minded media company looking for a television business manager in a desirable, Midwest location. Successful candidate will have a thorough knowledge of television financial activities, be an important contributor to the management team, and possess the drive and vision to professionally grow. Knowledge of PCs a must with previous broadcast experience and Columbine experience preferred. Please send resume and salary requirements to: Box L-20. Equal opportunity employer.

### HELP WANTED SALES

**Local account executive:** WXII-TV, the NBC affiliate in the Triad, is in search of an experienced and sales oriented account exec. Must have a minimum of two years television sales experience plus a strong aptitude for new business development. College degree preferred. Qualified applicants send resume to: Personnel Director, PO Box 11847, Winston-Salem, NC 27116. EOE. No phone calls.

**Experienced account executive** position at Paramount Stations Group station in 7th ranked market. Need aggressive sales person, hungry to sell sports and develop new business while juggling demands of an established list. High priority on sales promotion experience. Knowledge of ARB, NSI, NAR, BAR and Scarborough a plus. Send or fax resume and cover letter to LSM, WDCA-TV, PO Box 9662, Washington, DC 20016. Fax: 301-654-5209. Equal opportunity employer.

### HELP WANTED RESEARCH

**Research director.** Salary range: commensurate with experience. KMSP-TV (Minneapolis/St. Paul), America's leading independent, is seeking a person with television research experience to manage sales, news and programing research. A thorough understanding of NSI methodology, TV Scan, Scarborough software and computer skills is highly desirable. Send resumes to General Sales Manager, KMSP-TV, 11358 Viking Dr., Eden Prairie, MN 55344. EOE.

### HELP WANTED TECHNICAL

**Experienced television broadcast** maintenance engineer skilled in Sony Betacam VTRs, cameras and RCA UHF TTU-110 transmitters. General Class license required. Midwest top 100 market. Send resume, references and salary requirements to: Box L-21. EOE.

**Chief engineer:** Southeastern, medium market, VHF affiliate, leading news, stable ownership. Send letter with resume to Bone & Associates, Inc., 6 Blackstone Valley Place, Suite 109, Lincoln, RI 02865. EOE.

**Due to a career move to network,** an opening as assistant engineering manager exists at one of our stations. The candidate for this job should have the following qualifications: SBE Certified as broadcast engineer or higher and/or FCC General Class license. Three years experience in maintenance, UHF transmitter experience a plus. Experienced with computers and 3/4" videotape machines. Resumes to Edwin Karl, Director of Engineering, Northstar Television Group, 645 Three Mile Road, Grand Rapids, MI 49504. EOE M/F.

### HELP WANTED NEWS

**TV director:** Need someone with a good feel for directing live, quick-paced newscasts. Commercial and promotion directing as well. We're number one and want someone who won't settle for second best. Minimum three years experience. Send resume and references to: Steve Minium, WKRC-TV, 1906 Highland Avenue, Cincinnati, OH 45219. EOE.

**Producer:** Dominant #1 news operation in a south-east capital city seeking an aggressive producer for a new newscast. We're looking for a strong writer who is creative and competitive. We're not looking for a show-stacker. 1-2 years television news experience. Computer knowledge preferred. Send writing samples to Box L-10. EOE.

**Hands-on graphics manager:** Newschannel 8/ Washington, DC, seeks experienced candidate for newly-created position. Should have working knowledge of Propaint 2D/3D paintbox or equivalent, Ampex still stores, Chyron SuperScribe & Scribe Jr., Grass Valley DVE, and Sony 910 editing. Supervise expanding department, with primary responsibility to include 24-hour channel's format development and execution, with emphasis on daily news and special programing. Please send resume and non-returnable tape to HR Dept., Newschannel 8, 7600-D Boston Blvd, Springfield, VA 22153. EOE M/F.

**Southern TV station** needs a promotion writer/producer with at least 2 years of experience. Desire to advance is a plus. Call SPJ's Jobs-for-Journalists at 317-653-3333 for more information about joining SPJ and applying for the position. EOE.

**News reporter needed** at a southwestern TV station. Looking for a team player to work on all aspects required in producing a story. Call SPJ's Jobs-for-Journalists at 317-653-3333 for more information about joining SPJ and applying for the position. EOE.

**News producer:** WMAR-TV is looking for a high-energy, creative, hard-working team player to join our production staff. Candidates should have 3-5 years experience producing a 1-hour newscast. Position requires excellent writing skills, ability to work well with all kinds of people, a positive outlook and good organizational skills. College degree also required. If qualified, please send resume, news philosophy and recent tape to: Ms. Willy Walker, Assistant News Director, WMAR-TV2, 6400 York Road, Baltimore, MD 21212. No phone calls, please. EOE.

**TV news reporter:** Must be creative, hardworking, experienced TV reporter with excellent storytelling skills. Live experience essential. Send tape and resume to Liz Grey Crane, News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06508. No telephone calls. EOE.

**Medical reporter:** Great station seeks long-lasting relationship with seasoned medical journalist. You must have personality, plus demonstrated ability to run, gun, and stun the competition. Licensed health care professional preferred. Rush creative letter, resume, and non-returnable tape to: Dean and Bob's News Haven, KCRG-TV, 501 Second Avenue, S.E., Cedar Rapids, IA 52401. EOE.

**Producers:** Eastern Midwest top 100 affiliate seeks one experienced full-time producer and one part-time with some experience beyond internships. Resumes to Box L-22. EOE.

**If you're a TV news promotion writer-producer** ready for a serious opportunity, this is it. The producers of television's number one daily news-magazine have a career opportunity — if you're a great writer with TV station promotion production experience, and you're ready for New York City, we have an exciting, demanding job for you. Experience directing talent, graphics, and working with news producers and reporters a big plus. Please, no phone calls; send resume and reel to Gretchen Kijak, Inside Edition, 402 E. 76th Street, New York, NY 10021. We are an equal opportunity employer.

**Morning co-anchor/weathercaster and reporter:** West Texas affiliate seeks a morning co-anchor/weathercaster and reporter. Must be able to gather, write and edit news for broadcast, and have on-air experience with Triton Weather Graphic System. Degree preferred. Send tape and resume to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

**Meteorologist:** Weather animal needed for weather powerhouse. Do you eat, breathe and sleep weather? Show us why you're the one. Degreed meteorologist with AMS Seal preferred. Rush letter, resume, references, and non-returnable tape to: Dean and Bob's News Haven, KCRG-TV 9, 501 Second Avenue, S.E., Cedar Rapids, IA 52402. EOE.

### HELP WANTED PROGRAMING PRODUCTION & OTHERS

**Writers/producers/directors** needed by leading infomercial ad agency. Freelance and staff positions. Infomercial experience a must. Send resume and VHS reel to Allen Teague, Hawthorne Communications, 300 N 16th Street, Fairfield, IA 52556.

**Graphic artist:** Vacation relief: WABC-TV seeks a highly qualified vacation relief position. Experience with Quantel Paintbox, Digital F/X, AVA and Harris Still Store is required. News graphics experience and ability to handle tight deadlines is a must. Please send resume and tape to: Fronz Janos, WABC-TV, 7 Lincoln Square, New York, NY 10023. No phone calls or faxes please. We are an equal opportunity employer.

**Technical director/post-production editor** wanted for Spanish Television Network. Must have live/live-on-tape and real computer editing experience. Excellent pay and benefits. I will be interviewing at the NAB in Las Vegas, so rush resumes and non-returnable tapes to Bill Press, Director of Operations, Telemundo Network, 2470 West 8 Avenue, Hialeah, FL 33010. EOE.

**Fox, WXIN-TV, Indianapolis** needs the following:  
**USA Teleproductions — Production manager:** Needed to oversee production dept. & coordinate communications with sales department. Prefer college degree with mgmt experience and will need minimum 4 yrs TV and/or video prod. experience. Reports to station mgr. **Art director:** To work with variety of clients in production. Need 2-3 yrs broadcast graphics experience. Artstar and/or Quantel Paintbox as well as desktop publishing a plus. **Sales manager:** To supervise sales staff in production dept. Make client calls and service client list. Requires sales exp. and prefer mgmt exp. in video production, broadcast sales or related field along with college degree. **CMX editor:** TV or video production exp required. At least 4 yrs CMX editing and college degree preferred. Working knowledge of CMX 3600 or comparable, Ampex VPR 3 1" machines, Grass Valley 300 switcher, Ampex ADO and Chyron 4200. Edit on line for clients and station, direct 3 camera shoots through bay. For the above positions send resume to: George Boggs, Station Manager. **News — Assignment editor:** Requires excellent people skills and news judgment. BA or comparable professional news experience. At least 2 yrs in TV news or other media. Knowledge of the Indpls area and issues of concern to community preferred. Send resume to: Ron Petrovich, News Director, WXIN-TV, 1440 N. Meridian Street, Indianapolis, IN 46202. Application deadline: April 28, 1993. Any job offer contingent upon results of substance abuse testing. No phone calls please. EOE.

**Television producer, newscast:** Top 20, primary newscast. Great station at which to excel. Successful candidate must have 5 years experience. Flexible, creative, assertive and masterful tease writer. Send resume to Box L-11. EOE.

**Production manager wanted** for Spanish Television Network. Need experience to operate and schedule 5 studios and control rooms, along with 40-person staff. I will be interviewing at the NAB in Las Vegas, so rush resumes to Bill Press, Director of Operations, Telemundo Network, 2470 West 8 Avenue, Hialeah, FL 33010. EOE.

**Senior producer, Moscow:** Worldwide Television News, the world's leading television news agency, invites applications for the position of senior producer for its Moscow bureau. The senior producer will be responsible for all news coverage assignments in Russia and the former Soviet Republics, administration of the Moscow bureau and its staff, budget control of WTN operations in Moscow and the former Soviet Republics, relations with WTN clients in Moscow, and negotiations with Russian officials and companies necessary to maintain and improve WTN's operating conditions in Moscow. The successful candidate will have extensive experience in international television newsgathering, strong editorial knowledge of news and current affairs in the former Soviet Union, experience in news administration and budgeting. Knowledge of spoken and written Russian and work experience in Moscow desired but not required. Competitive salary and benefits package. Apply to: W. Lowndes Lipscomb, Vice President & Managing Editor, Worldwide Television News, The Interchange, Oval Road, London NW1 7EP, United Kingdom. EOE.

**TV production:** Film to tape. Immediate opening. Leading component digital post house is seeking an experienced film to tape assistant. Not an entry level position - applicants must have 1-2 years prior experience with rank systems; a good working knowledge of broadcast VTRs; familiarity in the handling/cleaning/prep of 16mm and 35mm negative film; and good client skills. Send resume and references to Mike Bruchas, Facility Manager, Roland House, Inc. 2020 N. 14th Street, 6th floor, Arlington, VA 22201. EOE.

**WUHF-TV, Fox 31 in Rochester** is seeking a highly creative promotion producer/director with a minimum of two years experience, including editing. Send reel, resume and writing samples to Barbara Browning, WUHF-TV, 360 East Avenue, Rochester, NY 14604. Phone 716-232-3700. EOE.

**Executive producer:** WATE-TV6 in Knoxville, Tennessee is seeking a highly creative and motivated writer/producer to take charge of producing our local programming and special projects. Our new executive producer must be familiar with an Ampex Century Switcher, ADO, Chyron MAX and the DP4:2:2. We've got a full schedule. Minimum two years prior producing and a college degree preferred. If you're ready to take your next career step, send tape and resume to: Larry Cazavan Operations Director, WATE-TV6, 1306 North Broadway, Knoxville, TN 37917. WATE-TV/Nationwide Communications Inc., is an equal opportunity employer. Women and minorities are encouraged to apply.

**Producer's dream:** Top 30's market seeks "top gun". Qualifications: 2+ years experience, knowledge of Newstar & SNG; hot tape, cool head. Rush tape and resume to: Bob Cashen, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. EOE.

**SITUATIONS WANTED MANAGEMENT**

**Cable television relations manager** available. 19 years cable television management, 17 years broadcast sales and management. Thorough knowledge of cable and broadcast rules and regulations. Extensive background. Prefer southeast but will consider all locations. Reply to Box L-13.

**SITUATIONS WANTED NEWS**

**TV photographer** looking for employment. Award winning, ten years experience film and editing background, excellent lighting and shooting skills. Full time or freelance have own BVW 505. Call 212-689-5079 leave message. Will relocate. Let's talk.

**Experienced, community-oriented** news professional looking for position as reporter/anchor. Any market considered. In the past 10 years, I've reported and anchored for radio, television and newspaper and teach at a Midwest university. For more information, call Jim at 219-465-1247.

**SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS**

**Available soon.** Hard working, energetic honors college graduate, anxious to get started in corporate video and/or public relations. Send replies to Cameron A. Singhas, Route 1, Box 519, Hickory, NC 28602.

**MISCELLANEOUS**

**Don't change managers!** If your TV station is facing a lackluster future... and you are thinking of changing managers... don't do it! Share your problems with a management consulting firm that believes most managers can accomplish anything when they and their associates see a positive plan for the future. The cost of changing managers can be high. A fresh look at your business, through the eyes of a team of experts, can bring new ideas, innovative procedures and outstanding success. Broad Street and its team of professionals can help you. Call 203-281-0469 for more information.

**ALLIED FIELDS**

**HELP WANTED INSTRUCTION**

**Public relations:** Tenure track position to begin September 1993. Rank negotiable, Ph.D. preferred, M.A. required plus teaching and professional experience desirable. Primary duties include serving as director of the public relations program and teaching assignments in introductory and advanced public relations, copywriting and other mass communication related courses. Ability to teach in speech communication areas desirable. Additional responsibilities include committee work and student advisement. Send letter, vita, transcripts and three letters of recommendation to: PR Search Committee, Communication Studies, SUNY Oswego, Oswego, NY 13126. Application deadline April 30, 1993 or until position is filled. Women, persons of color and disabled candidates are encouraged to apply. AA/EOE.

**Mass communications:** Assistant professor. Position beginning Fall, 1993. Location production, laboratory studio production and management and computer generated graphics specialist who can interface with existing mass communications program. M.A. required; preference given to candidate with experience in location production, demonstration studio experience and managerial skills, and extensive experience in computer assisted graphic design. A commitment to quality teaching a must. Successful applicant will be expected to teach hands on courses in TV production, video editing and electronic graphics. Primary interest and commitment to quality undergraduate instruction. This appointment is renewable and may lead to tenure. Applicants should send a letter of interest; curriculum vita; demo tape, which includes samples of computer generated graphics; and the names, addresses and telephone numbers of at least three references to William A. Shergalis, Ph.D., Dean of the College of Arts and Sciences, King's College, Wilkes-Barre, PA 18711. Screening of candidates will begin on May 15, and continue until position is filled. King's College is sponsored by Congregation of Holy Cross, is an equal opportunity employer, and encourages applications from women and minorities.

**Assistant professor:** Department of Radio-Television seeks assistant professor (tenure track) to teach undergraduate/graduate courses in broadcast and cable law/policy/regulations, history, new technologies, research and writing. Ph.D. in a communications related field required. Deadline May 15, 1993. Send resume and three references to: Personnel Committee, Department of Radio-Television, Southern Illinois University at Carbondale, Carbondale, IL 62901. SIUC is an equal opportunity/affirmative action employer.

**HELP WANTED MANAGEMENT**

**Corporate director:** Investor and public relations. Multimedia, Inc. is seeking corporate director of investor and public relations candidates with related experience. Candidates having solid corporate finance/analyst experience with an MBA and proven abilities to grow are also acceptable. Position will manage shareholder and investor relations, press and media contacts, in-house publications, and P.R. agency relations. A highly visible position demanding professional interpersonal skills at the officer and board level. Officer potential plus an excellent compensation/benefits package in a desirable S.E. location. Send resumes to: Multimedia, Inc., Attention: CB, PO Box 1688, Greenville, SC 29602. EOE.

**HELP WANTED ADMINISTRATIVE**

**East Tennessee State University** is accepting applications for the position of Director of WETS-FM, the university's 66,000-watt National Public Radio affiliate. The successful candidate must possess knowledge of FCC rules, broadcast equipment and techniques, budget management, and fundraising. The ability to communicate effectively in oral or written form is essential. Qualifications include a bachelor's degree with an emphasis in speech, English, the Humanities, Business and/or Broadcasting, and at least five years of public broadcasting experience, two in a management or supervisory role. Application review will begin immediately and continue until the position is filled. Send letter of application with resume to: Fred Sauceman, Director of Alumni & University Relations, Box 70717, East Tennessee State University, Johnson City, TN 37614-0717. AA/EOE..

