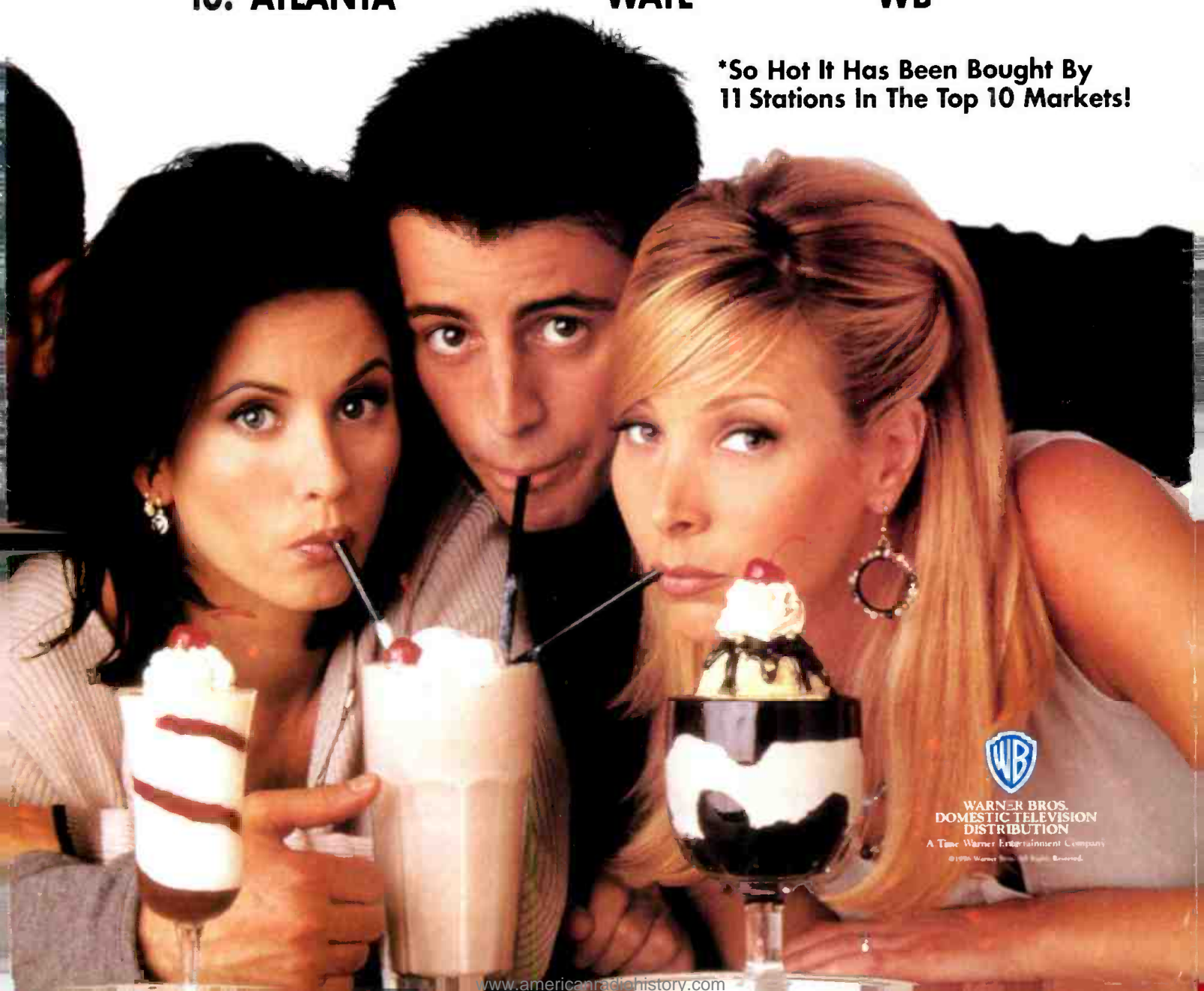


FRIENDS' TOP 10 LIST

CITY	STATION	AFFILIATION
1. NEW YORK	WPIX	WB
2. LOS ANGELES	KTLA	WB
3. CHICAGO	WGN	WB
4. PHILADELPHIA	WPHL	WB
5. SAN FRANCISCO	KBHK	UPN
	KTVU*	FOX
6. BOSTON	WLVI	WB
7. WASHINGTON, DC	WJLA	ABC
8. DALLAS	KDAF	WB
9. DETROIT	WKBD	UPN
10. ATLANTA	WATL	WB

*So Hot It Has Been Bought By
11 Stations In The Top 10 Markets!



WARNER BROS.
DOMESTIC TELEVISION
DISTRIBUTION

A Time Warner Entertainment Company

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F.R.I.E.N.D.S

**AVAILABLE
FALL '98!**



Bright Kaufman Crane
in association with
Warner Bros. Television

**THE TOP
10 REASONS
WHY FRIENDS
WILL BE THE
BIGGEST
SHOW IN THE
HISTORY OF
TELEVISION
SYNDICATION...**

Fast Track

Must Reading from
BROADCASTING & CABLE
March 18, 1996

TOP OF THE WEEK



An episode of Michael Moore-produced 'TV Nation' received an Emmy—and a \$4.5 million judgment against it for defamation. / 22

ABC, CBS plan return to family TV CBS and ABC have dropped their hot pursuit of young adult viewers in prime time. They pledge to return to a schedule that also will attract "traditional viewers." / 4

Kids TV advocates applaud Barrett exit With the impending departure of FCC Commissioner Andrew Barrett, Chairman Reed Hundt no longer faces majority opposition to children's programming minimums. / 11

Support waning for digital auction To the relief of broadcasters, Senate Budget Committee Chairman Pete Domenici has distanced himself from proposals to squeeze revenue from the spectrum set aside for digital television. / 12

Quello's conundrum The public is not crying out for government-mandated children's programming, says FCC Commissioner James Quello. But violence is a different story, he says: "Something has to be done immediately." / 20

Cameras can roll in federal courts A council of federal judges has reversed itself and will let each of the 13 federal circuits decide whether to allow cameras in their courtrooms. / 22

BROADCASTING

Action hours dare to be different Inspired by the success of *Hercules*, the upcoming crop of first-run syndicated action hours promises to blend the genre's traditional machismo with elements of fantasy and humor. / 32

Martz out at Twentieth; Morton leaves 'Letterman' In industry shake-ups last week, Twentieth Television eliminated Jim Martz's position as executive VP of sales. And after 15 years as executive producer of *Late Show with David Letterman*, Robert Morton was replaced by Rob Burnett. / 34



A TV version of '101 Dalmatians' will anchor Disney's first-run animation block in September 1997. / 33

Stern seeks national exposure Controversial Infinity radio personality Howard Stern wants to inject his brazen brand of radio into 200 markets—essentially the entire country. However, Stern's brand of radio may give pause to some potential affiliates. / 42

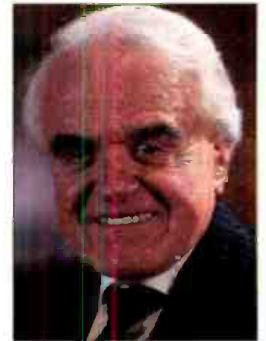
CABLE

TCI to expand—again Knight-Ridder wants to sell its stake in TKR Cable to TCI in a deal valued at \$800 million, giving TCI 100% of the 10-system MSO. / 46

Networks have faith in religious programming A "religious boom" seems to have inspired the rapid growth of religious cable networks such as Faith & Values and Trinity Broadcasting Network. / 48

COVER STORY

Wizard of ratings Motion Picture Association of America President Jack Valenti devised the motion picture industry's ratings system almost 30 years ago. Now he will lead the broadcasting-cable-production coalition that will try to establish a ratings system for TV. It's a "daunting...massive" task, he says. *Cover photo by Dennis Brack/Black Star* / 26



Telemedia Week

AOL lines up alliances America Online's alliances with Microsoft, Apple and other companies will make AOL more accessible and improve its Internet connections. / 54

TECHNOLOGY

Beam me up, Canon Canon's Canobeam II will support wireless, bidirectional video and audio transmission at distances up to 2.5 miles, an improvement over the 0.6-mile range of last year's model. / 59



ABC News is testing "virtual sets"—computer-generated environments. / 58

Changing Hands.....39	Editorials.....82
Classified.....61	Fares & Fortunes.....77
Closed Circuit.....81	In Brief.....80
Datebook.....74	Network Ratings.....37

Comcast buying Flyers, Sixers

MSO picking up Philadelphia teams for \$500 million

By Rich Brown

Philadelphia-based cable MSO Comcast Corp. is said to be closing in on a deal to buy hometown teams the Flyers and the 76ers plus two local arenas for an estimated \$500 million.