**HELP WANTED TECHNICAL**

**Customer support engineer:** Telos Systems, a dynamic, high-tech manufacturer of broadcast audio equipment, has an immediate opening for a customer support engineer. Assists customers with system configuration and purchasing decisions, provides after-sale technical support, helps write product manuals and other support materials. Minimum 4 years working with audio/broadcast electronics plus familiarity with digital audio concepts. Prior sales or customer service experience preferred. Computer literacy required, preferred familiarity with both IBM compatibles and Apple Macintosh. Strong written and oral communications, organizational, and problem-solving skills required. Excellent growth opportunity for the right person. Telos Systems, based in Cleveland, Ohio, specializes in the broadcast-to-telephone interface. Its Cutting Edge Technologies division manufactures advanced audio processing equipment for radio. All Telos and Cutting Edge products are designed and manufactured in the United States and distributed worldwide. Competitive salary and benefits. Open until filled. All applications will be held in strictest confidence. EOE. No calls. Send or fax cover letter and resume to: Telos Systems, Attn: CSE, 2101 Superior Avenue, Cleveland, OH 44114; fax: 216-241-4103.

**Engineering position:** Suffolk Community College seeks chief engineer for multi-studio college facility. Duties include supervision of facility and technical staff, facilities planning, equipment purchase, maintenance of facility. Requirements: Master's in Electrical Engineering, minimum 3 years' experience, computer literacy. Salary: \$30,000+ (12 months). Apply to Dean Robert Arrigon, Suffolk Community College, 533 College Rd., Selden, NY 11784. EOE.

**HELP WANTED PROGRAMING  
PRODUCTION & OTHERS**

**Editor:** Minimum three years experience with GV, CMX or similar system and DVE's. Commercials, corporate/industrials a plus. Need to demonstrate solid ability to edit creatively without supervision. Fast growing, iconoclastic, dynamic, employe owned communications/production company near Saratoga, NY, with superior lifestyle options. Has established Fortune 500 and international client base; profit-sharing; stock ownership opportunity. Resume, demo, salary requirements to: Peter J. Ross, President, Light & Power Productions, One Worden Road, Scotia, NY 12302. EOE.

**FINANCIAL SERVICES**

**Immediate financing** on all broadcasting equipment. If you need \$2,000-\$500,000. Easy to qualify, fixed-rate, long term leases. Any new or used equipment & computers. 100% financing, no down payment, No financials required under \$50,000, refinancing existing equipment. Call Mark Wilson at Exchange National Funding, 800-275-0185.

**Lease purchase option.** Refinance existing equipment. Lease purchase new equipment, no down payment. No financials up to \$70,000.00. Carpenter & Associates, Inc. Voice 501-868-5023, Fax 501-868-5401.

**EMPLOYMENT SERVICES**

**Jobs are now available** in the radio and television industry. Subscribe to "Hot Leads," a nationwide newsletter, today. 12 issues for \$25.00. Send check or money order to: WWW Publishing Company, PO Box 2233, Natick, MA 01760. For info call 1-800-523-4WWW.

**Government jobs** \$16,040-\$59,230/yr. Now hiring. Call (1) 805-962-8000 Ext. R-7833 for current federal list.

**EDUCATIONAL SERVICES**

**On-camera coaching:** Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, Eckhart Special Productions.

**WANTED TO BUY EQUIPMENT**

**Used videotape:** Cash for 3/4" SP, M2-90's, Beta-cam SP's. Call Carpel Video 301-694-3500.

**Non-profit, student-run station** seeks FM transmitter 15KW and exciter tunable to 89.9, 200 feet of 1 5/8 Heliac transmission line. WUCF, Orlando, FL, Univ. of Central FL 32816 407-823-2133. Fax 407-823-6364. Mike Hidalgo, chief engineer.

**FOR SALE EQUIPMENT**

**AM and FM transmitters,** used, excellent condition, tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454, 215-884-0888. Fax 215-884-0738.

**Harris MW50B,** excellent condition, tuned and tested, lots of spares. Transcom. 800-441-8454. 215-884-0888. Fax 215-884-0738.

**Broadcast equipment (used):** AM/FM transmitters, RPU's, STL's, antennas, consoles, processing, turntables, automation, tape equipment, monitors, etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497. FAX 314-664-9427.

**Used 340' ft. tower** with lighting system, includes new guy wires etc. 314-687-3932.

**Save on videotape stock:** Evaluated broadcast guaranteed. Great for resumes, editing and dubbing 3/4", 1" & SPs. Custom loaded VHS. Call I.V.C. 800-726-0241. VS/MC.

**For sale:** 500 foot utility tower, 11 years old, in South Texas, call Chris 210-689-3333.

**Used/new TV/AM/FM transmitters,** one watt to 120KW, antennas, cable/rigid line, microwave systems, dishes, MA/COM radios, repair, etc. Save thousands. Broadcasting Systems 602-582-6550, fax 602-582-8229.

**CABLE**

**HELP WANTED RESEARCH**

**Research manager:** Bethesda-based Discovery Networks seeks a detail-oriented manager of programming research to analyze audience ratings and establish ad sales ratings estimates. Applicants should have strong writing, communications, mathematical and computer skills, as well as hands-on experience with Nielsen software. Other requirements are 3-5 years experience in a broadcast or cable research department and a general familiarity of survey research methods. College coursework with math and computer emphasis is preferred. Send cover letter with salary history and resume to Research Department, Discovery Networks, 7700 Wisconsin Avenue, Bethesda, MD 20814. No phone calls accepted. EOE.

**CABLE**

**HELP WANTED SALES**

**LOCAL AD  
SALES MANAGER**

CNBC, NBC's Cable Service, has an excellent opportunity for a Local Ad Sales Manager with 3 or more years advertising sales or related experience. Prior cable television experience at the system or MSO level is preferred. Applicant must be familiar with cable research and rating information, be willing to travel, and possess excellent presentation and written communication skills.

Successful candidate will create market specific events/promotions, track and analyze the success of the promotions and the local selling of CNBC and be responsible for increasing CNBC Local Ad Sales awareness and penetration.

CNBC offers a competitive salary and comprehensive benefits package. Please fax your resume to: Personnel Associate at 201-585-6275.

CNBC is an equal opportunity employer.



**RADIO**

**SITUATIONS WANTED SALES**

**MIGRANT MANAGER**

Consummate radio professional offers short-term sales turnaround formula. Thirteen-point program.

Proven results. Solid references.

Fax your business card for information.

(407) 640-3455

**SITUATIONS WANTED MANAGEMENT**

**Firepower!**

Need additional sales muscle where it counts... on the street? Top caliber CRM sales pro is available for short-term projects of long-term involvement in maximizing your revenue production. Benefit from a repertoire of sales and management skills which have been tested and proven in markets ranging from NYC to small, un-rated metros. Sensible compensation plan; Northeast region only 1-800-741-0166.

**TELEVISION**

**HELP WANTED TECHNICAL**

**TELEVISION SYSTEMS  
DESIGN ENGINEERS**

Challenging position for experienced, senior-level systems engineers. Candidates must have a minimum of eight years of high-end systems design experience for broadcast/professional grade facilities and be able to demonstrate significant personal responsibility for major projects, including strong project management and interpersonal skills. In depth knowledge of current and proposed digital video equipment and standards, as well as broadcast, production and post production environments is key. AutoCad fluency is strongly required. BSEE or equivalent industry experience is necessary. Position is located in New York metropolitan area. Occasional travel. EOE. Reply to Box L-23.

**HELP WANTED PROGRAMING  
PROMOTION & OTHERS**

**Creative Services Director**

We are looking for a seasoned creative services director to run our top-notch promotion and graphic design departments in a top 25, East Coast, network-affiliated station. Candidates must have proven managerial and creative skills and be well-versed in strategic planning. Interested applicants should send a resume, references and salary requirements to Box L-14.

HELP WANTED PROGRAMING, PROMOTION & OTHERS CONTINUED

**THE SEARCH IS ON...**

W\*USA-TV, Washington's #1 station, is geared up and ready for the successful launch of a live morning magazine show. We're looking for vibrant, energetic program hosts who can make even Bill Clinton stand up and take notice. If you think you have what it takes, RUSH your tape and resume to:

Sandra Butler-Jones, Vice-President Broadcast Operations



4100 Wisconsin Ave., N.W., Washington, DC 20016  
EOE, NO PHONE CALLS PLEASE.



PUBLIC NOTICES

The Interconnection Committee will meet at 9:00 a.m. on April 29, 1993 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes satellite replacement, FY 1992 interconnection report, transponder utilization, and other business.

The Subcommittee on Budget, Finance and Audit of the PBS Board of Directors will meet in executive session beginning at 2:00 p.m. on April 29, 1993 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes PBS FY 1995 budget process, stations on deferred payment schedule, and reports from officers.

The Executive Committee of the Public Broadcasting Service will meet at 9:00 a.m. on April 30, 1993 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes reports from PBS officers and Board committees on programming, education services, finance, satellite replacement, nominating and PBS annual meeting; by-law amendments; and other business.

HELP WANTED SALES

**SALES**

WJZ-TV Baltimore seeking local AE with 1-2 years broadcast sales experience. Must be a spirited, competitive team player with proven skills in new business development. Working knowledge of qualitative research and vendor support programs is helpful. Include success stories with your resume and send to: WJZ-TV, Sales Manager, TV-Hill, Baltimore, MD 21211. **NO PHONE CALLS PLEASE.** EOE.

**MARKET DEVELOPMENT Director**

WJZ-TV, a top-rated station in Baltimore, seeks an original thinker and take-charge achiever with an impressive capacity to increase business through innovative product development and sales promotions. A college degree as well as 5 years of experience with vendor programs, promotions and corporate and new business development is required. Working knowledge of qualitative research and familiarity with computers is helpful.

At attractive salary/benefit package reflects your ability to get results. Send your resume to: WJZ-TV, Television Hill, Baltimore, MD 21211. Attn: Sales

**NO PHONE CALLS, PLEASE.**

Equal Opportunity Employer

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**PUBLIC DOMAIN PROGRAMING**

Features. Cartoons. Shorts. Documentaries (over 1,000 titles)  
On 1" or 3/4" video tape  
NTSC or PAL  
Call for free catalogue  
1-800-766-8550  
FAX 1-401-846-0919  
**DESERT ISLAND FILMS**

HELP WANTED NEWS

**MANAGING EDITOR TV NEWS**

WHDH-TV, CBS affiliate, is seeking an experienced broadcast journalist and manager to supervise special projects and investigative/enterprise reporting. Major market or network investigative reporting or producing experience a must. Working knowledge of New England preferred. Minimum 10 years' broadcast news experience.

Send resume to: Director of Human Resources, WHDH-TV, Inc., 7 Bulfinch Place, Boston, MA 02114. No phone calls, please. WHDH-TV is an Equal Opportunity Employer. M/F/D/V.



WHDH-TV BOSTON

MISCELLANEOUS

**Creative Audio Service**

When it comes to successfully promoting your station...It's not what you say but how you say it! To get an idea of what we are talking about CALL 1 800 831 6378 for FREE DEMO!!

SITUATIONS WANTED NEWS

CURRENT M-F METEOROLOGIST, TOP 5 MKT. INCREDIBLY VERSATILE. KILLER FEATURE PACKAGES AND SERIES. AMS SEAL TO BOOT!

IF YOUR STATION WANTS A PERSONALITY WHO MAKES A DIFFERENCE, CALL FREE 800.568.1995



**ALLIED FIELDS PUBLIC NOTICE**

**SIUC ALUMNI**

Gary Chapman, NAB Joint Board Chairman and President of LIN Television, and the Southern Illinois University at Carbondale Radio-Television Faculty will host a reception for SIUC Alumni and Friends of SIUC attending BEA and NAB at the Las Vegas Desert Inn, Sunday, April 18 from 2:00 to 5:00 p.m. in Ballroom A.

**Blind Box Response???**

Box Letter-Number  
1705 DeSales St., NW  
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Please Do Not Send Tapes!

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Our recycled evaluated video tapes are guaranteed as good as new for less than 1/2 the price. Order: (800)238-4300



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AND MEET THE JULY 1 STL DEADLINE WITH MARTI FCC APPROVED TRANSMITTERS. COMPOSITE STL-15C \$3500.00 MONO STL-10 \$1645.00. Guaranteed to work with your current system. Call Dan at (817) 645-9163.**

**EMPLOYMENT SERVICES**

**California Broadcast Job Bank**  
For application information call  
(916) 444-2237  
California Broadcasters Association

**1-900-40-RTNDA** Updated Daily  
**RTNDA Job Service**  
85 cents a minute. Listings free.  
Call 202-659-6510 (Fax 202-223-4007).



Radio-Television News Directors Association  
1000 Connecticut Ave., N.W., Suite 615  
Washington, D.C. 20036

**JOBPHONE**  
Inside Job Openings, Nationwide

Press 1 Radio jobs, updated daily  
2 Television jobs, updated daily  
3 Hear "Talking Resumes"  
4 To record "Talking Resumes" and employers to record job openings  
5 Entry level positions

**1-900-726-JOBS**  
SFF for Alaska (5827)

**TV JOBS**  
Get a job without going broke.

*MediaLine*  
THE BEST JOBS ARE ON THE LINE  
for more about how you can get daily updated job information call  
**800-237-8073**  
Since 1986 

**EMPLOYMENT SERVICES CONTINUED**

**TV JOBS**  
Anchors • Reporters • Producers  
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**DIRECT VIA SATELLITE**  
Your Tape Uplinked Nationwide to  
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High Impact • High Visibility  
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**TALENT/INK**  
Call Toll Free 1-800-766-3331  
Your Link To A Career

**FOR SALE STATIONS**

**FOR SALE**  
50KW AM AND CLASS C FM, IN SOUTHWESTERN TOP 50 MARKET. SERIOUS BUYERS ONLY PLEASE. P.O. BOX 25670, HONOLULU, HAWAII 96825.

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Full-day, individual seminar for radio investors, given privately to you. Group owner/operator with 22 years experience and ex-NAB General Counsel explain station search, negotiation, financing FCC rules, takeover, and many other topics you choose. Learn how to buy in today's environment. Call Robin Martin or Erwin Krasnow today for details and a brochure.  
**The Deer River Group**  
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**NEW ENGLAND MEDIA, INC.**

**MUST SELL FM**  
Nice Maine market. 40,000 pop will consider offers of less than 1x 1992 collections. \$200k +/-

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**FOR SALE STATIONS CONTINUED**

**MEDIA BROKERS • APPRAISERS**

**RADIO • TV • LPTV**  
A Confidential & Personal Service



**SHERWOOD INC.**  
4171 Dundee Rd., Suite 200, Northbrook, IL 60062  
**708-272-4970**

**FLORIDA**

AM's	E & W COAST	\$100K-\$500K
FM's	RESORT MARKETS	\$400K-\$5.5M
AM/FM	GREAT TERMS	\$400K-\$6.0M
TV	INDY'S & NETWORK	\$7.0M-\$30.0M

**HADDEN & ASSOC. 407-365-7832**

**Emergency Sale**  
Class C-2 FM/1000 watt AM combo with real estate  
C-2 FM has C-1 upgrade coming soon  
Southeast asking \$495,000  
**205-578-1992 fax: 205-578-3041**

**Coastal FM's**

B1 — California Resort  
C1 — Florida Growth Market  
C3 — Coastal Mississippi  
Contact George Reed  
Media Services Group, Inc.  
**(904) 241-1031**


**WANTED**

A WORKING INVESTOR FOR LAS VEGAS/LAUGHLIN NEVADA RADIO STATION. MUST BE ABLE TO BUILD A RETAIL SALES TEAM FOR FAST GROWING MARKET. CALL 702-369-6004.


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**BROADCASTING**, the number one industry publication for classified advertising, is now accepting classified ads paid by credit card.

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**OR MAIL TO:**  
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**Deadline is Monday at noon Eastern Time for the following Monday's issue. See full details and rates in the Classified Section.**

FOR SALE STATIONS CONTINUED

At NAB/Las Vegas.  
Contact via Las Vegas Hilton  
or call for appointment.

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**SUNBELT MEDIA**  
Brokerage • Appraisals • Consulting  
*Specializing in Mid-South Broadcast Properties*

**WANTED!!**

General Managers and Sales Managers who are ready to own their own stations. I have several situations perfect for a first time owner/operator, plus several listings which are more suitable for the small to medium group broadcaster.

STATE	SIZE	CLASS	PRICE	CASH	TERMS
MS	30,000	A-3K	\$ 260K	\$ 50K	10 years @ 8%
AR	130,000	C-25K	\$ 600K	\$150K	8 years @ 9%
MO	75,000	C-50K	\$ 500K	\$100K	7 years @ 8%
LA	165,000	C-50K	\$ 425K	\$125K	5 years-Int. Only
AR	150,000	C-25K	\$ 550K	\$100K	10 years/Nego.
LA	400,000	C-100K	\$2000K	\$500K	Negotiable
MS	20,000	A-3K	\$ 225K	\$ 35K	10 years @ 9%
AR	30,000	A-6K	\$ 575K	\$ 75K	10 years @ 8%
LA	15,000	A-3K	\$ 125K	\$ 25K	9 years @ 9%
MS	190,000	A-3K	\$ 600K	\$100K	10 years @ 10%
AR	250,000	C-100K	\$1125K	\$300K	7 years @ 8%

**BILL CATE • (501) 227-6757**  
15 Keswick Cove • Little Rock, AR 72212  
*Sunbelt means Business*

**INDIANA AM/FM**

COMPUTER AUTOMATED  
20% SALES INCREASES  
THREE YEARS. NEAT  
OPERATION, NICE MARKET  
SUBSTANTIAL CASH  
FLOW. GREAT BUY! \$650M.