Comcast is thought to be ready to pay \$335 million in stock to longtime Flyers owner Ed Snider for majority interest in the NHL team plus the CoreStates Spectrum and CoreStates Center, a new arena under construction. Market sources indicate that Comcast would pay another \$125 million in stock to acquire the NBA 76ers from Harold Katz. Under the proposed deals, which could go as high as \$500



million, sports coach Pat Croce would join Comcast in the 76ers bid, and Snider would wind up in charge of both teams. Phone calls to Comcast's corporate office for comment were not returned at press time.

Comcast would get a mixed bag with the two teams. The Flyers regularly play to sellout crowds and are the third-best team in their division; the 76ers have one of the worst records in basketball, and ticket sales are hurting. Both teams are scheduled to move to the CoreStates Center when the \$210 million arena is completed this September.

Still unclear is what would become of the Flyers and 76ers TV rights arrangements under a deal with Comcast, which serves 260,000 subscribers



in the Philadelphia area and about 615,000 in nearby New Jersey. Both teams appear on regional sports networks Prism and Sportschannel Philadelphia, which are owned by NBC, Liberty Sports and Cablevision Systems Corp. and have a combined reach of 2.4 million subs.

Comcast, the nation's third-largest MSO, with 4.3 million subscribers, is on a quest for content. The company last year bought a controlling interest in the QVC home shopping network and took a one-third stake in the fledgling Outdoor Life Channel. The company last fall hired former Disney executive Rich Frank to head a new division, C³, designed to carry out the company's long-held desire to build up its programming portfolio.

Comcast's programming holdings include minority equity stakes in Turner Broadcasting, E! Entertainment, the Sunshine Sports Network, The Golf Channel and pay-per-view distributor Viewer's Choice.

In other pending sports deals, Major League Baseball officials late last week said they remain hopeful that Disney will go forward with plans to buy controlling interest in the California Angels. Disney on Wednesday pulled out of the deal, citing differences with the city of Anaheim. ■

New York FM brings \$90 million

Radio group Entercom agreed last week to purchase rock WAXQ(FM) New York from GAF Broadcasting for \$90 million, but simultaneously agreed to turn the station over to Viacom Broadcasting in exchange for three Viacom stations serving Seattle.

The \$90 million sticker price sets a new benchmark for single-station sales in New York, topping Spanish Broadcasting Systems' \$83.5 million purchase of WPAT-FM from Park Communications last fall. Viacom also owns soft adult contemporary WLTW(FM), consistently a ratings and revenue leader in the market. Entercom, based in Bala Cynwyd, Pa., will acquire Viacom's KBSG-FM Tacoma, KNDD(FM) Seattle and KBSG(AM) Auburn, all Washington, to add to its KMTT-AM-FM Seattle.

While WLTW is among New York's top five revenue-grossing stations, with an estimated \$26.4 million in billings last year, WAXQ billed \$7 million, according to analyst Jim Duncan. —DP

Coveny in at Multimedia

Gannett Co. left its first major mark on Multimedia Entertainment last week by tapping a company veteran to run the talk show syndicator following the expected resignation of president Robert Turner.

Richard Coveny, executive vice president, assumed responsibility for domestic and international operations at Multimedia, distributor of first-run talkers Sally Jessy Raphael, Jerry Springer, Donahue and Rush Limbaugh.

The syndicator, whose parent company, Multimedia Inc., concluded its \$1.7 billion merger with Gannett late last year, also owns the New York-based cable channel NewsTalk Television.



Multimedia veteran Richard Coveny

Coveny will report to Cecil Walker, president and CEO of Gannett Broadcasting.

Walker said a decision on a new president will be made "sometime down the line."

Turner, who joined Multimedia Entertainment as president in 1991, plans to revive Orbis Communications, the syndication company he founded

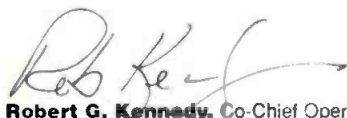
in 1984. Orbis, which later was sold to movie producer Carolco, launched the first-run game shows *Joker's Wild* and *\$100,000 Pyramid*.

Turner said his new venture may move beyond syndication into international TV co-productions and consulting on program development. —CL

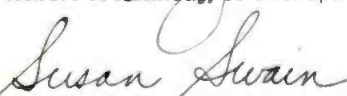
Washington, DC — Seventeen years ago this month, C-SPAN debuted in 3 million households. Our network was created by a group of 22 public-spirited cable entrepreneurs who had decided—without urging from the federal government—to use their technology to give something back to the nation. Led by Bob Rosencrans' first check for \$25,000, they funded a public affairs network to give interested citizens ongoing access to the national debate.

And so, C-SPAN—and in 1986 C-SPAN2—was launched. Its success, our cable founders realized, depended on creating a network which would remain free from editorial influence. At their first meeting in New Orleans in 1978, the new board purposefully organized C-SPAN as a not-for-profit company, its operations funded by affiliates. There would be no shareholders. It would not need advertising support. The directors even codified in their by-laws that funders could have no editorial role. The goal was an outright service to the public.

If you've followed C-SPAN since the beginning, it's probably hard to believe we're now one of the oldest cable networks around. Yet, after all these years, there's much that people in our own industry don't know about C-SPAN. What follows are answers to many of the questions we're often asked by you, and your customers.



Robert G. Kennedy, Co-Chief Operating Officer



Susan Swain, Co-Chief Operating Officer

C-SPAN

AT SEVENTEEN

What We Do

Is C-SPAN's long-form style still relevant in the fast-paced world of the '90s?

We'll always look different from other television news sources. It's a format we call "gavel-to-gavel," and it was revolutionary when the cable industry first put the Congress on C-SPAN back in 1979. As we've grown, we've been able to

apply our format, which journalists and educators call "primary source," to an ever-greater number of events (4,000 of them in 1995). As cable's news and talk choices have proliferated, C-SPAN remains the only place to see events whole—a real alternative for your customers.

How is C-SPAN funded?

Like all basic cable networks, C-SPAN receives carriage fees from its affiliates. Since 1979, the industry has invested over \$193 million in C-SPAN operations. And it should be noted that we do not—and would never—accept any government funding.

**FOR JUST 6 CENTS PER SUB,
C-SPAN AFFILIATES GET:**

- C-SPAN—24 hours per day
- C-SPAN2—24 hours per day
- C-SPAN Audio Networks
(BBC World Svc and newscasts from 17 countries)
- C-SPAN Online
- C-SPAN School Bus visits
- C-SPAN in the Classroom services

Do you have a contract to carry House and Senate sessions?

No, instead we have a philosophical commitment: Whenever the House and Senate meet, you can watch their debates live on our networks. In 1995—a record-setting year—the House was in session for 1,525 hours; and all 1,839 hours of Senate sessions were seen on C-SPAN2.

What happened to C-SPAN's effort to put its own cameras in Congress?

We're still awaiting a response to a proposal we submitted in November 1994. We requested that our cameras and those of other media be allowed in the House and Senate chambers. The ground rules set by Congress when they first decided to allow televised coverage was that *only* cameras owned and operated by Congress would be permitted. C-SPAN believes the public is best served when the government doesn't produce the coverage of its own debates.

I thought C-SPAN *only* covered Congress. What else do you televise?

We began as the network of record for Congress. Today, the House makes up 10% of C-SPAN; the Senate just 12% of C-SPAN2. With your support, we've become the network of record for national political events—hearings, news conferences, election coverage, and more. We make the public part of the mix. We begin each day with "Washington Journal," a three-hour live interview/call-in program hosted from our studio overlooking the U.S. Capitol.