WRITE TO BOX L-17.

**Denver Educational,  
Non-commercial,  
741,000 watt  
television station.  
Call: (303) 697-5924.**

**A RARE BUSINESS OPPORTUNITY  
FOR SALE  
Youngstown Radio Station**

Unusual circumstances have caused the owners of a prominent Youngstown radio station to offer for sale their broadcast outlet in Youngstown, Ohio, a top 100 ranked market. This property is immediately available and offers substantial assets and real estate. The facility reaches over 500,000 people and allows for numerous format possibilities in a dynamic and growing market. Direct inquiries to Box L-24.

S.E.	NETWORK TV	4.8 MIL
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S.C.	AM FM	600,000
ALA.	FM	375,000
GA.	FM	375,000
ALA.	FM	200,000

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Call Today for an Appointment  
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FAX (415) 479-1576

**BROADCASTING & CABLE'S  
CLASSIFIED RATES**

All orders to place classified ads & all correspondence pertaining to this section should be sent to: BROADCASTING & CABLE, Classified Department, 1705 DeSales St., N.W., Washington, DC 20036. For information call (202) 659-2340 and ask for Mitzi Miller.

**Payable in advance.** Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must accompany all orders. All orders must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

**Deadline** is Monday at noon Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. **NO TELEPHONE ORDERS. CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.**

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO** make goods will be run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement.

Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

**Rates:** Classified listings (non-display). Per issue: Help Wanted: \$1.60 per word, \$32 weekly minimum. Situations Wanted: 80¢ per word, \$16 weekly minimum. All other classifications: \$1.60 per word, \$32 weekly minimum.

**Word count:** Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD, etc., count as one word each. A phone number with area code and the zip code count as one word each.

**Rates:** Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$138 per inch. Situations Wanted: \$69 per inch. All other classifications: \$138 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space. Frequency rates available.

**Blind Box Service:** (In addition to basic advertising costs) Situations wanted: No charge. All other classifications: \$15 per ad per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will not forward tapes, transcripts, portfolios, writing samples, or other oversized materials; such materials are returned to sender. Do not use folders, binders or the like. **Replies to ads with Blind Box numbers** should be addressed to: Box (letter & number), c/o BROADCASTING & CABLE, 1705 DeSales St., NW, Washington, DC 20036.

**Confidential Service.** To protect your identity, seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

For subscription information  
call 1-800-554-5729.





SONY

**ONLY ONE PUBLICATION HAS THE  
POWER TO MAKE THE CONNECTION**



It has always been there: in-depth, insightful coverage of cable as well as broadcasting—since the dawn of cable itself.

Now, to better reflect our coverage of cable's importance in the media world, *Broadcasting* has become *Broadcasting & Cable*.

You can see the difference right away on our new cover. It's now 100% based on editorial, featuring graphic references to *all* the major industry developments you need to know about.

### **MORE THAN A NEW NAME — A WHOLE NEW WAY TO LOOK AT THE INDUSTRY**

You'll also see that the additions and enhancements in *Broadcasting & Cable* go far beyond a name change.

- "Fast Track" — A magazine within a magazine. Just two pages that sum up all you need to know about the week's news.
- "Programming" — A newly-expanded super section that looks at programming developments in over-the-air TV and cable. It's the best programming perspective you'll find anywhere.
- "Advertising & Marketing" — A broad look at what really drives your business — advertising, subscriber revenues, merchandising, licensing and more.
- Enhanced cable coverage — Now every section in *Broadcasting & Cable* gives you news from a cable point of view as well. As one medium increasingly impacts another, this is information that's indispensable in *every* area of the television market.

Of course you'll still find the time-tested features you've always relied on. Our coverage in "Radio" remains an important part of our weekly menu. "Washington" continues our patented coverage of regulatory and legislative news. "Technology" keeps you on top of the forces that drive the future of the business. Every week, *Broadcasting & Cable* brings you all the news from every corner of the industry.

### **A DYNAMIC NEW FORUM FOR ADVERTISERS, TOO**

For advertisers, *Broadcasting & Cable* now delivers more key industry decision makers in all facets of television and radio. Your ads reach 5,000 additional readers for a total of 7,000 of the most influential players in cable television management. That's over 33,000 readers in all — a 17% circulation increase with *no rate increase*.

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All together, these important enhancements make *Broadcasting & Cable* the single most important source of critical industry information. As you face the challenge of competing in the next generation of television and radio, *Broadcasting & Cable* will make sure you stay on top of it all. Building on a tradition of more than 61 years of unparalleled industry coverage. And our new name is just the beginning.

**Broadcasting  
& Cable**

**THE SINGLE SOURCE**



**AND NOW WE HAVE  
THE NAME TO PROVE IT**



# Datebook

## APRIL

Now-June 13—*The Museum of Television and Radio* screens seven original *Honeymooners* sketches not seen publicly since first broadcast in 1951 and 1952. Museum, New York. Information: Diane Lewis, (212) 621-6685 or Dana Rogers, (212) 621-6705.

**April 13**—*National Academy of Television Arts and Sciences* 1992 Sports Emmy Awards ceremony. Marriott Marquis Hotel, New York. Information: Robert Blake or Robert Christie, (212) 586-8424.

**April 14**—"Issues of Race and Gender in the Mass Media," seminar sponsored by *Communications Media Center, New York Law School*. Law School, New York. Information: Roberta Tasley, (212) 431-2160.

**April 14**—*International Radio and Television Society* gala dinner. Honoree: Louis Weiss, chairman emeritus, William Morris Agency receiving the 1993 Gold Medal. Waldorf-Astoria, New York. Information: Maggie Davis, (212) 867-6650.

**April 15**—1993 *Ohio State Awards* banquet and ceremonies. National Press Club, Washington. Information: Phyllis Madry, (614) 292-0185.

**April 15**—"An Evening with Siskel and Ebert," co-sponsored by *Museum of Broadcast Communications* and the *Central Michigan Avenue Association*. Museum, Chicago. Information: (312) 629-6026.

**April 16**—"TV/Radio Industry: Outlook for the Future," 13th annual conference sponsored by *American Woman's Economic Development Corporation*. Marriott Marquis Hotel, New York. Information: Karen Smith, (212) 688-1900.

**April 18**—*Association for Maximum Service Television* spring board of directors meeting. Alexis Park Hotel, Las Vegas. Information: (202) 462-4351.

**April 18**—"Representing Your Local Broadcaster," legal seminar sponsored by the *National Association of Broadcasters and the American Bar Association Forum on Communications Law*. Las Vegas Hilton, Las Vegas. Information: Barbara Smith-Barnes, (312) 988-5500.

**April 19**—*National Association of Broadcasters* Crystal Radio Awards during the 71st annual NAB convention. Ballroom, Las Vegas Hilton, Las Vegas. Information: (202) 429-5422.

**April 19**—*Association for Maximum Service Television* annual membership meeting. Las Vegas Hilton, Las Vegas. Information: (202) 462-4351.

**April 20**—*Association for Maximum Service Television* engineering breakfast. Las Vegas Hilton, Las Vegas. Information: (202) 462-4351.

**April 23**—"Quality and Reliability of Telecommunications Infrastructure," seminar sponsored by *Columbia Institute for Tele-Information*. Uris Hall, Columbia University Graduate Business School, New York. Information: (212) 854-4222.

**April 24-25**—Daytime Emmy Awards nomination screening conducted by the *National Academy of Television Arts and Sciences* (New York) and the Academy of Television Arts and Sciences (Hollywood). New York. Information: Trudy Wilson, for NATAS, (212) 586-8424 and Barbara Chase, for ATAS, (818) 754-2800.

**April 26**—"Women and Power—New Images and Realities," seminar sponsored by *Women in Cable*. Four Seasons Hotel, Beverly Hills, Calif. Information: Barbara Bellafiore-Sanden, (203) 637-2466.

**April 29**—*Society of Satellite Professionals International*. New York chapter, annual dinner. Kee Wah Yen Restaurant, New York. Information: Michelle Wallace, (212) 682-8300.

**April 29-May 2**—*Classical Music Broadcasters* annual conference. Omni Hotel, Houston. Information: George Stokes, (713) 651-0267.

## MAJOR MEETINGS

**April 16-21**—*MIP-TV*, international television program marketplace. Palais des Festivals, Cannes, France. Information: (212) 689-4220.

**April 16-19**—*Broadcast Education Association* 38th annual convention. Las Vegas. Information: Louisa Nielsen, (202) 429-5354.

**April 18-20**—*Cabletelevision Advertising Bureau* 12th annual conference. New York Marriott Marquis, New York. Information: (212) 751-7770.

**April 18-20**—*Television Bureau of Advertising* annual marketing conference. Las Vegas Convention Center, Las Vegas. Information: Lynn McIntyre, (212) 486-1111.

**April 19-22**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Information: (202) 429-5300. Future convention: March 21-24, 1994, Las Vegas.

**April 21-24**—*American Association of Advertising Agencies* annual convention. Ritz-Carlton, Laguna Niguel, Calif. Information: (212) 682-2500.

**May 5-9**—*Public Radio* annual conference. Washington. Information: (202) 822-2000.

**May 16-19**—*NBC* affiliates meeting. Walt Disney World, Orlando, Fla. Information: (212) 664-2928.

**May 16-19**—*Broadcast Cable Financial Management Association* 33rd annual convention. Buena Vista Palace, Lake Buena Vista, Fla. Information: (708) 296-0200.

**May 19-23**—*American Women in Radio and Television* annual convention. Orlando, Fla. Information: (202) 429-5102.

**May 25-27**—*CBS* affiliates meeting. Waldorf Astoria Hotel, New York. Information: (212) 975-4321.

**June 3-4**—*Fox* affiliates meeting. Beverly Hilton Hotel, Beverly Hills, Calif. Information: (310) 203-3066.

**June 6-9**—*National Cable Television Association* annual convention. San Francisco. Information: (202) 775-3669.

**June 9-10**—*ABC* affiliates meeting. Century Plaza Hotel, Los Angeles. Information: (212) 456-7777.

**June 10-15**—*18th Montreux International Television Symposium and Technical Exhibition*. Montreux Palace, Montreux, Switzerland.

**June 13-16**—*Broadcast Promotion and Marketing Executives & Broadcast Designers Association* annual conference and expo. Walt Disney World Dolphin and Swan Hotels, Orlando, Fla. Information: (213) 465-3777.

**June 22-25**—*National Association of Broadcasters* board of directors meeting. Washington.

**July 15-17**—*Satellite Broadcasting and Communications Association* summer trade show. Opryland Hotel, Nashville. Information: (703) 549-6990.

**July 18-21**—*Cable Television Administration and Marketing Society* annual convention. Atlanta. Information: (703) 549-4200.

**July 31-Aug. 3**—*Wireless Cable Association International* annual exposition and convention. Marriott Orlando World, Orlando, Fla. Information: (319) 752-8336.

**Aug. 25-27**—Eastern Cable Show sponsored by *Southern Cable Television Association*. Atlanta. Information: (404) 255-1608.

**Sept. 8-11**—Radio '93 convention sponsored by *National Association of Broadcasters*. Dallas.

**Sept. 16-20**—*International Broadcasting Convention*. Amsterdam. Information: 44 71 240 3839

**Sept. 29-Oct. 2**—*Radio-Television News Directors Association* conference and exhibition. Miami. Information: (202) 659-6510.

**Oct. 5-7**—*Atlantic Cable Show*. Atlantic City Convention Center, Atlantic City, N.J. Information: (609) 848-1000.

**Oct. 29-Nov. 2**—*Society of Motion Picture and Television Engineers* 135th technical conference and equipment exhibition. Los Angeles Convention Center, Los Angeles. Information: (914) 761-1100.

**Dec. 1-3**—*Western Cable Show* sponsored by California Cable Television Association. Anaheim Convention Center, Anaheim, Calif. Information: (510) 428-2225.





# Broadcast educators gather in Las Vegas

The Broadcast Education Association's 38th convention, held annually in conjunction with the National Association of Broadcasters gathering, runs this year from Friday, April 16, to Monday, April 19. The association's goal is to assist college professors teaching broadcast communications.

## Friday, April 16

**9:30-10:30 a.m.** □ Opening continental breakfast reception, N245, 246, 247.

**10:30-11:45 a.m.** □ Concurrent sessions. *Two Successes and Two Failures in Broadcast Technology*, N233. *New Media Demonstration*, N238. *Networking College News Shows*, N231. *Research Division Competitive Papers*, N235.

**Noon-1:15 p.m.** □ Concurrent sessions and division business meeting. *Transnational Media Corporations: Emerging Business and Policy Considerations*, N231. *News: Faculty Meets the Professional*, N233. *Production: New Media Workshop*, N238. *Gender Issues Division Business Meeting*, N237.

**1:30-2:45 p.m.** □ Concurrent sessions and division business meeting. *Courses and Curricula: Assessment Workshop, Part I: General Considerations*, N231. *Gender Issues Division Mentoring Workshop (1:30-5:45)*, N232. *Student Media Advisors: Student-Operated Radio and TV: Connected to the Curriculum or Stuck in the Sandbox?*, N234. *Production: Thinking About Television: Using Different Critical Approaches to Content*, N235. *Multicultural Division Competitive Papers*, N239. *News Division Business Meeting*, N237.

**3-4:15 p.m.** □ Concurrent sessions and division business meeting. *Courses and Curricula: Assessment Workshop, Part II: Specific Considerations*, N231. *History: Historical Perspective on Broadcasting*, N235. *Interdivisional Extended Papers*, N234. *News Divisions Competitive Papers*, N239. *Production Division Business Meeting*, N237.

**4:30-5:45 p.m.** □ Concurrent sessions and division business meeting. *Courses and Curricula: Assessment Workshop, Part III: Specific Considerations*, N231. *Fake News and Realistic Budgets: Shortcuts to Operating in the Black*, N234. *Research: Screening "Teach the Children,"* N235. *Production Division Competitive Papers*, N239. *History Division Business Meeting*, N237.

**6-7 p.m.** □ Cocktail Reception (Gala Opening), Las Vegas Hilton Pavilion 1.

## Saturday, April 17

**8 a.m.-5 p.m.** □ Registration desk open, lobby.

**9 a.m.-5 p.m.** □ BEA placement center open, N232.

**9 a.m.-5 p.m.** □ Textbook and instructional material fair, second floor hall.

**8-9:15 a.m.** □ Concurrent sessions and division business meeting. *Effective Teaching Techniques: Learning from Master Teachers*, N231. *Emphasizing Character in Screenwriting: Strategies for Teachers and Writers*, N233. *Student Production Showcase: News Productions*, N238. *History Division Competitive Papers*, N235. *Multicultural Division Business Meeting*, N237.

**9:30-10:45 a.m.** □ Concurrent sessions and division business meeting. *Broadcast Managers and Their Newsroom Employees: Directions in Research*, N231. *Station Operation: Law/Rules and Regulations and FCC Station Inspection*, N233. *Production Showcase: Best Production Exercise*, N238. *Gender Issues Division Competitive Papers*, N235.

**11 a.m.-12:15 p.m.** □ Concurrent sessions and division business meeting. *The Research Agenda: What Are the Most Important Research Questions*, N231. *Selling Cable: The Same as Broadcasting Only Different*, N233. *Student Production Showcase: Cultural Diversity*, N238. *Courses and Curricula Division Competitive Papers*, N235. *International Division Business Meeting*, N237.

**12:30-1:45 p.m.** □ Concurrent sessions and division business meeting. *Added Value Selling: The New Necessity*, N231. *TV News in the Remote Control Era*, N233. *Production Showcase Faculty Compe-*

*tion*, N238. *International Division Competitive Papers*, N235. *Law and Policy Division Business Meeting*, N237.

**2-3:15 p.m.** □ *Issues Facing Professional Women and Minorities in the Media*, N231. *Crossing Lines: Strategies for Team Teaching and Collaborative Course Design*, N233. *Research in New Communication Technologies*, N234. *Law and Policy Division Competitive Papers*, N239. *Management and Sales Division Business Meeting*, N237.

**3:30-4:45 p.m.** □ *Current Issues in Children's Television*, N234. *Mirror, Mirror, Who Looks Good: How We See Ourselves in Classroom Support Materials*, N233. *Production for Dollars: Video Production as a Fundraising Method for College/University Departments*, N231. *Management and Sales Division Competitive Papers*, N235. *Student Media Advisors Division Business Meeting*, N237.