A
REPORT
TO
OUR
AFFILIATES

C-SPAN STYLE

• No commentary from C-SPAN • Graphics add context • Cameras roll before and after events • Minimal editing; long-form coverage • Wireless microphones • Different voices—not only Washington insiders • Callers always part of the mix • No spinning screens • Our on-air people don't announce, they talk • Classical music interludes •

How do you decide what else to cover besides the Congress?

Our ten-person editorial board, chaired by Programming Vice President Terry Murphy, meets daily. They often sort through more than a hundred events found by Ellen Schweiger and her four-person Assignment Desk. We also solicit tips from viewers, organizers and other media organizations. You can suggest an event by calling (202) 626-4863.

Does C-SPAN have any bureaus outside D.C.?

No. But for many years, cable affiliates—like Continental in Cambridge, Mass. and TCI in Dubuque, Iowa—have covered local events for us. This year we added “stringers” in the eight largest U.S. cities who watch out for interesting speakers and conferences. Our international producer

Linda Wright, based in Washington, keeps an eye on global events, aided by a representative in London and in Berlin.

Why does C-SPAN programming look different from other channels?

Our style derives from our public service mission. We don't produce TV programs, we cover events—195,000 hours of them since 1979. We aim to give viewers a sense that they are on the scene, seeing for themselves. That's why we intentionally choose neutral camera angles and why our cameras roll before and after the main event. This long-form, video verité format is one of the many benefits afforded to C-SPAN by the cable industry which created us to serve the public, not to seek ratings.

Why do we need two C-SPANS?

In our American system of government, the House and Senate carry equal weight. That's why the leaders of our industry committed to carrying the *entire* Congress—the U.S. House live on C-SPAN and the U.S. Senate live on C-SPAN2. To see the whole legislative picture from Washington, your customers need both C-SPAN channels.

How often do you repeat programs?

Since we serve audiences in seven time zones, we intentionally “time-shift” many

events we cover. This increases the chance that people can see them. We try to air most events five times between our two networks.

C-SPAN VIEWERS

Consistently vote at twice the national average

- 47% watch the House on C-SPAN**
- 44% watch the Senate on C-SPAN2**
- 24% watch our call-in programs**
- 27% have undergraduate degrees**
- 75% are under age 50**
- 52% are male; 48% are female**

Source: 1995 survey conducted by Statistical Research, Inc. (SRI) of Westfield, NJ

Do you take audience ratings of your programming?

C-SPAN may be the *only* place in television that doesn't take ratings. Our public service mission and affiliate-based funding

HOW TO FIND OUT WHAT'S ON C-SPAN

Schedule Hotline (202) 628-2205
Viewer Services Department (202) 626-7963

C-SPAN Online:

World Wide Web site [http:// www.c-span.org](http://www.c-span.org)
AOL site: keyword C-SPAN

On-air schedule updates:

Weekdays at 6:55am and 7:55pm ET
Saturdays at 7:55am and 6:55pm ET
Sundays at 7:55am and 7:55pm ET

C-SPAN'S REGULARLY SCHEDULED PROGRAMS

“Washington Journal”

Weekdays at 7am ET/Weekends at 8am ET

“National Press Club” Saturdays at 6pm ET

“America and the Courts”

Saturdays at 7pm ET

“American Perspectives”

Saturdays at 8 & 11pm ET

“Road to the White House”

Sundays at 7pm ET

“Booknotes” Sundays at 8 & 11pm ET

“Question Time” Sundays at 9pm & 12am ET

105 Cable Executives Have Served on C-SPAN's Board

Founding Board

Bob Rosencrans
Founding Chairman

Paul Alden

Ed Allen*

Ralph Baruch

Ben Campbell

John Evans*

Henry Harris

Gus Hauser

Jim Hoak

Bob Hosfeldt

Amos Hostetter *†

Larry Howe

Bob Hughes

Russell Karp

Brian Lamb †

Bob Magness

Dick Munro

John Saeman*

Gene Schneider*

Bob Titsch

Don Tykeson

Rod Warner

Jim Whitson*

1979

Peter Alden

Chris Derick

Jerry Lindauer

Bob Schmidt

1980

Bruce Ellis

John Goddard

Jerry Tschikof

1981

John Calvetti

Jim Hall

1982

Peter Athanas

Bob Bilodeau

Jim Cownie

Doug Dittrick

Chuck Dolan

Frank Drendel

Jack Frazee*

Vivian Horner

Norval Reece

1983

Gary Bryson

Jim Heyworth

Phil Patterson

Bill Petty

Lou Soucie

Ralph Swett

Dave Van Valkenburg

Larry Wangberg

1984

Barry Elson

Paul FitzPatrick

Michael Fuchs

Jim Gray*

Carl Schmauder

1985

Harvey Boyd

Steve Dodge

Glenn Jones

structure allow us to operate without advertising or underwriting. We realize that working without the need to deliver "eyeballs to advertisers" is a luxury. It enables us to televise information because of its inherent value, not because of the audience numbers it might attract.

Without ratings, how do you know if anyone watches?

We take biannual national surveys. In the last survey, an estimated 68 million people said they had tuned in to C-SPAN during the previous twelve months. We also have anecdotal evidence—the 10,000 calls we air each year during our live call-in programs and the 16,500 calls, letters and e-mails Angie Hunter and her Viewer Services staff answer annually. We've also registered more than 13,000 educators who use "C-SPAN in the Classroom."

C-SPAN OPERATIONS

- FY'96 Budget: \$24.5 million**
- Total Staff: 231 employees**
- Building Space: 42,453 square feet**
- Cameras: 27 field, 8 studio**
- Vehicles: 2 School Buses**
- 2 Ku satellite trucks**
- 1 microwave van**
- 10 field crew vans**

C-SPAN always asks for a corporate carriage commitment. Why should your network be treated differently from other services?

C-SPAN is not just a valuable programming service; it's a public service. Our cable founders intended us to be an industry cooperative effort, which is why they structured us as a non-commercial enterprise.

Like other basic cable networks, we produce a copyrighted editorial product for which you pay a fee. Unlike other networks, we are bound by our mission from using most kinds of conventional marketing techniques to compete. That is why industry leaders urge you to carry C-SPAN and C-SPAN2 on all your systems.

If you were "created by cable" why isn't your product exclusive to cable?

C-SPAN was intended as a public service for the nation. That's why, even before the '92 cable law required it, C-SPAN's product was offered to all forms of distributors. Our founding principles mandate that we offer consistent terms of agreement, fees and carriage policies to all affiliates. Distributors are always asked to share in C-SPAN's public service effort by placing our channels on their widest service tiers. This allows the greatest number of Americans to have access to C-SPAN.

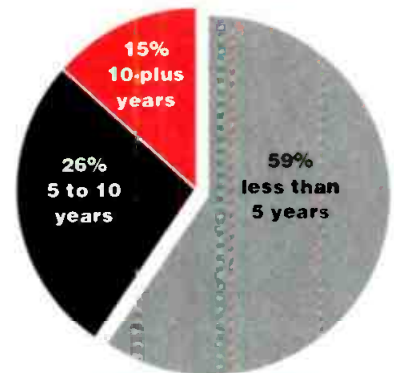
How are your board members selected?

There are 41 seats on the C-SPAN board of directors. Seats are reserved for the top 15 MSOs. Fifteen "at-large" seats are offered by election to all other cable operators. Three elective seats are for associate members, and eight are reserved for the current and former C-SPAN chairmen. Generally, directors must be the CEO of an MSO, or their company's top cable executive.

How is your Executive Committee and its chairman chosen?

The nine-member Executive Committee is nominated by C-SPAN's CEO and approved by the full board. The Executive Committee chairman, currently Tom Baxter of Comcast, is designated by the CEO and serves a one-year, renewable term.

41% OF C-SPAN'S 231 EMPLOYEES HAVE MORE THAN 5 YEARS OF SERVICE



15-plus years of service

- Jana Fay • Kathy Murphy**
- Barry Katz • Richard Fleeson**

IN OCTOBER 1980, C-SPAN LAUNCHED THE FIRST NATIONAL DAILY TV CALL-IN PROGRAM. WE STILL AIR MORE THAN 10,000 CALLER COMMENTS EACH YEAR.

(Names are listed by years initial term began)

Marvin Jones
Tom Wheeler
1986
Ken Bagwell
Mike Callahan
Bob Milrot†
Dave Oman
Brian Roberts
John Sie
1987
Dick Gessner

Sheila Mahony
1988
Dave Bohmer
Jimmy Doolittle
1989
Carolyn Chambers
Jack Clifford
Alan Gerry
Jack Greenwade
Paul Harron
Bruce Llewellyn

John Rigas
Jim Robbins ††
Dick Roberts
Don Sbarra
Kip Thieriot
1990
Gary Weik
1991
Tom Baxter ††
Allan Block
Fred Nichols †

Myron Pattison
J. C. Sparkman
June Travis
1992
Andrew Tow
1993
Don Barden
Bill Bresnan
Greg Liptak
Mike Pandzik
Susan Yee

1994
Brendan Clouston †
Dan Gold
Tom Waldrop
1995
Barry Babcock
Jeff Bennis
Leo Hindery
Walter Hussman
Gerry Lenfest
Jeff Marcus †

Dave McCourt
Tom Might †
Bill Stewart

* Served as Chairman of Executive Committee
† Current Executive Committee member
Current members in bold

What are the C-SPAN School Buses all about?

The C-SPAN School Buses are a visible, high-tech way to link the cable industry's interest in schools with our own commitment to education. The first Bus launched in November 1993. We added a second School Bus in January. So far our Buses have traveled over 90,000 miles, visiting schools in 48 states. Each stop is hosted by our local affiliate.

How can I get the Bus to visit my community?

Affiliates can request a Bus visit by calling Richard Weinstein, our manager of Affiliate Relations, at (202) 626-4872. We have a long waiting list, but we'll do our best to honor your request.

What does "C-SPAN in the Classroom" offer?

In 1985, "C-SPAN in the Classroom" became the first cable outreach program for teachers. Joanne Wheeler and her Educational Services staff provide high school and college educators with lesson plans, seminars, teacher fellowships, student scholarships, and online chat-rooms. C-SPAN teaching materials are now used by more than 13,000 teachers. And, virtually all C-SPAN's programming is copyright-cleared for classroom use.

What is the C-SPAN Education Foundation?

The board created our Education Foundation in 1995 as an adjunct to "C-SPAN in the Classroom." This not-for-profit foundation funds programs that reward and encourage classroom and research use of C-SPAN programming.

SINCE 1979, CABLE HAS INVESTED MORE THAN \$193 MILLION IN C-SPAN OPERATIONS

WHY CARRY C-SPAN?

- Unique programming
- Adds value to your line up
- Watched and valued by your "key publics"
- Useful for teachers and students
- A public service for your community
- Low cost

What's Next

Has C-SPAN recovered from the impact of "must-carry" and retransmission consent?

As a result of the 1992 Cable Act, more than seven million subscribers experienced a drop or reduction in carriage of C-SPAN and/or C-SPAN2. While service has been restored to 4.5 million C-SPAN homes, the threat from "must-carry" remains. That's why C-SPAN joined with other programmers to appeal the "must-carry" rule. We await a Supreme Court ruling supporting our First Amendment rights.

Are there changes you plan to make to C-SPAN?

We *have* changed C-SPAN and we hope you've noticed! We're about half-way through a ten-year plan called "C-SPAN 2000," designed to position our network for the future. We've revamped our core product, adding more and better graphics. On-air promotions have improved. We launched a three-hour live morning program called "Washington Journal." We just finished a \$4 million upgrade to our technical plant. And, we launched a second C-SPAN School Bus.

"C-SPAN 2000" also set the stage for efforts in these three major areas:

- **C-SPAN Online:** C-SPAN now has sites on the World Wide Web and America Online, which augment our daily programming. Schedules, con-

gressional voting records, historical speeches and chat rooms for C-SPAN viewers are just some of the information resources now being accessed by 100,000 users each week.

- **Our digital future:** When digital compression becomes reality, we plan to launch the C-SPAN expansion channels—C-SPAN3, 4, and 5—three new choices in public affairs programming. On an experimental basis, C-SPAN3 has been made available to cable systems in Washington, D.C., as a daytime-only service. The first to launch was Tom Waldrop's Media General Cable in Fairfax, VA.
- **An international service:** This spring, with the guidance of our Executive Committee Chairman Tom Baxter, C-SPAN will launch a weekly, six-hour programming block in the U.K. for viewers of the Parliamentary Channel. Our board believes it's important to begin extending the C-SPAN brand name internationally.

TELLING OUR CABLE STORY

You'll find our "created by cable" message in these places:

- On-air schedule breaks
- Network ID Spots
- Daily on-air affiliate greeting
- All print materials
- C-SPAN Online
- The C-SPAN School Buses

C-SPAN

A PUBLIC SERVICE CREATED BY AMERICA'S CABLE TELEVISION COMPANIES

Kids TV advocates see hope in Barrett exit

By Chris McConnell

Word of FCC Commissioner Andrew Barrett's departure (BROADCASTING & CABLE, March 11) had backers of children's programming minimums cheering last week.


Barrett's departure would deprive the proposal's opponents of a decisive third vote in the children's TV proceeding. Although FCC Chairman Reed Hundt still has only one other vote on his side in his efforts to institute a quantitative standard for educational children's programming, he no longer would be facing majority opposition in a four-commissioner FCC.

"It increases Hundt's clout," says Jeff Chester of the Center for Media Education, a group that has pushed for a minimum kids TV programming requirement.

Barrett's announcement of plans to leave the FCC within about six weeks comes as the commissioners continue to resolve the children's TV controversy before a new round of TV license renewal applications arrives at the FCC in June. Commissioners Barrett, James Quello and Rachelle Chong oppose any quantitative standard on children's programming, while Hundt has pushed for setting a minimum. Commissioner Susan Ness has supported the idea of allowing broadcasters to satisfy the law through a variety of options.

Sources say Chong has sought to settle the issue with a proposal that includes a narrower definition of children's programming but no numbers on the amount of programming to be aired by broadcasters. Hundt's office has

Pressler, others ask Barrett to stay



The outgoing Andy Barrett

Commerce Committee Chairman Larry Pressler (R-S.D.) and others are hoping to change FCC Commissioner Andrew Barrett's mind about leaving.

"I would ask you to extend your stay until the end of this year," Pressler said in a letter to Barrett last week. Barrett has said he plans to leave the commission within six weeks. Law permits Barrett to keep his seat at the commission until year's end, assuming no replacement is appointed.

Pressler wasn't the only one asking Barrett to keep his seat. FCC Commissioner James Quello said he was planning to ask Barrett to stay on. Quello cited the commission's efforts to implement the 1996 Telecommunications Act: "He has more experience in common carrier matters, which is the bulk of the Telecommunications Act," Quello said. FCC Commissioner Rachelle Chong agreed: "It is a real blow to lose Commissioner Barrett at this time."

Broadcast, cable and telephone industry representatives also were planning to ask Barrett to stay on at the FCC. "We want him to stay," said Dave Markey, BellSouth's vice president of government affairs.

Late last week Barrett said he still was planning to leave: "Where were these people when I was still interested in the job?"

—CM

responded with a proposal that carries a quantitative standard, sources say.

Last week, the two sides remained deadlocked over whether to specify the amount of programming broadcasters should air either as a requirement or as a "safe harbor" to guarantee compliance with the Children's Television Act.

Hundt hopes that broadcasters will volunteer a solution. Late last week, a group of them including Meredith Broadcasting Group President Phil Jones and Gray Communications Systems Broadcast Group President Ralph

Gabbard met with Hundt and other commissioners to discuss children's TV.

"A lot of ideas were discussed," Jones said, but added that the discussion yielded no new proposals. Other broadcasters say they are seeking a middle ground on the issue.

Hundt hopes the FCC will find a common ground that "will be reached by compromise by all parties." He also insists that the approaching license renewal applications—and not Barrett's departure—are driving efforts to resolve the issue. ■

US West-Time Warner begin court fight

Testimony in the first round of the Time Warner-US West trial last week sounded more like a page from "The Caine Mutiny" than a business trial.

A US West attorney accused Time Warner Chairman Gerald Levin and other top executives of being secretive and "paranoid" with US West, contending that Time Warner closely guarded details about its movie business, fearing that US West was in the market to buy a movie studio and was therefore a potential competitor.