**5-6:15 p.m.** □ *District Meetings: District 1 (N231); District 2 (N233); District 3 (N234); District 4 (N235); District 5 (N237); District 6 (N239); District 7 (N241).*

## Sunday, April 18

**8-10 a.m.** □ Registration desk open, lobby.

**8 a.m.-noon** □ BEA placement center open, N232.

**9 a.m.-noon** □ Textbook and instructional materials fair, second floor hall.

**8-9:15 a.m.** □ Concurrent sessions and division business meeting. *Other Voices: Women's Voice and Vision in the Media*, N231. *Broadcast Journalism Ethics*, N233. *Integrating the New Technologies into the Curriculum: Overcoming the Obstacles*, N234. *Interdivisional Extended Papers*, N235. *Research Division Business Meeting*, N242.

**9:30-10:45 a.m.** □ Concurrent sessions and division business meeting. *Evaluating Software Tools for Writers*, N231. *Using Professional Advisory Panels in Curriculum Design: Valuable Help or Threat of Autonomy?*, N233. *International Research Trends in Electronic Media*, N234. *Communication Technology Division Competitive Papers*, N235. *Two-Year/Small College Division Business Meeting*, N242.

**11 a.m.-12:15 p.m.** □ Concurrent sessions and division business meeting. *From L.A. to D.C.: Race and Media Coverage of Major National Events*, N231. *Strategic Planning in the 1990s: New Communication Technologies and Consumer Demand*, N233. *Teaching Intercultural Broadcasting: Some Innovative Ways*, N239, 241. *How People Use Television*, N234. *Writing Division Business Meeting*, N242.

**12:20-2:15 p.m.** □ Awards Luncheon, Las Vegas Hilton Pavilion 6.

**2:30-3:45 p.m.** □ *Industry/Academia Plenary: Super Video: The 500-Channel World*, Las Vegas Hilton Pavilion 6.

**4-5:15 p.m.** □ *Town Meeting Plenary: What is the Future of the BEA?*, N107, 108.

**5:30-6:45 p.m.** □ Concurrent sessions and division business meeting. *The Impact of Global Communication*, N231. *Where the Jobs Are: A Wider View*, N233. *Current Issues in Law and Policy*, N234. *Two-Year/Small College Division Competitive Papers*, N242. *Communication Technology Division Business Meeting*, N240.

## Monday, April 19

**8-9:15 a.m.** □ Board meeting with division chairs, Las Vegas Hilton Embassy Suite.

**9:30-10:45 a.m.** □ Post-convention division chairs meeting, Las Vegas Hilton Grand Salon.

**11 a.m.-12:45 p.m.** □ NAB research grant reports, N233.

# OpenMike

## Record straightener

EDITOR: Many thanks for the most generous story (March 29) on Shamrock and congratulations on the magazine's new look. The caption on one of the pictures accompanying the Shamrock article incorrectly identified me as the company's "founder." That honor belongs to Roy Disney and Stan Gold who, in connection with the purchase of the old Starr Broadcasting, renamed the company after one of Roy's racing boats. Thanks to them, it has been mostly clear sailing ever since.—*Bill Clark, chairman/CEO, Shamrock Broadcasting Inc., Burbank, Calif.*

## Licensing lesson

EDITOR: Re your March 8 article on the results of the ASCAP rate court trial and its impact on the local television station industry, the article was a good history lesson of the struggle and a correct analysis that much of the ultimate impact of this ruling remains unfixed pending ASCAP's decision whether to appeal.

I am concerned, however, that you missed the most important fact for your readers. Translated into the real world of dollars and cents, the committee and its industry supporters saved the industry approximately \$350,000,000 covering the past decade, and most probably many hundreds of millions of dollars during the years to come. ASCAP demanded a retention of the 1968 Shenandoah "percentage of revenue" formula with an increased base for calculating music licensing fees in rate court. A ruling in their favor would have cost the industry at least \$850 million instead of the \$650 million already paid in. BMI's fees would then have been more than \$600 million instead of \$450 million.

The All-Industry TV Station Music License Committee, on which I proudly served as chairman for 20

years, also realized its two main objectives: (1) unhitching the blanket license from a percentage of revenue formula and (2) the achieving of a meaningful, i.e., "usable," per-program alternative to the blanket license.

We certainly would have preferred and believe we deserve rates that would have been still more favorable to the industry, but the successful efforts of the committee and the local television stations who have supported our work should receive more credit that the article gives them.—*Leslie G. Arries Jr., immediate past chairman, All-Industry Television Station Music License Committee, New York.*

**Editor's note:** The article did not speculate on what the judge might have decided absent the committee's intervention, but correctly reported that his decision steered a middle ground between the formulas sought by the opposing parties. A more detailed discussion of those facts can be found in the interview with the committee's current chairman, Willard Hoyt (BROADCASTING & CABLE, March 29).

## In praise of satellite DAB

EDITOR: I am writing concerning the radio industry's opposition to satellite digital audio broadcasting perceiving it as a threat to local radio service. Your Feb. 8 article quoted the National Association of Broadcasters praising the diversity available from commercial stations in the U.S. today. I maintain the diversity on commercial radio—particularly on FM—has been declining and is currently limited in most markets to a number of variations on a theme of rock music and very little else.

Thirty years ago, there were fewer than 1,000 commercial FM stations on the air nationwide, yet there were many different formats available—instrumental easy listening, instrumental and vocal easy listening, classical, light classical, country, top 40, soul, news-talk, vocals, traditional jazz, Broadway and movie music, Spanish language, etc. Today,

most of these formats have disappeared from the commercial dial; in many markets several formats have to be block programmed onto a single noncommercial station if they are to exist at all. Despite the current nationwide count of nearly 7,000 FM stations, in many cities virtually all stations tend to be one form of rock music or another (light rock, easy rock, adult rock, album-oriented rock, classic rock, urban rock, progressive rock, country rock, and others, often with a foul-mouth announcer or two thrown in). There is no commercial classical, jazz, easy listening, or even traditional country outlet. Many stations have dropped such formats in order to carry some form of rock.

Indeed, FM has become the "vast wasteland"—a term used in 1961 by then FCC Chairman Newton Minow to describe television programming. The explosive growth of the cable TV industry saved television as a medium for those who seek diversity, and gave it more variety and quality than it ever had. Industry figures show broadcast TV viewing among adults declined about 200 hours per capita between 1986 and 1991, while cable network viewing went up 200 hours.

I hope that DAB can get launched soon (preferably with more than 50 mhz of bandwidth allocated for the service) in order to provide competition to cable-provided digital audio at home, and to let those in their automobiles, those whose cable operators do not offer digital audio, and residents in rural areas or others living beyond the reach of cable to have the diversity now available from the likes of Digital Music Express and Digital Cable Radio. I fear radio broadcasters who can't compete in a world with digital cable and satellite audio will react as TV broadcasters did to cable—first trying to block it, and (when that failed) crying for must-carry status.—*Earl F. Mellor, Arlington, Va.*



# For the Record

Compiled by BROADCASTING & CABLE for the period of March 29-April 2 and based on filings, authorizations and other FCC actions.

## OWNERSHIP CHANGES

### Applications

- **WYAM(FM) Hartselle, AL** (BAPH930317GP; 106.1 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of CP from Radio 106 Inc. to Griffith Broadcasting Inc. for \$1.5 million (see "Changing Hands," p. 69). Filed March 17.
- **KIAK-AM-FM Fairbanks, AK** (AM: BAL930322EA; 970 khz; 5 kw-U; FM: BALH930322EB; 102.5 mhz; 26.3 kw; ant. 1,626 ft.)—Seeks assignment of license from KGOT Corp. and KQRZ Corp. to Comco Broadcasting Inc. for \$1.45 million. Assignment includes KYAK(AM)-KGOT(FM) Anchorage (see below and "Changing Hands," p. 69). Filed March 22.
- **KYAK(AM)-KGOT(FM) Anchorage** (AM: BAL930322EC; 650 khz; 50 kw-U; FM: BALH930322ED; 101.3 mhz; 26 kw; ant. -66 ft. (see KIAK-AM-FM Fairbanks, AK, above).
- **KZKZ(FM) Greenwood, AR** (BALH930322GE; 106.3 mhz; 1.7 kw; ant. 433 ft.)—Seeks assignment of license from KZ Radio Ltd., debtor-in-possession, to Family Communications Inc. Sale last year for \$326,000 did not close (see "Changing Hands," Nov. 23, 1992). Assignee desires to lease air time on station for \$50 per day and to assist in maintaining operation. Licensee is headed by Louis Schaaf and recently sold WXLS-AM-FM Biloxi-Gulfport, MS. It also has interests in WJKX(FM) Ellisville, MS. Buyer is headed by Jennifer Watts, and has no other broadcast interests. Filed March 22.
- **KAMO-AM-FM Rogers, AR** (AM: BAL930324EB; 1390 khz; 1 kw-D; FM: BALH930324EC; 94.3 mhz; 2.8 kw; ant. 310 ft.)—Seeks assignment of license from R & R Broadcasting Inc. to Johnson Communications Inc. for \$600,000 (see "Changing Hands," p. 69). Filed March 24.
- **KXFX(FM) Santa Rosa, CA** (BALH930319GE;

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; 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.

101.7 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Keffco Inc. to Fuller-Jeffrey Broadcasting Corp. for \$2.78 million (see "Changing Hands," p. 69). Filed March 19.

- **KHTH(AM) Dillon, CO** (BAL930324EA; 1130 khz; 5 kw-D)—Seeks assignment of license from Dillon Broadcasting Co. to Alameda Enterprises Inc. for \$75,000. Seller is headed by Robin G. Theobald, and has no other broadcast interests. Buyer is headed by Al Marteschang, and has no other broadcast interests. Filed March 24.
- **WALG(AM)-WKAK(FM) Albany, GA** (AM: BAL930317EB; 1590 khz; 5 kw-D, 1 kw-N; FM: BALH930317EC; 101.7 mhz; 3 kw; ant. 300 ft.)—Seeks assignment of license from Radio One - WKAK Inc. to K-Country Inc. for assumption of debt. Seller is headed by Don Rouse, and has no other broadcast interests. Buyer is headed by Robert N. Brooks Jr., and has no other broadcast interests. Filed March 17.
- **KQMQ-AM-FM Honolulu** (AM: BAL930316EA; 690 khz; 10 kw-U; FM: BALH930316EB; 93.1 mhz; 54 kw; ant. -119 ft.)—Seeks assignment of license from Northpark Media Inc. to Desert Communication II Inc. for cancellation of seller's loan, all interest and late charges thereon and assumption of seller's liabilities and obligations. Seller is headed by Jack Kelly, and has no other broadcast interests.

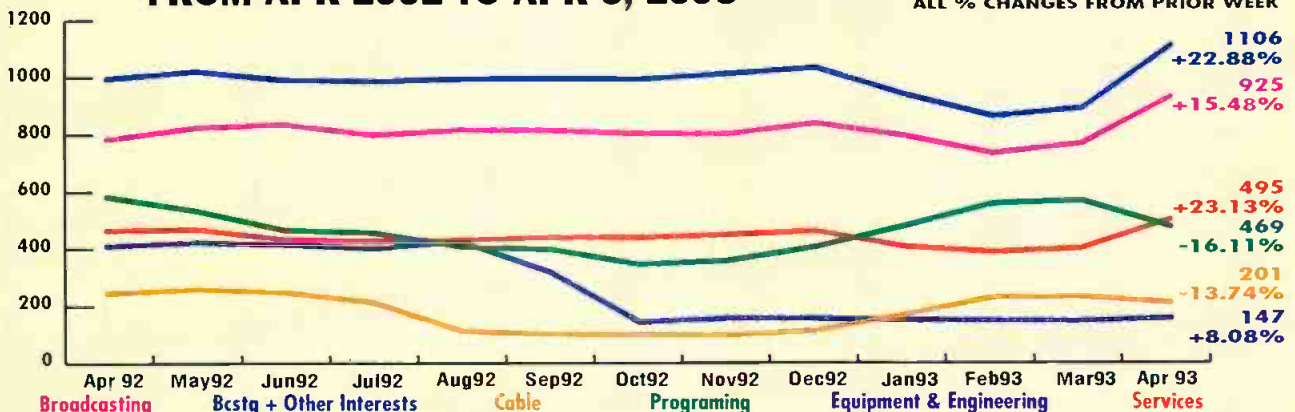
Buyer is headed by George E. Ertel, and is subsidiary of licensee of WANS(AM)-WMMM(FM) Anderson, SC; KYIS(FM) Oklahoma City and WWTI(TV) Watertown, NY. Filed March 16.

- **WYPI(FM) Lagrange, IN** (BAPH930315GH; 105.5 mhz; 3 kw; ant. 328 ft.)—Seeks assignment of CP from Northern Indiana Broadcasters Inc. to Lake Cities Broadcasting Corp. for \$26,000. Seller is headed by Lynn L. Bradley, and is also licensee of WKAM(AM)-WZOW(FM) Goshen, IN. Buyer is headed by Thomas R. Andrews, and has no other broadcast interests. Filed March 15.
- **WXMX(FM) St. Johns, MI** (BALH930323GG; 92.1 mhz; 6 kw; ant. 400 ft.)—Seeks assignment of license from WGOR-FM Ltd. to Landsmen Communications Ltd. for \$550,000. Filed March 23.
- **WMGO(AM) Canton, MS** (BAL930318EA; 1370 khz; 1 kw-D, 28 w-N)—Seeks assignment of license from Madison County Broadcasters Inc. to WMGO Broadcasting Corp. Inc. for \$100,000. Seller is headed by Michael L. McCulloch, and has no other broadcast interests. Buyer is headed by Charles Weems, and has no other broadcast interests. Filed March 18.
- **KXOZ(FM) Mountain View, MO** (BALH930318GK; 96.9 mhz; 50 kw; ant. 420 ft.)—Seeks assignment of license from James M. Hunt to father, Jack G. Hunt, for \$150,000, assumption of debt. Seller has no other broadcast interests. Buyer is licensee of KBMV-AM-FM Birch Tree, KDFN(AM)-KOEAFM) Doniphan, KPWB-AM-FM Piedmont and KKJJ(FM) Campbell, MO. Filed March 18.
- **KMXQ(FM) Socorro, NM** (BTCH930310GR; 92.7 mhz; 3 kw; ant. -234 ft.; see WDLE(FM) Benton, PA, below).
- **WSYD(AM) Mt. Airy, NC** (BAL930323EB; 1300 khz; 5 kw-D, 1 kw-N)—Seeks assignment of license from Mount Airy Broadcasters Inc. to Surry County Broadcasters Inc. for \$119,000. Seller is headed by Catharine R. Carruthers, bankruptcy trustee, and has no other broadcast interests. Buyer is headed by Selbert M. Wood, and has no other broadcast interests. Filed March 23.
- **WDLE(FM) Benton, PA** (BTCH930310GQ; 95.9 mhz; 3 kw; ant. 328 ft.)—Seeks transfer of control from Holt Associates Group Inc. to The Holt Corp.

## STOCK MARKET PERFORMANCE AVERAGES FROM APR 1992 TO APR 5, 1993

NASDAQ: 670.71 (-2.27%)  
S&P Ind.: 505.05 (-2.61%)

ALL % CHANGES FROM PRIOR WEEK



of Pennsylvania Inc.; transfer includes KMXQ(FM) Socorro, NM (see above). Assignee is headed by Arthur H. Holt. Each stockholder of H&HSB Corp., licensee of KMXQ, are guarantors of loan between Fleet National Bank and H&HSB Corp. and Holt Corp. of Pennsylvania Inc. Each stockholder of H&HSB Corp. is in default of obligations to bank; parties have agreed bank will forbear the default in return for stock being transferred 80% to The Holt Corp. of Pennsylvania Inc. Carle Haynes, attributable stockholder in H&HSB, will retain 20% of his shares. Holt has interests in both assignor and H&HSB and in licensees of WKAP(AM)-WZZO(FM) Allentown-Bethlehem, PA; WOAD(AM)-WJMI(FM) Jackson, MS, and WTKX-AM-FM Pensacola, FL. Filed March 10.

■ **WQKX(FM) Northumberland, PA** (BAPH930226GL; 107.3 mhz; 2 kw; ant. 115 m.)—Seeks assignment of license from William P. Zurick to Sunbury Broadcasting Corp. for \$165,000. Buyer is headed by Roger S. Haddon, and is licensee of WKOK(AM)-WQKX(FM) Sunbury, PA. Filed Feb. 26.

■ **New FM Lexington, SC** (BAPH930323GF; 98.5 mhz; 3 kw; ant. 100 m.)—Seeks assignment of CP from Lexington Communications Ltd. to Lexington Communications Inc. to convert licensee to corporation. Licensee is headed by Fred R. Hiller Jr. and C.T. Reynolds and has no other broadcast interests. Filed March 23.

■ **WRIT(AM) Walterboro, SC** (BAL930317EC; 1080 khz; 2.5 kw-D)—Seeks assignment of license from Gresham Communications of Walterboro Inc. to Holiday Communications Inc. for \$140,000. Seller is headed by Rudi H. Gresham and has interests in WWLT(FM) Demark, SC. Buyer is headed by Sherrie Smith, and has no other broadcast interests. Filed March 17.