During cross-examination, Time Warner attorney Rory Millson claimed that US West had been looking to buy a film studio, hoping to eventually send movies over household telephone wires.

US West and Time Warner became partners in 1993 when the giant telco invested \$2.5 billion in Time Warner. US West filed the lawsuit last September objecting to Time Warner's proposed \$10 billion acquisition of the Turner Broadcasting System on grounds that the deal would violate a noncompete agreement between US West and Time Warner.

Ironically, the judge in the case, Chancellor William T. Allen, established business law seven years ago allowing the 1992 Time Inc./Warner Communications mega-merger. Time Warner's Levin and US West Chairman Richard McCormick are scheduled to testify this week in the case, being heard in Delaware's Chancery Court in Wilmington.

—CM

Broadcasters see support waning for auction

Domenici says free TV should not be sacrificed in push to increase government revenue

By Christopher Stern

To the relief of broadcasters, Senate Budget Committee Chairman Pete Domenici (R-N.M.) has publicly distanced himself from two proposals to squeeze revenue from the spectrum now set aside for digital television.

Domenici, an architect of the Republican plan to balance the budget in seven years, said last week that Congress should not let the drive for revenue get in the way of telecommunications policy. "Are we going to stop having free television in the United States in the near future?" he asked during a Budget Committee hearing.

Under one plan, broadcasters would have to bid at an auction for the additional spectrum they want for the transition to digital service. Another proposal, backed by the White House, would give broadcasters the spectrum free, but would force them to turn off their current analog signal by 2005.

Broadcast lobbyists walked away from the hearing with renewed confidence that there is waning support for both proposals. "I think the upfront digital spectrum auction is dead," said

one lobbyist.

The digital auction plan is backed by Senate Majority Leader Bob Dole (R-Kan.) and Senator John McCain (R-Ariz.).

Domenici also said that he has concerns about the White House's proposal for an accelerated return of the analog spectrum. "I think we have all permitted this spectrum sale to be driven by the 2005" deadline, he said, adding that broadcasters and consumers may need "more time" to make the switch to digital TV.

The White House proposal would give every television station enough additional spectrum to broadcast both an analog and a digital TV signal. The Clinton administration plan also calls for broadcasters to complete the transition to digital TV by 2005, when they must return their original analog channel to the government.

Broadcasters claim that neither the industry nor consumers could adapt to the new technology in time to meet the deadline.

The Congressional Budget Office gave some comfort last week to supporters of the White House plan by revising

its estimate of the value of an analog spectrum auction from \$6 billion to \$11 billion. The CBO figure still falls far short of the Clinton administration's \$17 billion estimate for potential revenue from the sale of analog spectrum.

The CBO did not adjust its \$12.5 billion estimate of revenue from a digital spectrum auction.

Senator James Exon (D-Neb.) suggested that broadcasters could compromise with the government by agreeing to return the analog spectrum by 2005, but only if at least 80% of consumers have TV sets that can receive a digital signal.

Last year, FCC Chairman Reed Hundt made a similar proposal, suggesting that broadcasters give back the original spectrum when 90% of consumers had adapted to the new technology.

Despite the generally positive tone of the hearing, National Association of Broadcasters lobbyist Jim May remains cautious: "It's something that can look absolutely wonderful today and something else can be thrown in at the last minute. They won't have a vote, they won't have a hearing, it will just get done." ■

Hubbard says separate channel is mistake

He thinks digital and analog signals can be combined in one channel

By Christopher Stern

Hubbard Broadcasting Chairman Stanley S. Hubbard said last week that broadcasters are heading down the wrong path when it comes to digital television: "It's my personal belief that it's a mistake and that the industry should change direction right away."

The broadcast industry is vigorously lobbying Congress for additional spectrum in order to make the transition from analog to digital service.

Hubbard says the conversion to digital presents several expensive problems for broadcasters and ultimately could result in smaller audiences in large markets and potential economic disaster for small-market TV stations.

"I'm not sure the American public would not be better off if broadcasters

just stayed where we are," says Hubbard, who adds that an experiment by his own engineering staff indicates that broadcasters may be able to complete the switch to digital service without the second channel.

Hubbard's top engineer, Ray Conover, vice president of United States Satellite Broadcasting, confirmed last week that he had conducted a preliminary test to see if digital and analog signals could be combined in a single 6 mhz channel. (In addition to his nine TV stations, Hubbard also owns the USSB DBS service.) "Conceptually, it's possible," says Conover. "I think it is worth a serious look."

Last year, when congressional staffers suggested that broadcasters could combine their digital and analog signals in a single channel, broadcast lobbyists derided the idea, claiming it

defied the laws of physics.

But Hubbard says that if the two signals can be combined, it will provide a transition path to digital TV that does not rely on the government's loan of a second channel. He suggests that television manufacturers could build sets with both analog and digital receivers, allowing broadcasters to decide on their own when to turn off their analog signal.

Hubbard has advocated his views privately, but has not come out publicly against the National Association of Broadcasters, which is leading the charge for the second channel. "We are team players," says Hubbard.

NAB lobbyist Jim May says that Hubbard is well within his rights to express his own views: "But for every Stanley Hubbard there are one or two hundred others who think exactly opposite." ■

AND JUST KEEP



Market

Los Angeles
San Francisco
Boston
Detroit
Houston
Cleveland
Tampa
Phoenix
Pittsburgh
Sacramento
Baltimore
Indianapolis
Charlotte
Cincinnati
San Antonio
West Palm Beach

Source: Nielsen Metered Market Reports/WRAP.
In Tampa, Oprah replaced Jenny Jones.
In Pittsburgh, Oprah replaced Coraahue.

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Station	Feb. '95 DMA HH RTG/SHR	Feb. '96 DMA HH RTG/SHR	% Change RTG/SHR
KABC	6.1/16	7.5/21	+23/+31
KGO	6.2/18	7.4/21	+19/+17
WCVB	7.5/20	8.3/23	+11/+15
WXYZ	10.2/23	11.2/26	+10/+13
KHOU	9.5/21	10.8/24	+14/+14
WEWS	8.1/19	10.8/26	+33/+37
WFLA	5.3/13	8.1/22	+53/+69
KTVK	5.5/17	5.7/18	+4/+6
WTAE	3.0/8	10.0/22	+233/+175
KXTV	6.8/17	7.3/18	+7/+6
WBAL	9.5/21	11.1/26	+17/+24
WRTV	8.5/20	9.9/24	+16/+20
WSOC	10.9/26	12.0/31	+10/+19
WCPO	8.8/21	10.0/26	+14/+24
KSAT	8.0/17	9.4/21	+18/+24
WPTV	8.3/19	8.9/24	+7/+26

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CPB to merge funds in some markets

Cities with two or more PBS stations will now get only one base grant

By Elizabeth Rathbun

Federal funding for public television will be partially withdrawn in 18 markets to encourage stations with overlapping signals to consolidate.

The board of directors of the Corporation for Public Broadcasting, which funnels federal dollars to public stations, last Monday agreed to limit CPB's \$300,000 "base grants" to one per overlapping market.

That will force stations "to go out and work together, or else they get penalized," a public broadcasting source says. CPB would provide another form

of grants to stations that decide to merge.

The 18 markets where consolidation will be virtually forced are Los Angeles; San Francisco; Denver; Miami, Orlando, Fla.; Tampa, Fla.; Atlanta; Chicago; Indianapolis; New Orleans; Lincoln, Neb.; New York; Philadelphia; San Juan, P.R.; Salt Lake City; Seattle/Tacoma, Wash.; Washington, and Madison, Wis. A CPB study last year said signal overlap affects 53 markets and 137 of public TV's 349 stations (BROADCASTING & CABLE, May 22, 1995).

The changes in CPB grants take effect Oct. 1 and will be eased in over three years.

WGBH-TV Boston and WNET(TV)

Newark/New York will have to give up their base grants outright. That money will be distributed to 45 stations considered "at risk."