■ **KKPS(FM) Brownsville, TX** (BALH930316GO; 99.5 mhz; 100 kw; ant. 1,034 ft.)—Seeks assignment of license from Sunbelt Radio Acquisition Inc. to Rio Grande Partners, L.P. for \$910,000. Sale of station, approved for \$1 million, did not close (see "Changing Hands," p. 69 and Dec. 7, 1992). Filed March 16.

■ **KOOG-TV Ogden (Salt Lake City) UT** (BALCT930316XX; ch. 30; 500 kw-V; 50 kw-A; ant. 740 ft.)—Seeks assignment of license from Ogden Television Inc. to Miracle Rock Church for \$65,000. Seller is headed by Scott Stuart, receiver, and has no other broadcast interests. Buyer is headed by directors Isaac M. Jaramillo, Patricia Openshaw and Connie Whitney, has no other broadcast interests. Filed March 16.

#### Actions

■ **KSED(FM) Sedona, AZ** (BAPH920915GZ; 107.5 mhz; 76.28 kw; ant. 1,463 ft.)—Granted assignment of CP from RAP Broadcasting Corp. to Red Rock Communications Ltd. for \$100,000 ("For the Record," Oct. 26, 1992). Action March 18.

■ **KADE(TV) San Luis Obispo, CA** (BTCCT930204KG; ch. 33)—Granted transfer of control from Community Media Corp. to Riklis Broadcasting Corp. for \$825,000 ("For the Record," March 1). Action March 23.

■ **WELX(AM) Callahan, FL** (BAP921120EE; 1160 khz; 5 kw-D, 250 w-N)—Granted assignment of license from Florida AM Inc. to Spanish Broadcasting of America Inc. for \$11,160 ("For the Record," Dec. 21, 1992). Action March 24.

■ **WEZY(FM) Lakeland, FL** (BALH930201GL; 94.1 mhz; 100 kw; ant. 500 ft.)—Granted assignment of license from The Chapman S. Root 1982 Living Trust to Paxson Enterprises for \$4.75 million ("Changing Hands," March 1). Action March 29.

■ **WRBL(TV) Columbus, GA** (BTCCT930114KE; ch. 3; 100 kw-V; 12 kw-A; ant. 1,780 ft.)—Granted transfer of control from Stockholders of Riverdale Media Corp. to TCS Management Corp. in stock option sale, such that partners MC Media will own 50.005% interest, Commonwealth 48.995% and TCB Management 1%. Assignment includes KQTV(TV) St. Joseph, MO, WTWO(TV) Terre Haute, IN (see below and "For the Record," Feb.

15). Action March 26.

■ **WDCY(AM) Douglasville, GA** (BAL930201EC; 1520 khz; 2.5 kw-D)—Granted assignment of license from William C. Dunn to Word Christian Broadcasting Inc. for \$95,000 ("For the Record," March 1). Action March 25.

■ **WLMX-AM-FM Rossville, GA (Chatanooga, TN)** (AM: BAL930113HJ; 980 khz; 500 w-D; FM: BALH930113HI; 105.5 mhz; 3 kw; ant. 270 ft.)—Granted assignment of license from BTMI Inc., receiver, to Wicks Radio Ltd. for \$6.9 million. Assignment includes WMFX-FM St. Andrews, SC (Columbia) (see below and "Changing Hands," Dec. 21, 1992). Action March 11.

■ **WIMO(AM) Winder, GA** (BAL930202EC; 1300 khz; 1 kw-D, 59 w-N)—Granted assignment of license from Steve Thompson to Cooper Broadcasting Network Inc. for \$200,000 ("For the Record," March 1). Action Feb. 25.

■ **KRTR(FM) Kailua, HI** (BALH921119GA; 96.3 mhz; 75 kw; ant. 2,120 ft.)—Granted assignment of license from Mount Wilson FM Broadcasters Inc. to Ohana Broadcasting Inc. for \$1.25 million ("Changing Hands," March 16). Action March 16.

■ **KLIX-AM-FM Twin Falls, ID** (AM: BAL921109EE; 1310 khz; 5 kw-D, 2.5 kw-N; FM: BALH921109EF; 96.5 mhz; 100 kw; ant. 130 ft.)—Granted assignment of license from Sawtooth Radio Corp. to B & B Broadcasting Inc. for \$652,000 ("Changing Hands," Nov. 30, 1992). Action March 23.

■ **WIAI(FM) Danville, IL** (BALH930201GH; 99.1 mhz; 50 kw; ant. 500 ft.)—Granted assignment of license from Kickapoo Broadcasting Co. to I.A.I. Broadcasting Inc. for \$1.3 million ("Changing Hands," Feb. 15). Action March 26.

■ **WIOU(AM)-WZVZ(FM) Kokomo, IN** (AM: BAL930205GS; 1350 khz; 5 kw-D, 1 kw-N; FM: BALH930205GT; 92.7 mhz; 3 kw; ant. 298 ft.)—Granted assignment of license from Caravelle Broadcast Group of Kokomo Inc. to Mid-America Radio Group of Kokomo Inc. for \$1.21 million ("Changing Hands," March 8). Action March 24.

■ **WTWO(TV) Terre Haute, IN** (BTCCT930114KG; ch. 2; 100 kw-V; 19.5 kw-A; ant. 950 ft.; see WRBL(TV) Columbus, GA, above).

■ **KLGA-AM-FM Algona, IA** (AM: BAL930210EA; 1600 khz; 5 kw-D, 500 w-N; FM: BALH930210EB; 92.7 mhz; 3 kw; ant. 450 ft.)—Granted assignment of license from KLGA Inc. to Kossuth County Broadcasting L.C. for \$550,000. Seller is headed by George Allen and has interests in WHNR(AM) Cypress Gardens, FL. Buyer is headed by Mark P. Hedberg, who has interests in licensees of KAYL-AM-FM Storm Lake, KRIB(AM)-KLSS(FM) Mason City and KUOO(FM) Spirit Lake, all Iowa. Action Feb. 26.

■ **KFLA(AM)-KSKL(FM) Scott City, KS** (AM: BAL930104EA; 1310 khz; 500 w-D, 147 w-N; FM: BALH930104EB; 94.5 mhz; 100 kw; ant. 345 ft.)—Granted assignment of license from West Jewell Management Inc. to Western Kansas Wireless Inc. for \$175,000 ("For the Record," Jan. 25). Action March 26.

■ **WITH(AM) Baltimore** (BAL921209EC; 1230 khz; 1 kw-U)—Granted assignment of license from WITH of Baltimore Inc. to Capital Kids' Radio Co. for \$762,500 ("Changing Hands," Dec. 21, 1992). Action March 25.

■ **WRIZ-FM Lakeview, MI** (BALH930204GK; 106.3 mhz; 3 kw; ant. 328 ft.)—Granted assignment of license from Edward J. Podorsek to Kortess Communications Inc. for \$72,500 ("For the Record," March 1). Action March 19.

■ **WQFX-AM-FM Gulfport, MS** (AM: BAL930120HF; 1130 khz; 500 w-D; FM: BALH930120HG; 96.7 mhz; 3 kw; ant. 245 ft.)—Granted assignment of license from C. Thomas Anderson, bankruptcy trustee for Steere Broadcasting Inc., to Southern Horizons Broadcasting Corp. for \$95,100 ("For the Record," Jan. 20). Action March 26.

■ **KQTV(TV) St. Joseph, MO** (BTCCT930114KF; ch. 2; 100 kw-V; 20 kw-A; ant. 810 ft.; see

WRBL(TV) Columbus, GA, above).

■ **WKBF(AM) Manchester, NH** (BAL921030EI; 1250 khz; 5 kw-U)—Granted assignment of license from Weston Properties XVIII Ltd. to Robert M. Bittner for \$40,000 ("For the Record," Dec. 21, 1992). Action March 25.

■ **WISE(AM) Asheville, NC** (BTC930201ED; 1310 khz; 5 kw-D, 1 kw-N; see WTZO(AM) Hendersonville, NC, below).

■ **WTZO(AM) Hendersonville, NC** (BTC930201EE; 1600 khz; 5 kw-D, 500 w-N)—Granted transfer of control of United Broadcasting Enterprises Inc.; assignment includes WISE(AM) Asheville, NC (see above). Robert B. Peterson is transferring his 36.26% of licensee to Glenn W. Wilcox Sr. for \$15,000 ("For the Record," March 1). Action Feb. 25.

■ **WOHO(FM) Mt. Gilead, OH** (BAPED921026HL; 95.1 mhz; 3 kw; ant. 100 ft.)—Granted assignment of CP from Gourd City Broadcasting to Xavier University for \$51,000 ("For the Record," Nov. 30, 1992). Action March 23.

■ **KKAJ-AM-FM Ardmore, OK** (AM: BAL930202EG; 1240 khz; 1 kw-U; FM: BALH930202EH; 95.7 mhz; 100 kw; ant. 450 ft.)—Granted assignment of license from Sunburst Broadcasting Inc. to Chuckie Broadcasting Co. for \$430,000 ("Changing Hands," March 1). Action March 25.

■ **WRQQ(AM)-WHTX(FM) Farrell-Sharpville, PA (Youngstown, OH)** (AM: BAL921211GH; 1470 khz; 1 kw-D, 500 w-N; FM: BALH921211GI; 95.9 mhz; 3 kw; ant. 328 ft.)—Granted assignment of license from Mercury Broadcasting Inc. to National Communications System Inc. for \$328,000 at auction, by court order. Buyer is headed by Jerome Bresson, who has interests in licensees of WHKZ(FM) Cayce and WBPR(FM) Georgetown, both South Carolina. Action March 26.

■ **WPRO-AM-FM Providence, RI** (AM: BAL930106HL; 630 khz; 5 kw-U; FM: BALH930106HM; 92.3 mhz; 39 kw; ant. 550 ft.)—Granted assignment of license from Capital Cities/ABC Inc. to Tele-Media Broadcasting Company of America for \$6 million (see "Changing Hands," Feb. 15). Action March 19.

■ **WMFX-FM St. Andrews, SC (Columbia)** (BALH930113HK; 102.3 mhz; 3 kw; ant. 322 ft.; see WLMX-AM-FM Rossville, GA, above).

■ **WDXN(AM) Clarksville, TN** (BAL930210EC; 540 khz; 1 kw-D, 54.5 w-N)—Granted assignment of license from Jack Mayer to TennAire Communications Inc. for \$140,000. Seller has no other broadcast interests. Buyer is headed by M. Stephen Pitt, and has no other broadcast interests. Action Feb. 25.

■ **KRGT(FM) Hutto, TX** (BAPLH930204GO; 92.1 mhz; 3 kw; ant. 300 ft.)—Granted assignment of CP from John Kyser, receiver, to Austin Broadcasting Inc. for \$78,432, assumption of debt ("For the Record," Feb. 22). Action March 17.

■ **KROB(AM) Robstown, TX** (BAL930209EA; 1510 khz; 500 w-D)—Granted assignment of license from Coastal Bend Broadcasting Corp. to Tempest Broadcasting Corp. for \$75,000 ("For the Record," March 8). Action March 25.

■ **WDOT(AM) Burlington, VT** (BAL921217EA; 1390 khz; 5 kw-U)—Granted assignment of license from Woodchuck Radio Inc. to Hometown Broadcasting Inc. for \$300,000 (see "Changing Hands," Jan. 25). Action March 24.

■ **KJRB(AM)-KEZE(FM) Spokane, WA** (AM: BAL930112EA; 790 khz; 5 kw-U; FM: BALH930112EB; 105.7 mhz; 100 kw; ant. 1,910 ft.)—Granted assignment of license from Apollo Radio of Spokane Inc. to Citadel Communications Corp. for \$2.75 million; Citadel will then assign KJRB to Blossom Mountain Broadcasting Inc. ("Changing Hands," Jan. 18 and below). Action March 22.

■ **KJRB(AM) Spokane, WA** (AM: BAL930112EC; 709 khz; 5 kw-U; FM: )—Granted assignment of license from Citadel Communications Corp. to Blossom Mountain Broadcasting, Inc. for \$100,000 (see

above and "Changing Hands," Jan. 18). Action March 22.

■ **WMAD-AM-FM Sun Prairie, WI (AM: BAL920925HP; 1190 khz; 1 kw-D; FM: BALH920925HQ; 92.1 mhz; 1.75 kw; ant. 400 ft.)**—Granted assignment of license from DPC Inc. to WMAD Inc. for \$650,000 ("For the Record," Oct. 19, 1992). Action March 22.

## NEW STATIONS

### Applications

■ **Holly Hill, FL (BPED930316MF)**—Community Educational Association seeks 90.3 mhz; 2 kw; ant. 59 m. Address: 2636 Mission Road #42, Tallahassee, FL 32304. Applicant is headed by Jose Mercado, and has no other broadcast interests. Filed March 16.

■ **Mount Vernon, GA (BPH930316ME)**—John Swinson and Judi H. Baker seek 101.7 mhz; 6 kw; ant. 100 m. Address: 2512 Demere Rd. #3, St. Simons, GA 31522. Applicants have no other broadcast interests. Filed March 16.

■ **Columbus, OH (BPED930324ME)**—American Family Association Inc. seeks 91.5 mhz; 3 kw; ant. 240 m. Address: P.O. Drawer 2440, Tupelo, MS 38803. Applicant is headed by Donald E. Wildmon, and has no other broadcast interests. Filed March 24.

■ **San German, PR (BPED930317MA)**—West Coast Broadcasting seeks 91.7 mhz; 3 kw-V; ant. 88 m. Address: P.O. Box 4721, Aguadilla Shop. Center, Aguadilla, PR 00606. Applicant is headed by Eneida Ramos Marrero, and has no other broadcast interests. Filed March 17.

■ **Wausau, WI (BPED930324AA)**—State of Wisconsin Educational Communications Board seeks 91.9 mhz; .056 kw; ant. 251 m. Applicant is headed by Donald L. Moran and Robert J. Bodden and is licensee of one AM, nine FM's and five TV's. Filed March 24.

### Actions

■ **East Brewton, AL (BPH921014MC)**—Granted app. of Escambia Creek Indian Broadcasting Co. for 95.7 mhz; 6 kw; ant. 100 m. Address: Route 4, Box 88, Atmore, AL 36502. Applicant is headed by general partners Randy D. Gehman and Martin G. Gehman and has no other broadcast interests. Action March 17.

■ **Avenal, CA (BPED890320MB)**—Granted app. of Avenal Educational Services Inc. for 105.7 mhz; .915 kw; ant. 182 m. Address: 12550 Brookhurst Street Suite A, Garden Grove, CA 92640. Applicant is headed by George Sullivan, and has no other broadcast interests. Action March 10.

■ **Mims, FL (BPED891127MB)**—Dismissed app. of Palm Bay Public Radio Inc. for 88.5 mhz; .5 kw; ant. 61 m. Address: P.O. Box 1020, Palm Bay, FL 32936. Applicant is headed by Daniel McMurphy, and has no other broadcast interests. Action March 19.

■ **Bolingbroke, GA (BPH900531ME)**—Granted app. of Joseph I. Kendrick for 102.1 mhz; 3 kw; ant. 100 m. Address: P.O. Box 300, Bolingbroke, GA 31004. Applicant has no other broadcast interests. Action March 19.

■ **Burlington, IA (BPH910722MI)**—Granted app. of John T. Pritchard for 103.1 mhz; 11.8 kw; ant. 145 m. Address: 2212 Piper Pl., Apt. #1, Burlington, IA 52601. Applicant is licensee of KKMI-FM Burlington, IA. Action March 26.

■ **Hudson, IA (BPH920430MC)**—Granted app. of Saga Communications of Iowa Inc. for 96.1 mhz; 3 kw; ant. 95 m. Address: 73 Kercheval Ave., Grosse Pointe Farms, MI 48236. Applicant is headed by Edward K. Christian and is licensee of six AM's and nine FM's. Action March 22.

■ **Lahoma, OK (BPH920601MF)**—Granted app. of Donald W. McCoy for 95.7 mhz; 5.6 kw; ant. 103 m.

Address: 1802 Marksdale, Colwich, KS 67030. Applicant has no other broadcast interests. Action March 22.

■ **Cottage Grove, OR (BPH920430MF)**—Granted app. of Thornton Pflieger Inc. for 100.5 mhz; 6 kw; ant. 35 m. Address: 321 Main St., Cottage Grove, OR 97424. Applicant is headed by Robert L. O'Renck and is licensee of KNND(AM) Cottage Grove, OR. Action March 25.

■ **Waldport, OR (BP930119AF)**—Returned app. of 94 Country, Inc. for 1060 khz; 1 kw-N, 1 kw-D. Address: P.O. Box 158, Woodburn, OR 97071. Applicant has no other broadcast interests. Action March 29.

■ **Bucksport, SC (BPH920413MI)**—Returned app. of Aderla Broadcasting Inc. for 107.9 mhz; 41 kw; ant. 163 m. Address: 1666 Breckinridge Dr., Surfside Beach, SC 29575. Applicant is headed by Willie Ervin, and has no other broadcast interests. Action April 8, 1992.

■ **Sumter, SC (BPH880310NS)**—Granted app. of Iris Communications Inc. for 94.7 mhz; 3 kw; ant. 100 m. Address: 294 Bultman Drive, Sumter, SC 29150. Applicant is headed by Leroy Durant, et al, and has no other broadcast interests. Action March 26.

■ **Tiptonville, TN (BPH920717MA)**—Granted app. of Wenk of Union City Inc. for 101.3 mhz; 25 kw; ant. 100 m. Address: 1729 Nailling, Union City, TN 38261. Applicant is headed by Garland Bennett, et al, and is licensee of WENK(AM)-WWKF(FM) Union City, TN. Action March 15.

■ **Eagle Pass, TX (BPED910307MB)**—Granted app. of World Radio Network Inc. for 89.5 mhz; 100

kw; ant. 57 m. Address: P.P. Box 3333, McAllen, TX 78502. Applicant is headed by Abe C. Vanderpury and is licensee of noncommercial stations KBNR(FM) Brownsville, KBNU(FM) Corpus Christi, KBNL(FM) Laredo and KVMV(FM) McAllen, all Texas. Action March 18.

■ **Logan, UT (BPCT920911KE)**—Returned app. of Scholastic Information Network Inc. for ch. 12; 2 kw; ant. 2,713 m. (see Greenville, NC, above).

■ **Winchester, VA (BPED921005MC)**—Returned app. of Shenandoah University for 89.7 mhz; .1 kw; ant. .5 m. Address: 1460 University Drive, Winchester, VA 22601. Applicant is headed by Catherine A. Tisinger, and has no other broadcast interests. Action March 22.

■ **Blaine, WA (BP930106AA)**—Returned app. of Birch Bay Broadcasting Co. Inc. for 1600 khz; 5 kw-N, 50 kw-D. Address: 4840 Lincoln Road, Blaine, WA 98230. Applicant is headed by George A. Wilson, and is licensee of KARI(AM) Blaine, WA. He is 50% owner of licensee of KBLE(AM) Seattle, WA. Vice president Don Bevilacqua also owns KERI (AM) Wasco-Greenacres, CA. Action March 18.

## ACTIONS

■ **Adopted** must-carry and retransmission-consent rules to implement provision of Cable Television Consumer Protection and Competition Act of 1992. (MM dockets 92-259, 90-4, 92-295 by R&O [FCC 93-144] adopted March 11 by Commission).

■ **Adopted** regulations that will prohibit cable oper-

## SUMMARY OF BROADCASTING & CABLE

### BROADCASTING

Service	ON AIR	CP's <sup>1</sup>	TOTAL*
Commercial AM	4,960	182	5,142
Commercial FM	4,796	914	5,710
Educational FM	1,592	310	1,902
<b>Total Radio</b>	<b>11,348</b>	<b>1,406</b>	<b>12,754</b>
Commercial VHF TV	558	11	569
Commercial UHF TV	588	153	741
Educational VHF TV	124	5	129
Educational UHF TV	239	9	248
<b>Total TV</b>	<b>1,509</b>	<b>178</b>	<b>1,687</b>
VHF LPTV	465	141	606
UHF LPTV	841	1,014	1,855
<b>Total LPTV</b>	<b>1,306</b>	<b>1,155</b>	<b>2,461</b>
FM translators	1,966	377	2,343
VHF translators	2,529	86	2,615
UHF translators	2,436	414	2,850

### CABLE

Total subscribers	55,786,390
Homes passed	89,400,000
Total systems	11,254
Household penetration†	60.6%
Pay cable penetration/basic	79%

\* Includes off-air licenses.

† Penetration percentages are of TV household universe of 92.1 million.

<sup>1</sup> Construction permit.

Source: Nielsen, NCTA and Broadcasting & Cable's own research.

ators from requiring subscribers to purchase any "tier" of service, other than basic service tier, in order to gain access to video programming offered on per channel or per program basis. (MM docket 92-262 by R&O [FCC 93-143] adopted March 11 by Commission).

■ **Adopted Second Report and Order** implementing Section 10 of Cable Act of 1992 concerning indecent programming and other types of materials on cable access channel. (MM docket 92-258, Report DC-2376, by Commission March 26 by SR&O [FCC 93-164].)

■ **Adopted rate regulations** for cable systems that, as first step, provide for a significant reduction in current cable rates. These reductions will affect up to three-quarters of cable systems and cable subscribers across country. (MM docket 92-266, Report DC-2381, by Commission April 1 by R&O and FNPRM [FCC 93-177] and Order [FCC 93-176].)

■ **Adopted rules** prohibiting unfair or discriminatory practices in sale of satellite cable and satellite broadcast programming. (MM docket 92-265, report DC-2380, by Commission April 1 by FR&O [FCC 93-178].)

■ **Amended its financial interest and syndication rules**, following decision of United States Court of Appeals for Seventh Circuit in Schurz Communications v. FCC (Schurz), 982 F.2d 1043 (7th Cir. 1992). (MM docket 90-162, Report DC-2377, by Commission April 1 by SR&O [FCC 93-179].)

■ **Denied Leonard R. Kahn's request** for an extension of deadline for filing comments and replies in matter of amendment of Commission's rules to establish single AM radio stereophonic transmitting equipment standard; dates remain April 5 and April 20. (ET docket 92-298, by Order [DA 93-355] adopted March 26 by Chief Engineer).

■ **Froze for 120 days rates** for cable services, other than premium and pay-per-view service offerings. (MM docket 92-266 by Order [FCC 93-176] adopted April 1 by Commission).

■ **Extended deadline** in response to request filed by National Association of Broadcasters for filing comments and reply comments in the Matter of Policies and Rules Governing Children's Television Programming. Comments are due May 7; replies

June 7. (MM docket 93-48 by Order [DA 93-379] adopted March 31 by Chief, Mass Media Bureau).

■ **Issued report** concerning its inquiry into encryption technology for satellite cable programming. (PP docket 92-234, Report DC-2378, by Commission April 1 by Report [FCC 93-175].)

■ **Notified G.M.D. Partnership, California Limited Partnership, and G.M.D. Partnership II, California Limited Partnership**, that they are jointly apparently liable for a forfeiture in amount of \$250,000 for continuing, willful, and repeated violations of Communications Act for unlawful alien ownership. (By MO&O and NAL [FCC 93-127] adopted March 2 by Commission).

■ **Upheld earlier order** that Roberto Pizano of Tampa, FL, forfeit \$8,000 for violating Communications Act by operating an unlicensed radio station. (Report No. GN-126, General Action, by Commission March 22 by Forfeiture Order [FCC 93-158].)

■ **Bakersfield, CA Designated** for hearing mutually exclusive applications of Community TV of Southern California and Valley Public Television, Inc. for new TV station on channel 39. (MM docket 93-93 by HDO [DA 93-354] adopted March 25 by Chief, Video Services Division, Mass Media Bureau).

■ **El Rio, CA Designated** for hearing mutually exclusive application of Raymond W. Clanton and Loren F. Selznick for new FM on channel 279A. (MM docket 93-87 by HDO [DA 93-347] adopted March 23 by Chief, Audio Services Division).

■ **Cocoa Beach, FL Waived one-to-a-market rule**; granted applications for assignment of license for WWNZ(FM) Cocoa Beach, FL, from Paxson Broadcasting of Miami Ltd, to Press Broadcasting Inc. (By MO&O [FCC 93-169] adopted March 29 by Commission).

■ **Jupiter, FL Granted application** of Triple J Properties Inc. for new FM on channel 288A; denied applications of Sun Over Jupiter Broadcasting Inc., Internat Broadcasting of Palm Beach Inc., Pelican Broadcasting, Afro-American Broadcasters Limited, Marilyn Birk, Lighthouse Broadcasting Inc., Manuel Palau, and Jupiter Broadcasting Inc. (MM docket 91-85 by Initial Decision [FCC 93D-09] adopted March 25 by ALJ Joseph Chachkin).

■ **Hammond, LA Affirmed Review Board decision**

affirming determination that Pontchartrain Broadcasting Co., only remaining applicant in the proceeding for CP for new TV station at Hammond, is financially unqualified and is not entitled to cure that deficiency by amendment. (MM docket 87-342, by MO&O [FCC 93-156] adopted March 19 by Commission).

■ **Baltimore Designated** for hearing mutually exclusive renewal application of Scripps Howard Broadcasting Co., licensee of WMAR-TV and new application of Four Jacks Broadcasting Inc., for new TV station on channel 2. (MM docket 93-94 by HDO [DA 93-340] adopted March 22 by the Chief, Video Services Division).

■ **Boston Renewed license** of Emmis FM Broadcasting Corp. of Boston for station WCDJ(FM), subject to Equal Employment Opportunity reporting conditions and notified Emmis that it is apparently liable for forfeiture of \$18,750 for EEO violations. (Report MM-717, Mass Media Action, by Commission March 31 by MO&O and NAL [FCC 93-172].)

■ **Brooklyn, NY Upheld dismissal** by Mass Media Bureau of application of Westchester Council for Public Broadcasting Inc. to share time with non-commercial educational station WYNE-FM Brooklyn, NY. (By MO&O [FCC 93-147] adopted March 11 by Commission).

■ **Selden, Huntington Station, Ridge and Noyak, all New York** Granted applications of Sacred Heart University, Long Island, NY, to construct noncommercial educational translator stations to serve Long Island communities. (By MO&O [FCC 93-43] adopted January 19 by Commission).

■ **Syracuse, NY Reversed Review Board's disqualification** of Salt City Communications Inc. on financial issue, and remanded proceeding for new FM on channel 290A to Board for consideration of exceptions not previously considered. (By MO&O [FCC 93-48] adopted January 22 by Commission).

■ **Amarillo, TX, et al Designated** for hearing license renewals of KRGN(FM) and KLMN(FM) both Amarillo and KENT-FM Odessa, all Texas, and license applications for KAMY(FM) Lubbock, KENT-FM Odessa, all Texas, and KOJO(FM) Lake Charles, LA; assessed forfeiture for rule violations. (MM docket 93-4 by Order and NAL for Forfeiture [FCC 93-14] adopted January 11 by Commission).

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# Monday Memo

## "I've learned that you can entertain kids with television beyond cartoons."

In the Dec. 24, 1962 issue of BROADCASTING, in this very same column, I coined a word. "edutainment." That was over 31 years ago and the portmanteau word I invented was meant to be the solution to a dilemma facing the broadcast industry—how to get more worthwhile programming for kids on the air. My column appeared a year after FCC Commissioner Newton Minow's landmark "vast wasteland" speech excoriating the broadcast industry. His speech condemned networks and stations for poor quality shows, along with a threat to remove licenses. Minow described children's programs in 1961 as "insipid as dishwater, just as tasteless, just as nourishing." He called upon creative TV professionals to produce shows which would enrich the minds and spirits of children. Much to the three networks' credit, NBC responded with *One, Two Three—Go* and *Exploring*. CBS introduced *Reading Room* and ABC launched *Discovery*. These shows were well-intentioned, educational efforts. Despite the fact they didn't get much of an audience, the shows were sponsored by more enlightened advertisers—at first. But poor ratings made it apparent that children weren't interested in schoolroom, instructive material.

I determined television needed something called "edutainment" that would combine the appeal of the popular cartoon show with relevant information or educational values.

A year later I answered my own question with a show developed by the late Ken Snyder. My associate, Eddie Smardan, and I syndicated it for Mattel in what the broadcasting history books now say was the first cash-barter deal. It was called *The Funny Company* and was a primitive combination of the cartoon format sandwiched with

an educational centerpiece. We made 260 episodes and sold them in 110 markets where they played weekdays for three years. Everyone made out.

Stations are now faced with the same dilemma, but federal pressure is much greater. Complying with the new law (the Children's Television Act of 1990) is creating difficulty and eight stations have already been cited for non-compliance. Getting educational shows on the air is proving to be a chilling problem. Part of the problem is that the stations have become used to winking and nodding at federal pressure and the seriousness of the government intent hasn't really set in.

There is obvious confusion about what the FCC wants. Their request is absurdly imprecise and clearly needs definition. They could try this one on for size: "First, entertainment. But no entertainment without relevant information or educational attributes or social or literary values. No gratuitous violence. No stereotyping of any kind—not by race, religion, nationality, color, sex or age"—a simple policy I put in force when I pioneered Nickelodeon in the early '80s for Warner-Amex.

It won us 25 million subscribers and the most prestigious broadcasting award in the country—The Peabody, the Pulitzer prize of broadcasting.

I've learned that you can entertain kids with TV beyond cartoons. *Sesame Street*, and now *Barney*, have proved that puppets can be fun and instructional. True life stories can be entertaining. So can talk shows for kids. *Mr. Wizard* is certainly an entertaining way to demonstrate science. All of these formats qualify as "edutainment."

Thirty-two years later we're back to needing "edutainment," or at least a new definition of it. It's time. ■



By Cy Schneider, executive VP, Bozell, New York

Founder and Editor  
Sol Talshoff (1904-1982)

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1705 DeSales Street, N.W.  
Washington, D.C. 20036  
Phone: 202-659-2340  
Circulation: 800-554-5729

Editorial Fax: 202-429-0651 □ Administrative Fax: 202-331-1732 □ Advertising Fax: 202-293-3278

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### Broadcasting & Cable Yearbook

Editorial 908-464-6800 □ Circulation 800-521-8110  
□ Advertising 212-340-9860

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# Fifth Estater

## Stuart James Bloomberg

**A**s arguably the top development executive in network TV, Stu Bloomberg says his job "allows me to live a great double standard in that I tell my children not to watch too much television but I can because it's work." When not regulating his children's viewing, Bloomberg is overseeing all of ABC's development, a job he has held since 1989.

Fresh off coordinating the network's development output for the 1993-94 season, Bloomberg, known in TV circles as a network executive with the sensibilities of a television writer, says one of the biggest changes in the business in the past several years has been the need for fiscal awareness. "The number of pilots we make has diminished quite a bit. I don't feel restrained [because of the financial concerns], but it does make the job more challenging. It used to be if you had a really good script but didn't have a specific need or time period for the project, we'd say, OK, let's do it. I really don't think *Twin Peaks* would have gotten on the air otherwise. The challenge is to find different ways to still be able to do that. One of those ways is what Bob Iger calls event programming."

The network's upcoming May sweeps offering *Wild Palms* from director Oliver Stone is the first of the network's event programs. The short-flight series will air over four nights for a total of six hours.

Bloomberg's current position belies his humble start in the business, which he recalls fondly as being recruited for "slave labor" as a researcher for the special devoted to NBC's 50th anniversary. While completing his master's degree at USC, Bloomberg says, the head of the department received a call from Greg Garrison, producer of the special, asking for student researchers to work on the project. "The job entailed looking through old *TV Guides* to see what was on NBC's schedules in years past."

Working on that project and his



next job as a researcher for ABC's 25th anniversary special gave Bloomberg the TV education he lacked. "I was in no way a Ted Harbert," he says, referring to the president of ABC Entertainment who is considered a walking encyclopedia of TV programming. "I went to boarding school in 10th grade, so my TV viewing sort of stopped after the ninth grade. Doing the anniversary shows was great because I was able to catch up. People talk about *Gilligan's Island* or *Green Acres*: I don't think I've ever seen an episode [of *Green Acres*]. I had to gain that TV lexicon. I got it doing those clip shows."

In 1978 he was hired as a program executive at ABC by then network executive Marcy Carsey, with whom he would later team in developing what he calls one of his most satisfying projects. "The whole process of *Roseanne* was extremely gratifying because it started with a

strong concept. We [ABC executives and Marcy Carsey and Tom Werner] talked about doing an anti-*Cosby* show. Not everyone could come home at the end of the day and have 30 gorgeous sweaters and a beautiful house. I love *Cosby*, but who actually lives like that? The point of view was so strong, it wasn't on television and it spoke to, an audience that didn't have a voice."

Bloomberg cites the demise of *Max Headroom* as his biggest disappointment. "I loved that series. It was about something and it made a great comment. I thought it was visually and viscerally dynamic, and it wound up dying a big barking death. It really upset me. But that's what happens when you get so involved with a show. I think that's why I love development. You just take it from the inception and see these really smart, creative people working and get to be a part of that process. It's a lot of fun."

The job's only drawback is that Bloomberg is unable to be as close to the process as he once was. With comedy and drama executives now directly overseeing script development, Bloomberg is not as involved on a day-to-day basis. "It's harder to keep my mouth shut, and I have a big mouth."

As for his next move—many people have suggested his future holds a position as independent producer—Bloomberg is in no hurry. "When the time is right, independent

production would interest me. But right now I'm very satisfied. I like this job a lot. It doesn't follow me home, other than having a big heavy bag full of scripts and tapes." ■

Executive vice president, prime time, ABC Entertainment; b. July 20, 1949, Youngstown, OH; BA, English, Georgetown University, Washington, 1972; MA, film, University of Southern California, Los Angeles, 1975; researcher, NBC's 50th Anniversary Special, 1975-76; writer, specials, ABC, 1976-77; program executive, comedy and variety programs, 1978-79; director, variety programs, specials and late-night programming development, 1979-80; vice president, variety series, specials and late-night development, 1980-82; vice president, comedy and variety series development, 1982-89; current position since April 1989; married Mary Farrell, May 14, 1977; children: Lily, 11; Thea, 8; Peter, 1.