Consolidation doesn't mean public TV stations will be up for grabs. Co-located stations, for example, may maintain their two licenses. Also, "today, you can't sell a [public] station to a commercial entity," the source says. A bill to allow that has been introduced by House Telecommunications Subcommittee Chairman Jack Fields (R-Tex.), and a companion Senate bill is expected to be filed this week by Commerce Committee Chairman Larry Pressler (R-S.D.). ■

Pressler to FCC: Work harder, leaner

A commentary by Senator Larry Pressler (R-S.D.), chairman, Committee on Commerce, Science and Transportation

President Clinton recently signed the telecommunications-reform bill into law with much ceremony at the Library of Congress. Even a digital version of "Ernestine" was there, courtesy of comedian Lily Tomlin.

You might wonder what Ernestine really thought of all this talk of telecommunications deregulation and reform. After all, Ernestine was of the "Ma Bell" era, and was fond of saying: "We're the phone company, and we can do anything we want."

Well, not any more, Ernestine.

Congress has spoken with extraordinary eloquence in passing the Telecommunications Act of 1996. We deregulated the telecommunications industry and freed the American consumer from the arcane, regulatory strait-jacket that, in the past, kept monopolies in place, prices up and competition down. Those regulatory Berlin Walls that mandated commercial apartheid in the telecommunications industry since the 1930s finally have been brought down by a deregulatory-minded Congress.

Now it's time for the FCC to implement the legislative will of Congress. Spearheading this effort will be FCC Chairman Reed Hundt.

Chairman Hundt and the FCC have a big job ahead of them. No question about it.

But to hear Reed Hundt tell it, the work has only just begun and the FCC is going to do it. Hundt is fond of telling the press that the FCC is facing a massive administrative task, involving no fewer than 80 separate rulemakings.

Hundt says his agency faces real difficulties performing its congressionally mandated tasks without significant increases in finances and personnel.

Well, maybe Chairman Hundt ought to reread the President's State of the Union speech, particularly the part about



Senator Pressler

the era of big government being over.

Taxpayers have long clamored to put the federal government on a diet. We in the 104th Congress are determined to listen to the American taxpayer and balance the federal budget by 2002.

This means that the FCC, like every other federal agency, will have to work smarter and harder, not get fatter and richer.

But all is not lost. I have every confidence in the talents and energy of the fine staff at the FCC to complete the mandates Congress has put forth in the new telecommunications act.

For one thing, the telecommunications law gives the FCC clear directives to streamline its current Gordian knot of regulatory require-

ments.

For example, the FCC presently imposes a suffocating array of reporting requirements on the telecommunications industry—including archaic accounting and depreciation rules. If the FCC were to adopt simpler industry reporting standards, industry and agency alike would reap the benefits in terms of freed-up personnel and budget expenditures.

Moreover, the FCC is directed to complete a thorough attic-to-basement assessment of its rules and regulations on a two-year cycle and stop doing what does not need to be done.

Additionally, the FCC could take a page from Vice President Gore's book on reinventing government and consider privatizing many of the agency's functions.

Finally, the FCC should terminate programs that overlap or duplicate those of other federal agencies.

In his State of the Union address, the President declared "the era of big government is over." Our new telecommunications law means that the era of big regulation is over, too. The test for the FCC is whether the agency can walk the walk the President walks so well. ■



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**Source: NSI WRAP (11/29-2,09/96)

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The Quello conundrum

FCC commissioner opposes mandatory children's program requirement while supporting indecency and violence restrictions

By Chris McConnell

To opponents of children's TV programming minimum requirements, FCC Commissioner James Quello is a champion of free speech who has warned broadcasters not to "sell out the First Amendment" to appease regulators.

But to producers of programming that might be labeled indecent or violent, Quello is something else.

The longtime FCC commissioner who applauded fines against Howard Stern's employer for indecency violations now says he supports legislation to ban violent programming during much of the day.

A contradiction in policies? Not so, Quello says. "It's a quantum leap from saying you have time constraints for a safe harbor for children and having government-mandated quantities of time [for children's programming]. I don't think you can have the government saying, 'You have to have three hours a week.'"

Quello also says that the general public is not crying out for government-mandated children's programming. But violence is a different story, he says. He acknowledges that the V-chip answers much of the concern about violence but also says the technology won't be widely available for several years.

"Something has to be done immediately," Quello says, maintaining that violence is where "the real public outcry is." He points to support for the V-chip as well as last summer's 16-1 Senate Commerce Committee vote in support of Senator Ernest Hollings's (D-S.C.) bill to institute a ban on violent programming similar to the current ban on indecency between 6 a.m. and 10 p.m.

Last year, the U.S. Court of Appeals in Washington upheld those indecency rules, a fact Quello also points to in defending the idea of a similar restriction on violence: "Here is a court that has approved time constraints for a safe harbor."



Quello says courts will make final decisions.

It was for violations of the indecency safe harbor that the FCC hit Howard Stern employer Infinity Broadcasting with a series of fines—actions Quello strongly supported. He also favored holding up Infinity's efforts to purchase additional stations while the fines were pending.

"I [think] it is antithetical to the public interest to authorize additional sta-

tions for the probable dissemination of gross indecency," a dissenting Quello said of the FCC's 1994 decision to approve Infinity's purchase of KRTH(FM) Los Angeles.

The fines ultimately resulted in Infinity's agreement to pay the U.S. government \$1.7 million, although Infinity admitted no wrongdoing. "[Stern] does not have a right to violate established laws on indecency and obscenity," Quello says.

He concedes that setting similar rules for violence would raise tough definitional questions, but says it could be done. And he insists that such rules would infringe speech far less than requiring broadcasters to air a specified amount of "governmentally prescribed" programming: "To me, there's a big difference."

Others disagree with his read of the First Amendment.

"He's got it backwards as far as I'm concerned," says Andrew Schwartzman of the Media Access Project. "He's promoting censorship and opposing affirmative [measures] to improve the marketplace of ideas."

First Amendment lawyer Timothy Dyk maintains that both a children's TV requirement and a violence safe harbor raise constitutional questions. "The law is evolving," says Dyk. "It's not clear what the rules are."

"I think it's going to be hard to set up a constitutional safe harbor on violence," says another lawyer, who also calls the idea of mandated programming requirements bad policy. "Don't think for a moment that this is going to stop

with children's programming," the lawyer warns.

It's a point Quello also stresses. While maintaining that children's TV requirements would violate the First Amendment, he also says that he would oppose them as bad policy even if the courts found them constitutional. "An FCC that requires three hours of children's programming today can, in the wink of a bureaucrat's eye, require five hours of political programming tomorrow," Quello says in a speech he is scheduled to give this week in Detroit. "That's the real hidden danger of program quota schemes."

He also concedes that the constitutional issues are difficult in both the children's TV and violence issues. "Regardless of anybody's views, the courts will be the final arbiter," he says. ■

FCC puts Silver King deal on hold

It approves sale of 12 stations to TCI/Diller, but delays implementation to investigate complaints

By Chris McConnell

Barry Diller's bid to assume control of the Silver King Communications station group has won FCC approval, sort of.

The FCC last week OK'd the deal but immediately stayed its effectiveness to investigate charges that Silver King exceeded FCC ownership limits. The action will keep Diller and Telecommunications Inc. from taking control of the 12 Silver King UHF station licenses until the commission decides what to do about complaints from Urban Broadcasting Corp. that Silver King exercised control over WTMW(TV)

Arlington, Va./Washington even though the company did not count the station among its 12 owned licenses.

The commission received the complaint after deciding to grant the TCI/Diller application to acquire the stations. TCI's Liberty Media arm and Diller last summer announced plans to acquire the stations through a joint venture, Silver Management Co., in which Liberty holds nearly all the equity and Diller holds the voting stock.

The commissioners signed off on the arrangement, citing Diller's planned role in the company. "Mr. Diller's prior record in the industry demonstrates that he is fully capable of independently controlling and running Silver King," FCC Commissioner Susan Ness said in a separate statement.

But Urban Broadcasting's charges against Silver King's previous management prompted the FCC to stay the

"Mr. Diller's record demonstrates that he is capable of independently controlling and running Silver King."

FCC Commissioner Susan Ness

license transfer. In a March 6 letter to the commission, Urban Broadcasting President Theodore White said that Silver King, while holding a 45% nonvoting stake in his company, for several years has exercised "excessive influence over Urban's finances, personnel and programming."

"Urban's allegations potentially raise serious issues of misrepresentation and/or lack of candor by both Urban and Silver King," the commis-

sion said. Late last year, Hammond, Ind.-based Jovon Broadcasting filed a similar complaint against Silver King, but later withdrew its petition to avoid holding up the license transfer.

The commission said it will treat Urban's objection as a petition to reconsider its approval of the Silver King license transfer. The FCC gave Urban until March 15 to file more evidence of its charges and gave the buyer and seller 10 days after Urban's filing to submit their responses.

A spokesperson for Diller said the stay will not affect plans to shift programming on the stations. They now carry the Home Shopping Network, but the TCI/Diller application lists plans to shift to entertainment, news, information and sports. Last month, Diller said he hopes to have the stations start as "full-service" local broadcasters in June or July of next year. ■

FCC proposes open video system

Commission seeks comments on plan to replace video dialtone

By Chris McConnell

The FCC last week made the death of video dialtone official and proposed a new regulatory scheme for telephone companies seeking to provide video.

Implementing telco-video provisions of the 1996 Telecommunications Act, the commission eliminated the video dialtone rules and proposed regulations for "open video systems" (OVS). Unlike the old video dialtone rules, the new scheme does not apply common carrier regulation to telephone companies delivering video. And it allows the telcos to deliver their own programming, an issue that was never settled under the dialtone regime.

The video-deliver option is one of several afforded telephone companies under the new law. Phone companies also can compete as cable systems or wireless cable providers.

But under the OVS model, they can avoid some of the regulation placed on cable companies as well as cable franchising requirements in exchange for meeting other requirements, including the delivery of unaffiliated program providers. The law also requires phone companies seeking to provide an OVS to certify they will

charge "reasonable" rates.

"OVS is basically a quid pro quo for the telephone companies," says Cable Services Bureau Chief Meredith Jones. "You have to give a floor to all of your competitors."

The commission's proposal invites comments on a long list of issues. Questions include:

- How to insure that the OVS operators allocate system capacity on a nondiscriminatory basis;

- Whether OVS operators should be allowed to charge different rates to different categories of video programmers;

- How to apply sports exclusivity,

network nonduplications and syndicated exclusivity rules to the open video systems;

- How must-carry and retransmission consent rules should apply to open video systems;

- Whether cable operators and others may become open video system operators.

The commission has placed the proposal on a fast track for adoption, with comments due April 1 and replies due April 11. Once the rules are adopted, the commission will have 10 days to rule on any OVS certification requests it receives. ■

Commission fines radio, TV operators

The FCC has fined the former licenseholder of WHFS(FM) Annapolis, Md., \$38,000. The notice of apparent liability sent to Duchossois Communications Co. of Maryland includes a series of fines including a \$20,000 forfeiture for operating the station from a previously licensed location rather than from the location presently licensed.

The commission also fined the licensee of WGGT(TV) Greensboro, N.C., \$17,500 after finding that the station did not keep adequate recruitment records. The commission issued the EEO fine while granting Guilford Telecasters' application to renew the license.

In another action, the commission granted KFTY Broadcasting's application to renew its license for KFTY(TV) Santa Rosa, Calif., but fined the broadcaster \$17,500 after determining that its minority recruitment efforts were deficient.

—CM

Cameras OK'd in federal appeals courts

Judicial conference does about-face, but urges district courts to remain closed

By Christopher Stern

A council of federal judges last week decided to allow cameras into federal appeals courts, reversing a ban enacted by the same group less than two years ago.

The 14-12 vote by the Judicial Conference of the United States does not mean that federal judges are going to throw open their doors to cameras overnight. The conference leaves it up to each of the 13 federal circuits to decide whether to allow cameras into courtrooms.

However, the conference also voted to "strongly urge" federal district court judges to keep cameras out of their courtrooms.

The decision to open up federal appeals courts clearly applies to civil cases, but whether it also applies to criminal cases is uncertain. Even members of the Judicial Conference were not certain if criminal cases were covered by the March 12 vote. "It is my understanding that [last week's decision] only applies in civil cases," said Chief Judge Michael M. Mihm, Seventh Circuit, Central District of Illinois. Mihm referred further questions on the issue to the Judicial Conference's legal staff in Washington.

"I think we probably can [cover



Court TV's Steve Brill applauds the Judicial Conference's decision. He sees "the pendulum swinging back quicker than I thought" toward TV access following the O.J. Simpson trial.

criminal cases], and we will certainly try to," says Court TV Editor-in-Chief Steven Brill. Last week's decision was the latest in a series of victories for Brill.

On March 1, a federal district judge in New York allowed Court TV to cover a child welfare case despite the Judicial Conference's rule barring cameras in district courts. Efforts to ban cameras from courtrooms also

were defeated in the Georgia and Virginia legislatures, according to Brill.

Last month, a California task force decided against banning cameras in courts there. Governor Pete Wilson, who came out against televised trials in the wake of the O.J. Simpson trial, created the task force to study the impact of cameras on trials.

The Simpson trial also was at least partly responsible for the Judicial Conference's initial vote in September 1994 to ban cameras from federal courts. Before the 1994 vote, the conference conducted a three-year experiment during which cameras were allowed in six federal district and two federal appeals courts.

Support for cameras in the courts dipped significantly after the Simpson trial, but now is shifting back in favor of televised trials, says Brill: "The pendulum is swinging back quicker than I thought."

Radio-Television News Directors Association President David Bartlett welcomed last week's decision, but said the conference should have gone even further. Bartlett wants all courts, including the U.S. Supreme Court, to open their doors to cameras.

The 27-member Judicial Conference meets twice a year and sets policy for the federal appeals courts. ■

TV show hit with defamation penalty

A Pecos, Tex., jury has slapped Tri-Star Television with a \$4.5 million judgment for defamation for statements made in an Emmy Award-winning segment of *TV Nation*.

Merco Joint Ventures won the libel judgment March 7, claiming that the *TV Nation* segment "Sludge Train" made false claims and took statements out of context.

Lawyers for Tri-Star vowed last week to appeal the verdict, citing the jury's decision to award only \$1 in actual damages. The split decision shows an inconsistent verdict that will be vulnerable on appeal, said Dan Davison of the Houston-based law firm Fulbright & Jaworski, Tri-Star's lawyers.

"Sludge Train" tracked human waste from a toilet in New York to a Texas ranch, where it was used for fertil-



'TV Nation' producer Michael Moore testified during the five-day trial.

izer and soil conditioning. The waste traveled from New York to Texas by train.

Merco argued that the *TV Nation* segment falsely claimed that the waste was endangering the health of people who live near the 128,000-acre Texas ranch where the "biosolids" are turned into fertilizer.

The *TV Nation* episode aired in 1994 on NBC. The network since has dropped the show, which has been picked up by Fox. NBC was not named as a defendant in the lawsuit because it was indemnified by Tri-Star, according to Joseph Tydings, who argued the case for Merco.

The jury also assessed \$500,000 damages against an Environmental Protection Agency official. Merco claimed the official falsely stated that the waste was "poisoning the people of Texas." —CSS

USA

5 SWEEPS

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* Source: Topical Talk - NSI Metered Market Overnights
11/2-11/28/95, 2/1- 2/28/96; SNAP NSI Feb '95,
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Jack of All Trades

The Man in the Middle on the V-Chip

Jack Valenti has been at the center of the action in Washington since Lyndon Johnson brought him back from Dallas on Air Force One that tragic day in 1963. He has been president of the Motion Picture Association of America since 1966, a post he will exit with his boots on. (Valenti, the highest-paid trade association president in Washington, has just signed a contract renewal that essentially runs to perpetuity.) After Congress passed the V-chip and its accompanying call for a television ratings system, Valenti—who devised the motion picture industry's code apparatus almost three decades ago—was selected to lead the broadcasting-cable-production community coalition that will try to establish TV's ratings system. This is his perspective on that effort, described in an interview with BROADCASTING & CABLE's Don West and Chris Stern.



How happy are you about the prospect of creating a television ratings system in connection with the V-chip?

I see nothing wrong with giving more information to parents. I don't know how anyone could be against that. We've been doing that for 27 years in the movie ratings system. It's worked out just fine. That's not to say that this is not a daunting task. It is. It is so massive that you shrink before it all.