# Fates & Fortunes



**Sandra Dreger**  
NBC Entertainment



**Robert Gore**  
Bob Gore Prod.



**Robert Qudeen**  
WWOR-TV



**Adrianna Grillet**  
CBS Hispanic Radio



**Gustavo Szulansky**  
CBS Hispanic Radio

## TELEVISION

**Frank Gardner**, senior VP, news programming, Fox Network, Los Angeles, rejoins E.W. Scripps Co., Cincinnati, as senior VP, television.

**Sandra Dreger**, director, daytime programs, NBC Entertainment, Burbank, Calif., named director, development, Danielle Steel projects, NBC Productions, there.

Appointments at ABC, broadcast operations and engineering division, New York: **David Elliot**, director, broadcast center operations, named VP, engineering services, East Coast; **Mary Frost**, VP, telecommunications, named VP/GM, network operations, East Coast; **Elliott Reed**, director, network ENG, named VP, television operations, East Coast.

**Leslie Moonves**, president, Lorimar Television, Burbank, Calif., appointed to executive committee, Academy of Television Arts and Sciences, Hollywood.

**Robert Gore**, former director, sales, Group W Television, Target Marketing division, New York, forms Bob Gore Productions, Brooklyn, N.Y.

**Robert Qudeen**, former VP/GM, KBHF-TV San Francisco, joins WWOR-TV Secaucus, N.J., in same capacity.

**Mary Ellen Holden**, former VP, sales, Marketing Entertainment Group

of America, New York, joins Jim Henson Productions, there, as director, marketing, consumer products division.

**Jerry London**, producer/director; **David Jacobs**, executive producer; **Don Segall**, writer/producer, **Joel Fields**, executive producer; **Michael Jaffe**, executive producer; **Moctesuma Esparza**, producer/director; **Father Ellwood Kieser**, executive producer, elected to The Caucus for Producers, Writers & Directors, Burbank, Calif.

**Charles Egerton**, commercial producer/director, Simmons Cable, Richmond, Ky., joins WSTR-TV Cincinnati, as commercial writer/producer.

**Gary Newman**, senior VP, business, legal affairs, network television, Twentieth Television, Beverly Hills, Calif., named executive VP.

**Natalie Godwin**, assignment editor/writer, WRAL-TV Raleigh, N.C., joins WXII-TV Winston-Salem, N.C., as weekend assignment editor, weekday associate producer, news.

## RADIO

**Roberto Rafalowsky**, account executive, Lotus Hispanic Reps, New York, joins Katz Hispanic Media, there, in same capacity.

**Adrianna Grillet**, senior producer, WADO(AM) New York, joins CBS Hispanic Radio Network there as director, affiliate relations.

**Gustavo Szulansky**, chief correspondent, CBS Hispanic Radio Network's *Perspectivas '92*, New York, named director, programming, CBS Hispanic Radio Network there.

**Jeff Hodge**, former executive VP, Cabellero/MG Spanish Media, New York, rejoins Katz Communications, New York, as VP/GSM, Katz Hispanic Media.

Appointments at MJI Broadcasting, New York: **Bill Wise**, former GM, WYAY-FM Gainesville, Fla., WYAI-FM La Grange, Ga., joins as VP, programming; **Mark Leopold**, former VP/GM, KPRR-FM El Paso, Tex., joins as director, affiliate relations.

**Molly DeJesus**, media director, PS Productions, Chicago, joins WTMX-FM Chicago as promotion director.

Appointments at WNSS(AM) WEZG-FM Syracuse, N.Y.: **Frank Lischak**, GSM, named GM; **John Snyder**, senior account executive, named GSM.

**Andrea Barone**, sales assistant, McGavren Guild Radio, New York, named sales associate, Interep Radio Store, network division, there.

**Roslin Pellman**, sales assistant, HNWH Radio Sales, New York, named sales associate, Internet, there.

**Roger Stockman**, former VP/GM, WJMH-FM Greensboro, S.C., joins WMFR(AM) High Point, N.C., in same capacity.

**Ray Suarez**, general assignment



reporter, WMAQ-TV Chicago, joins National Public Radio, Washington, as host, *Talk of the Nation*.

**Bob Edwards**, author, "The Colonel and The Redhead," returns to National Public Radio, Washington, as host, *Morning Edition*.

television division, and VP, corporate affairs and program development, Century Communications Corp.

**Robert W. Jones**, VP, programming, syndication, cable, Audience Research & Development, Dallas, joins Mind Extension University, En-

glewood, Colo., as programing VP.

promotion, MTV Asia, assumes similar responsibilities for MTV: Music Television, New York.  
**Celia Bachman**, associate general counsel, Home Shopping Network, St. Petersburg, Fla., named general counsel.



**Jeff Hodge**  
Katz Hispanic Media



**Sean Bratches**  
ESPN



**Greg Bunch**  
ESPN



**Laurie Goldstein**  
MTV Networks



**Richard Ramirez**  
Prime Ticket

## CABLE

Appointments at ESPN, Bristol, Conn.: **Sean Bratches**, senior account executive, northeast region, named director, northeast region; **Gregory Bunch**, senior account executive, western region, Los Angeles office, named director, western region, there; **Pamela Treacy**, senior account executive, midwest region, Chicago, named director, central region, there.

**Greg Bicket**, executive VP/COO, Harron Communications Corp., Frazier, Pa., resigns.

**Joel Cohen** CFO, Harron Communications Corp., Frazier, Pa., named VP/COO.

Appointments at MTV Networks, Los Angeles: **Laurie Goldstein**, VP, production operations, named senior VP, operations; **Melissa Cates**, director, business affairs, Viacom Productions, there, joins as senior counsel, original program development, production.

**Thomas Vitale**, former manager, market strategy, Viacom Entertainment, New York, joins Sci-Fi Channel, there, as director, acquisitions.

**Richard Ramirez**, senior VP, Univision, Inc., New York, joins Prime Ticket, Los Angeles, as VP, special projects.

**Bill Rosendahl**, VP, Century Communications Corp., New Canann, Conn., named senior VP, cable

glewood, Colo., as programing VP.

**Elizabeth Clayton**, account manager, The Colligan Group, New York, joins All News Channel there as director, sales, marketing.

**Robert Tercek**, director, on-air

## DEATHS

**Edward Davis**, 68, owner, KDFC-AM-FM San Francisco, and co-owner, Sundial Broadcasting Corp., San Francisco, died March 30 of cancer, at



## Washington monument

**M**ore than 250 friends of veteran Washington radio personality Eddie Gallaher (third from left) celebrated his more than 50 years in broadcasting at a testimonial at Congressional Country Club, Potomac, Md. During his career, Gallaher has been heard in the nation's capital over WTOP(AM), WASH-FM and WWDC(AM), where he is currently a morning personality. Honoring him were (l-r): Paul Anthony, freelance voiceover talent and the event's MC; William Dalton, president, Dalton Group, and former GM of WASH(AM); Gallaher, and Goff Lebhar, president/GM, WWDC(AM)-FM.

—MB

his home in Sausalito, Calif. With his partner, William Crocker, he acquired KDFC in 1948. They added KIBE(AM) Palo Alto, Calif., in 1954. He was one of the first broadcasters to transmit in FM stereo and helped pioneer subcarrier transmission. KDFC has been classical for more than 44 years and was recently awarded the Marconi Award from the National Association of Broadcasters for best classical music station. Survivors include his wife, Helen, and one daughter.

**Edward Shively, 67**, radio electronic pioneer, died March 18 of cancer, at his home in Raymond, Me. Shively was instrumental in the development of antennas and combining systems for FM radio and TV broadcasting for RCA during the 1950's. He left RCA in 1957 and relocated to rural Maine. Shively joined Dielectric Communications as head of its engineering research and development team. Six years later, he founded Shively Laboratories in Bridgton, Me., which received numerous patents. He sold his business to Howell Laboratories Inc. in 1980 and continued as a consultant for eight years. Survivors include his wife, Elizabeth, two sons and one daughter.

**Louis Murray, 76**, broadcaster and station owner, died April 2 after a long illness at Garvey Manor Nursing Home, Altoona, Pa. Murray joined CBS in 1940 as a studio engineer. He resigned from CBS in 1946 and moved to Pottsville, Pa., where he put WPAM-AM-FM on the air and served as GM until 1956. Later that year he founded Trans-Audio Group and purchased WRTA(AM) Altoona, Pa. In 1963 he started WMBT(AM) Shenandoah, Pa. During his 50-year career he established four AM stations and one FM station. He retired in 1986.

**Pinky Lee, 85**, children's television star of the 50's, died April 3 of a heart attack at his home in Mission Viejo, Calif. His first television show was a prime time variety show which aired in 1950. The most successful run of *The Pinky Lee Show* began in 1954 and ran through 1956 on NBC. He also co-hosted *Those Two*, and hosted local shows in Los Angeles in the mid-1960's. Survivors include his wife, Bebe, one son and one daughter.

## FORMER FCC CHAIRMAN ROBERT E. LEE DEAD AT 81

**F**ormer FCC Commissioner Robert Emmett Lee, who served six presidents for a record 27 years and nine months from 1953 to 1981, including four months as acting chairman, died of cancer last Tuesday (April 6) at Arlington Hospital in suburban Washington. He was 81.

Lee, a Republican, was a man of his word when it came to his stay at the FCC. In a 1954 profile in *BROADCASTING*, Lee said he wanted to make a career out of being an FCC commissioner. While at the FCC, Lee was a champion of the UHF band and color television. He also chaired the



FCC's Committee for the Full Development of All-Channel Television. Specifically, Lee helped legislation requiring that all TV sets include UHF get through Congress in 1963.

Lee was renowned for his jokes and stories, usually ribald. In an interview, he recalled Lyndon Johnson's personal appeal for Lee to take another term at the commission. Johnson told Lee he would reappoint him and then told him he could call then *BROADCASTING* editor Sol Taishoff and tell him the news. Johnson ended up making the call himself; it was the lead story in *BROADCASTING*'s July 17, 1967 issue.

Lee was named chairman by President Reagan for his final four months. "One of my happiest memories of Bob is the huge smile that swept over his face when he was told that Reagan had named him chairman," former FCC Chairman Mark Fowler recalled last week, adding that Lee "never forgot his friends or a good joke."

Upon leaving the commission, Lee served as a consultant with the law firm of Fletcher, Heald and Hildreth.

Lee was remembered last week by his former colleagues as a man "universally well-liked."

FCC Chairman James Quello, who served with Lee for seven years, was travelling and could not be reached for comment. Lee was a long-time friend of Quello's and the chairman's spokesperson said Quello was saddened by his death and added that Lee's humor and personality will be missed.

Former FCC Chairman Richard Wiley described Lee as "the glue that held the commission together over many years." Wiley recalled Lee's ability at defusing arguments between FCC Chairman Dean Burch and Commissioner Nick Johnson in the late sixties and early seventies. "Bob was always the guy that could bring divergent viewpoints together. "It was more than good humor it was good judgment," Wiley said.

Former Chairman Charles Ferris described Lee as his "best friend on the commission." Said Ferris: "Bob was a jewel, he had all the great qualities you hope for in a human being — he was a man of his word, strong, loyal and trustworthy."

Lee was born in Chicago March 31, 1912, the son of a police officer. After graduating from DePaul University, Lee worked as an auditor before joining the FBI as a special agent and administrative assistant to J. Edgar Hoover. From there he joined the House Appropriations Committee where he stayed from 1946 until his FCC appointment.

Lee is survived by his second wife, Rose, and three children, Patricia, Robert Jr., and Michael, 18 grandchildren and 11 great-grandchildren.

Viewing is today (April 12) at Arlington Funeral Home from 2 p.m. to 4 p.m. and 6 p.m. to 9 p.m. Services will be held at 10 a.m. Tuesday (April 13) at St. Matthews Cathedral in Washington. After services, a reception will be held at Mr. Day's Restaurant on 19th Street, owned by Lee's son Robert.

-JF

# Closed Circuit

## WASHINGTON

### Must-carry move

The first of what could be many petitions from broadcasters to alter Arbitron's areas of demographic influence (ADI) for purposes of must carry on cable systems was filed at the FCC last week. Mid-State Television, licensee of WMFD-TV Mansfield (Cleveland), Ohio, has requested the commission add Columbus and Toledo to the station's ADI. The commission set up a proceeding for such requests as part of its must-carry rules released two weeks ago. Mid-State—citing examples of locally originated programming it carries—says it is carried by many of the systems in those markets already but fears deletion under the new rules.

### Ready or not

Whether or not the proposed MPEG-2 standard is ready, the cable industry is prepared to roll out its compression technology within the next year, said CableLabs's Craig Tanner. "We're responding partly to the competitive challenge from direct broadcast satellite," he explained. "We're also anxious about the business opportunity of bringing all these channels to the customers. We're anxious to do it as soon as possible, but we're very, very interested in conforming to some part of the MPEG-2 standard."

In March, the Moving Picture Experts Group (MPEG) committee approved a draft of the video standard, but the group is still working on an audio standard, which may not be ready until the fall. Even then, the International Standards Organization could take a long time to adopt the draft standards.

## PITTSBURGH

### Troubles in Pittsburgh

Last week, noncommercial WQED-TV Pittsburgh, a major producer of programming for PBS, said it would lay off 31 full-time employees

## Syndicated 'Caesar'

Given the hurdles facing first-run syndicated series trying to crack into quality prime access and early fringe time periods, Cannell Distribution's *Caesars Challenge* game show is hedging its bets with a network daytime run on NBC this summer (see "In Brief"). But there is more to the story. NBC has granted approval for Cannell to offer a sixth-day weekend version of *Caesars Challenge* (hosted by NBC Sports commentator Ahmad Rashad) for syndication in fall 1993, according to Cannell Distribution President Pat Kenney. With the weekend version, which will be sold on a straight cash basis, Kenney says he hopes to parlay the network and weekly exposures into a nighttime strip version for fall 1994.

"*Jeopardy!* and *Wheel of Fortune* had prior exposure on the networks, and that's usually critical to convincing stations that other game shows can still work in access or early fringe," Kenney says. "I'm convinced that *Caesars Challenge* has the potential to be another *Wheel of Fortune*." The *Caesars Challenge* format, a variation on Scrabble, is not far removed from *Wheel*'s hangman concept. By taping at Caesars Palace in Las Vegas, says Kenney, the show has "stronger glitz appeal." —MF

and announced the retirement of President and CEO Lloyd Kaiser. Interim president Don Korb confirmed a *Pittsburgh Post-Gazette* story that cited a \$7.4 million loss for KQED this year and also reported that Kaiser and three other top station officials had not informed the station's board of directors when they took a lump sum payment (totaling \$189,000 for the four) from an insurance policy in 1991. The board had purchased the policy for them 20 years ago as deferred compensation. The money was cashed in about the same time the station announced the officers were taking voluntary 10% pay cuts. Korb was hopeful that the disclosure would not affect fund raising from the station's annual television auction, set for this month.

## SARATOGA SPRINGS

### News link

Broadcast News Networks, Saratoga Springs, N.Y.-based producer of regional news programs, is linking with Time Warner's *New York 1* cable news channel in a test of a live newsmagazine show, *Taking Sides*. The single-topic format starts with a setup piece followed by call-in and live audience participation. If the

test succeeds, partners may roll the show out nationally.

## NEW YORK

### Argyle to go public?

Soon after it completes a \$335 million acquisition of four TV stations from Times Mirror, Argyle Communications could go public. The move would be consistent with the strategy that the Donaldson, Lufkin & Jenrette fund that is backing Argyle has discussed with other industry players it has considered funding. Argyle partner Robert Marbut said that timing would depend on several factors, including market conditions.

## LOS ANGELES

### Smile, you're on surveillance camera

Just when you thought producers might be putting the caps on their video-cameras, Dick Clark is developing a reality show that will take viewers into department stores, convenience stores, public buildings, apartment complexes and elsewhere by using surveillance footage from those locales. The show will feature people engaging in criminal activities or odd behavior.

# In Brief

**Daniels Cablevision Inc. and Time Warner have requested a stay of the FCC's four-month freeze of cable rates.** If the commission denies the freeze as expected, the request will move to the U.S. Court of Appeals, where Daniels and Century Communications have already filed an appeal. Daniels alleges the FCC overstepped its bounds, while the Time Warner request says the commission's order is ambiguous and wants clarifications on rate increases for systems that are undergoing technical upgrades.

**Reports that a Tampa federal grand jury is investigating Home Shopping Network Inc. top executives**—including Chairman Roy Speer and former president Lowell Paxson—for taking bribes for funneling business to suppliers **could hurt HSN's proposed merger with Liberty Media.** The issue also came up in a suit filed against HSN by its former general counsel Allen Allweiss, who also alleged that Speer is a member of the Gambino crime family.

**ABC has renewed *Dinosaurs*** for the 1993-94 season, guaranteeing Walt Disney Television a minimum of 65 episodes available for stripping when the series enters syndication in fall 1995. The comedy, which moves to Sunday, 7:30-8, on April 18, has been cleared in 11 of the top 20 markets.

**Roseanne and Tom Arnold have signed a contract extension with the Carsey-Werner Co.** to continue as executive producers of ABC's *Roseanne* through the 1995-96 season. ABC has already renewed the show through 1993-94, and the network and Carsey-Werner will have to enter negotiations for a renewal following next season.

**NBC, confirming previous speculation, will premiere** the half-hour game show ***Caesars Challenge***, from Stephen J. Cannell Productions,

## NSS-POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending March 28. Numbers represent aggregate rating average/stations/% coverage)

1. Wheel Of Fortune .....	14.7/215/96
2. Jeopardy! .....	13.1/212/98
3. Star Trek .....	10.7/238/99
3. Star Trek: Deep Space .....	10.7/232/99
5. Oprah Winfrey Show .....	10.5/236/99
6. Entertainment Tonight .....	8.7/183/96
7. Inside Edition .....	8.1/170/94
8. Married...With Children .....	7.9/189/96
9. Current Affair .....	7.5/178/95
9. Roseanne .....	7.5/133/86
11. Buena Vista I .....	7.0/150/97
12. Designing Women .....	6.5/207/99
13. Imagination .....	6.2/181/97
14. Sally Jesse Raphael .....	6.0/215/99
15. Untouchables .....	5.9/199/96

**in the network's daytime lineup** (reportedly for 10:30-11 a.m. ET) beginning June 21. As part of the 29-week, 145-episode order, Cannell's syndication division will be able to sell the show in markets where NBC affiliates opt not to clear it, according to Cannell Distribution President Pat Kenney. The deal is similar to the one that Paramount Domestic Television has with its *John & Leeza* talk show, which also premieres in June. Another unusual element of the deal will allow Cannell Distribution to sell a sixth-day weekly version for syndication starting in September 1993 (see page 99).

**Golden West Broadcasters is selling KVI(AM)-KPLZ(FM) Seattle to Fisher Broadcasting.** The purchase price was not disclosed, but industry sources estimate the deal at \$12 million. Fisher, which also owns KOMO-AM-TV Seattle, will need a waiver of the FCC's multiple ownership rules, which is expected. Golden West will retain KMPC(AM)-KLIT(FM) Los Angeles. Crisler Capital Co. brokered the sale.

Following his hiring last March as president of **MTM Television Distribution**, **Chuck Larsen** is undertaking a major restructuring of the syndication division by **firing two top executives**—Marc Grayson, domes-

tic sales senior VP, and Gary Berberet, creative services VP. Larsen, former president of Republic Pictures Domestic Television Distribution, has turned to his old studio in hiring Republic's director of marketing, Laurie Turner, to fill Berberet's post. Also, Republic's VP of domestic sales, Lisa Woodstock, has been named VP of sales, based at MTM's Studio City headquarters. Larsen has also turned to MTM's parent, International Family Entertainment, in hiring Jeff McElheney as VP of Midwest sales from MTM's Chicago office. McElheney previously served as Midwest advertising sales manager for IFE's Family Channel.

**The NAB has called on the FCC to reject all new applications to launch new satellite digital radio services.** NAB called on the commission to develop digital audio broadcasting standards first, allowing broadcasters a fair chance to compete with satellite systems. It warned that giving satellite services a head start on digital audio could be devastating to local radio stations. The commission is considering four new satellite service applications.

Western International Syndication has proclaimed its weekly ***Guess? Television*** a firm go for fall 1993, with the hour-long weekly cleared in 48 markets representing 63% of the U.S.

**ITC Entertainment Group**, following the resignation of Chris Gorog as president/CEO last week, **has named former Spelling Entertainment senior executive Jules Haimovitz to the top post** at the Los Angeles-based independent studio.

**The Tampa morning team of "Ron & Ron"** (Ron Diaz and Ron Bennington) has left CBS Radio's WYNF-FM and **signed a multi-year syndication agreement with Paxson Broadcasting.** The program will be available nationally via satellite and will debut this month on three

Florida affiliates: Paxson's WZTA-FM Miami, WAIA-FM Jacksonville and WVRI-FM Orlando.

**The U.S. Court of Appeals last week stayed enforcement of the FCC's new rules regulating indecency on cable leased-access channels.** The rules, mandated by the 1992 Cable Act, have been challenged on First Amendment grounds by leased-access programmers, People for the American Way and the American Civil Liberties Union.

**The NAB has launched all-out attack on proposed bills to require all alcohol advertising to carry a series of warnings.** NAB President Eddie Fritts, in a letter to the full House and Senate, said the bills have serious flaws. They "attempt to solve a social behavior problem by altering advertising messages."

**Fox Broadcasting parent News Corp. filed its expected permanent waiver request of the newspaper/broadcasting crossownership prohibition** so it can acquire the *New York Post* and keep ownership of WNYW-TV New York. Said News Corp.: "Under the circumstances presented, unless the requested relief is granted, the *New York Post* will be silenced forever, and the underlying purpose of the rules—the preservation of viewpoint diversity—will be thwarted." News Corp. said it seeks only a narrowly tailored waiver and not removal of the rules. Senators Ted Kennedy and Ernest Hollings, who forced Murdoch to divest the paper seven years ago, have indicated that they will not fight this waiver request.

Former ABC Network President **John Sias has been named president/CEO of Chronicle Publishing Co.** Sias, who oversaw Capital Cities's publishing division in 1971-86, will assume his new position immediately.



**Broadcasting & Cable**

## Top Cable Programs

March 29 - April 5

The following are the top 30 basic cable programs, ranked by total number of households tuning in. Ratings are based on each network's total coverage households at the time of the program. Data are supplied by outside sources based on Nielsen Media Research.

	HHs. (000)	Rtg.	Program	Time (ET)	Network
1.	2,770	4.5	NASCAR Racing	Sun. 1-4:30p	ESPN
2.	2,380	4.1	Ren & Stimpy	Sun. 11-11:30a	NICK
3.	2,168	3.6	Murder, She Wrote	Wed. 8-9p	USA
4.	2,140	3.5	Murder, She Wrote	Tue. 8-9p	USA
5.	2,105	3.5	Murder, She Wrote	Mon. 8-9p	USA
6.	2,020	3.3	Dirty Harry (movie)	Tue. 8-10p	TBS
7.	1,983	3.3	The Last Hit (movie)	Wed. 9-11p	USA
8.	1,960	3.3	NBA Basketball	Tue. 8-10:30p	TNT
9.	1,956	3.3	Rugrats	Sun. 10:30-11a	NICK
10.	1,775	2.9	Kelly's Heroes (movie)	Fri. 8-11p	TBS
11.	1,764	2.9	College Basketball	Wed. 9-11p	ESPN
12.	1,756	2.9	Party Line (movie)	Sat. 3-5p	USA
13.	1,737	3.0	Ren & Stimpy	Sat. 9-9:30p	NICK
14.	1,729	2.9	The Last Hit (movie)	Sun. 9-11p	USA
15.	1,726	3.0	Peter Rabbit	Mon. 8-8:30p	FAM
16.	1,700	2.9	Doug	Sun. 10-10:30a	NICK
17.	1,699	2.8	College Basketball	Sun. 9:30-11p	ESPN
18.	1,697	2.9	Clarissa Explains It All	Sat. 8-8:30p	NICK
19.	1,678	2.8	Murder, She Wrote	Fri. 8-9p	USA
20.	1,619	2.8	Rugrats	Sat. 7:30-8p	NICK
21.	1,618	2.8	Salute Shorts	Sun. 11:30-12n	NICK
22.	1,590	2.6	Pro Boxing	Tue. 9-11p	USA
23.	1,577	2.6	Silk Stalkings	Sun. 11-12m	USA
24.	1,566	2.6	The Gambler (movie)	Sun. 3-5p	TBS
25.	1,511	2.5	Monday Night Raw	Mon. 9-10p	USA
26.	1,489	2.4	Speedweek	Sun. 12:30-1p	ESPN
27.	1,482	2.6	Curly Top	Sun. 4:30-6p	FAM
28.	1,452	2.4	High Plains Drifter (movie)	Thu. 8-10p	TBS
29.	1,433	2.4	Roundhouse	Sat. 8:30-9p	NICK
30.	1,427	2.4	Eiger Sanction (movie)	Thu. 10p-12:45a	TBS

Quarterly ratings for the Family Channel were omitted in a chart in the April 5 issue. Family's prime time rating for first quarter '93 was 1.1 (643,000 HH), compared with 1.2/643,000 for FQ '92; full day was 0.7 (411,000 HH), compared with 0.8/414,000 for FQ '92.

Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting/Television*\* introduced in 1945. *Television*\* acquired in 1961. *Cablecasting*\* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. \*Reg. U.S. Patent Office.

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*Broadcasting & Cable* (ISSN 0007-2028) (GST # 123397457) is printed in the U.S.A. and published weekly, except at year's end when two issues are combined by The Cahners Publishing Co. Cahners Publishing Co., at 475 Park Ave. South, New York, NY 10016, is a division of Reed Publishing USA, 275 Washington St., Newton, MA 02158-1630; Terrence M. McDermott, President/Chief Operating Officer; Frank J. Sibley, Executive Vice President/Business Publishing; Jerry D. Neth, Executive Vice President/Publishing Operations; John J. Beni, Senior Vice President/General Manager, Consumer/Entertainment Division; Neil Perlman, Senior Vice President/Group Publisher; J.J. Walsh, Senior Vice President/Finance; Thomas J. Dellamaria, Senior Vice President/Production & Manufacturing; Ralph Knupp, Senior Vice President/Human Resources; Neal Vitale, Vice President/Consumer Publishing; Steve Thompson, Vice President/Corporate Marketing; Daryl Otte, Vice President/Planning. Second-class postage paid at New York, NY, and additional mailing offices. Postmaster, please send address changes to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. *Broadcasting & Cable* copyright 1993 by Reed Publishing USA; Robert L. Krakoff, Chairman/Chief Executive Officer. Annual subscription rates: USA, \$99; Canada, \$129 (includes GST); Foreign Air, \$300; Foreign Surface, \$149. Single copies are \$2.95, special issues, \$4.50. Please address all subscription mail to: *Broadcasting & Cable*, PO Box 6399, Torrance, CA 90504-0399. Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0600).

# Editorials

## A death in the family

**R**obert E. Lee was family in telecommunications Washington. He came in as a G-man from the political right and departed—last week at 81—a respected policymaker who had been on the FCC stage longer than any commissioner in history. His reputation as a raconteur threatened to obscure his record as a regulator, which was most prominent in the early and impoverished days of UHF. He had more to do with the preservation and proliferation of that spectrum than any other public figure. His aid, advice and counsel were mainstays to a succession of FCC chairmen, and before he left 1919 M Street he wielded the gavel in his own name.

Fraternity was a big thing to Bob Lee. He knew and was known by virtually everybody in the communications establishment. He had a table at Duke Zeibert's and a seat at the bar at his son's Mr. Days. Among his friends he counted two generations of BROADCASTING editors, most of the priests in Washington and the entire communications bar, especially his colleagues at Fletcher, Heald and Hildreth, his venue after the FCC.

Bob Lee was that rarest of human beings, a happy man. Only glad songs should be sung at his wake.

## Label it misguided

**A** while back, when former Major League Baseball Commissioner Fay Vincent was asked by Congress to promise that the World Series would remain on free TV, his response was: "Will you promise to make somebody buy?" If Congress gets its way on a new alcohol ad labeling bill, it may have to.

The bill would require advertisers of alcohol products to affix one of seven different disclaimers to their ads, including "If you drink too much alcohol too fast, you could die of alcohol poisoning" and "Drinking increases your risk of high blood pressure, liver disease and cancer." (We're not sure of the science behind this last warning. We don't believe there is any indication that drinking in moderation increases the risk of any of those.)

To be fair (make that equitably unfair), we'll have to require labels on other advertising. Automobile ads, for instance, will need a warning that if you drive while under the influence or without enough sleep or too fast or recklessly, you could die. It's the abuse of alcohol, not alcohol itself, that is the culprit. It's the combination of too much alcohol and cars and people that creates the danger.

In addition to bad policy, the label law would be bad economics. Alcohol advertisers who are required to send

such mixed messages will likely look for other ways to get their point across, perhaps heavying up their sponsorship and promotion budgets at the expense of broadcasting and cable spots, which fall heavily in sports programming. If the ad support is undercut, broadcasters will be hard-pressed to pony up the dollars for rights fees. If the grass then appears greener in pay TV, it will take more regulation just to stem the sports migration.

Similar labeling bills have failed recently, with cooler heads prevailing in the past two Congresses. But the political climate has changed, and Washington appears charged with the kind of gung-ho social engineering philosophy that shoulders its lance first and discovers its windmills later.

## Mark of distinction

**F**rankly, we had anticipated skating parties on the Styx before the post office got around to honoring broadcast journalism pioneer Edward R. Murrow with a stamp, an overdue mark of distinction for which the Radio-Television News Directors Association and this page have lobbied for close to a decade, heretofore without success (we're tempted to credit RTNDA's persistence to not knowing when they're licked). It became an increasing sore spot as we watched all manner of flora and fauna grace incoming envelopes while the red-letter dates in Murrow's career—to which Uncle Sam likes to affix stamp issues—passed without a peep from the Citizen's Stamp Advisory Committee, charged with choosing subjects worthy of stamphood.

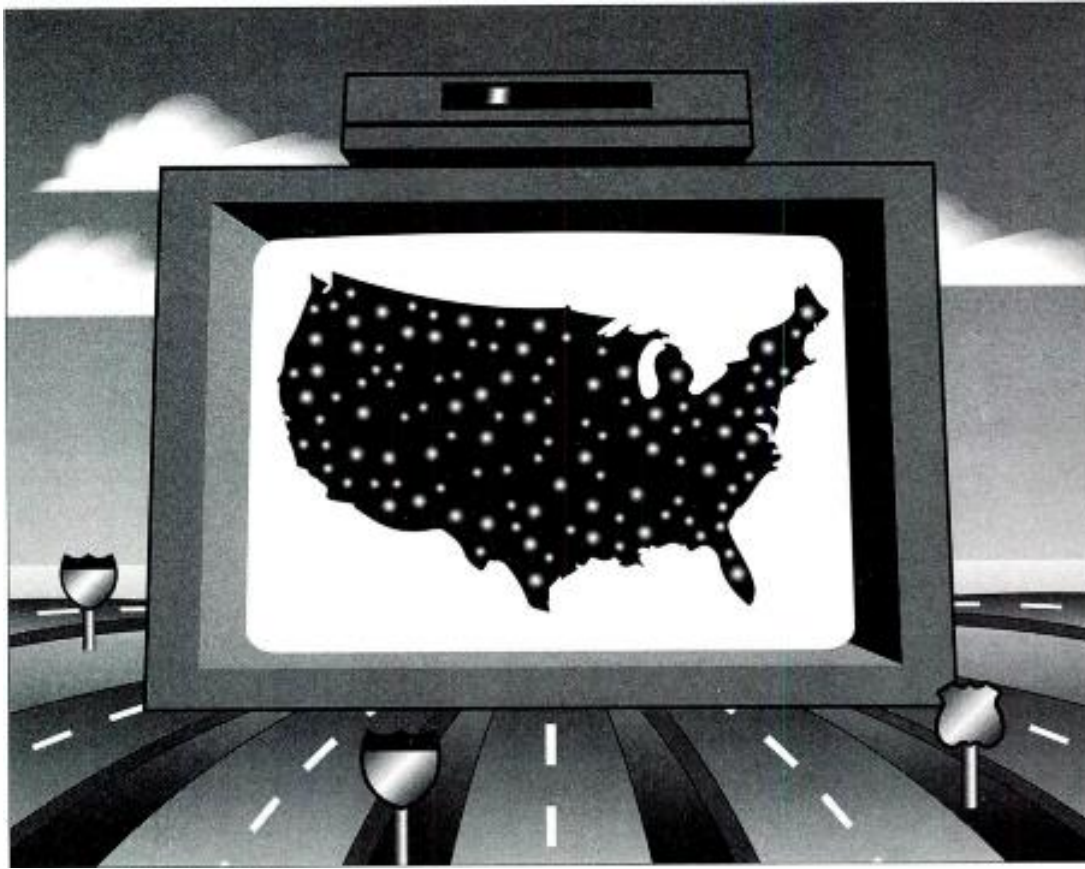
No longer. A Murrow stamp design has been approved for issue sometime in 1994, to be unveiled at the RTNDA's Edward R. Murrow award ceremonies at its convention in Miami this September. It's about time.



Drawn for BROADCASTING & CABLE by Jack Schmidt

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