Are you speaking for the broadcasting industry or for the production community?

One can't live without the other. If you're broadcasting static, you're not going to have many listeners or viewers. You have to broadcast something that people want to watch. Thus, there's an inevitability of a marriage between the production community and the broadcasters, and sometimes they're in both camps. I'm representing a melange of people and companies and creators, distributors, broadcasters, all together. So when I say "us," I mean all the people who try to supply programming to the American public. Whether you transport it or create it, in the end it's the same thing.

How do you anticipate that a broadcast ratings system might differ from the movie ratings system?

First, it differs in amount. Let me put it to you in stark terms. A single cable system today, with 70 channels on the average, operating 24 hours a day, will produce 611,520 hours of programming a year. That amounts to 2,000 hours a day. Now, if you cut that in half and say half of it is going to be non-rateable—news, sports—you get down to a thousand hours a day. That's the equivalent of rating 500 motion pictures a day. The movie ratings system rates two movies a day, sometimes three. So you have three movies a day versus 500. That is the enormous difference between the two, the volume.

Will there also be a difference in kind in the sense that the movie rating is applied by an outside organization, whereas television will be self-rated?

When you're rating two to three movies a day, you can have an outside board. It is logistically impossible to have a central board that's going to rate 500 movies a day—can't be done. Therefore, the only sane alternative is to go to self-rating. Otherwise, you're defeated on day one by the immensity of the task.

We will try to organize a "monitoring oversight process" with industry people, just as we have an appeals board in the movie ratings system that consists of industry people—exhibitors and distributors. From time to time, this group would inspect and ventilate ratings that seemed to be egregious and perhaps publicly comment on them. Over time we'd build up an institutional memory, we'd build up a precedential reservoir as we have in the movie ratings system.

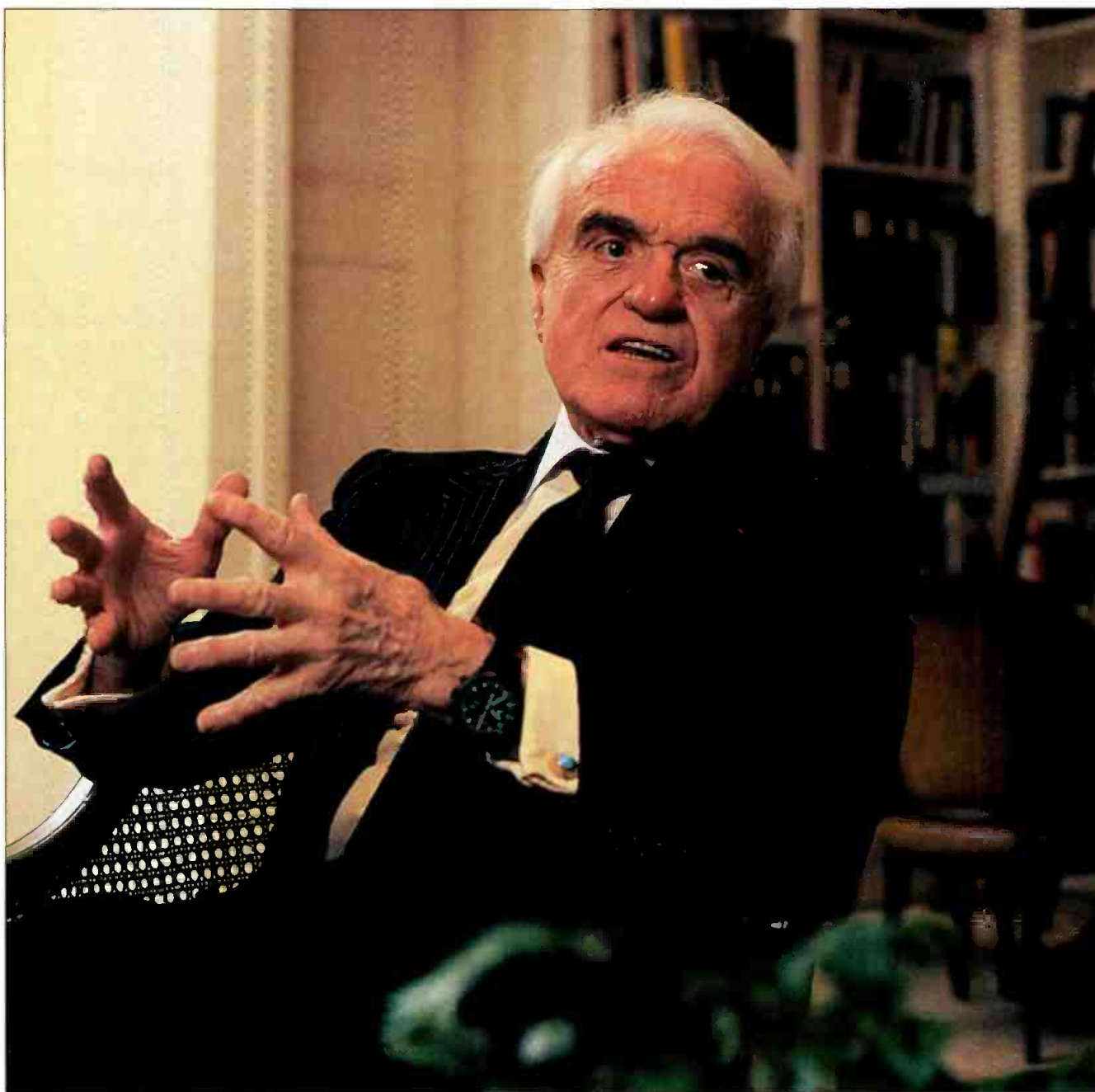
Keep in mind that the movie ratings system is totally subjective. We don't have do's and don'ts. We always instruct the movie ratings board to ask themselves one question and one question alone: "Is the rating I'm about to apply to this movie one that most parents in America would judge to be the correct rating?" That's it.

Is this a ratings system for kids, or is this a ratings system for everybody?

Oh, this is for parents only. Isn't that what it's all about, that parents want to be able to block out programs they don't want their children to see? This is not for adults. Absolutely not.

How old are the kids you're targeting with this rating? In the movie system it goes to 17. Is that generally the cutoff?

Yes, at least the NC-17. With the R rating, for example, we say that children under 17 need to have a parent or an adult guardian with them, but they can get in. They're not barred from seeing that movie. NC-17 means no children can get in,



DENNIS BRACK / BLACK STAR

so put that aside. The R rating says, "Mr. and Mrs. Parent, for God's sake, don't let your children willy-nilly go in to see this film with the next-door neighbor unless you've checked it out."

PG-13 says some material may be inappropriate for your child but we don't know anything about your children. Not all 10-year-olds are the same, not all 14-year-olds are the same. No board can make that command decision. Only the parent makes judgments about what his or her children read or watch or hear or who their friends are and what school they go to.

Do you have any idea how much this may cost to implement?

We don't know. The networks don't know. But I'm not sure that it's going to change the nature of programming. A lot of people seem to think so, but I don't know why it should.

But in the case of the movies, isn't it true that an adverse rating cuts down on the box office?

I'm going to give you Valenti's law, which has been proven over and over again. It goes like this: If you make a movie that a lot of people want to see, no rating will hurt you. If you make a movie that few people want to see, no rating will help you. Now, the only place that might be different is the NC-17. Yes, there is an economic price to pay for that. You're not going to get as many play dates as you ordinarily would get but, on the other hand, you'll get a sufficient number, I think, if you've got a good movie, to get your money back. But no rating ever hurt a really entertaining film, and no rating ever helped a mediocre film.

The thing we have to understand is that no government agency, no board, no magazine, no oracle, is going to tell people what they're going to like and not like. Or what movies or television programs their children should or should not see. That's for parents to decide. All we're doing is giving more information to parents so they can make the final decisive judgment about the conduct of their children.

In the White House, in front of the President, I said: "Mr. President, unless you build through the family and home,

church and school, a moral shield inside a child; unless you construct within that child an understanding of God's commandments so that a child—five, six, seven, eight years old—understands clearly what is right and what is plainly wrong, then no government agency, no law, no electronic device, is going to salvage that child's conduct or locate a lost moral core." Now, that is an unalterable fact of life.

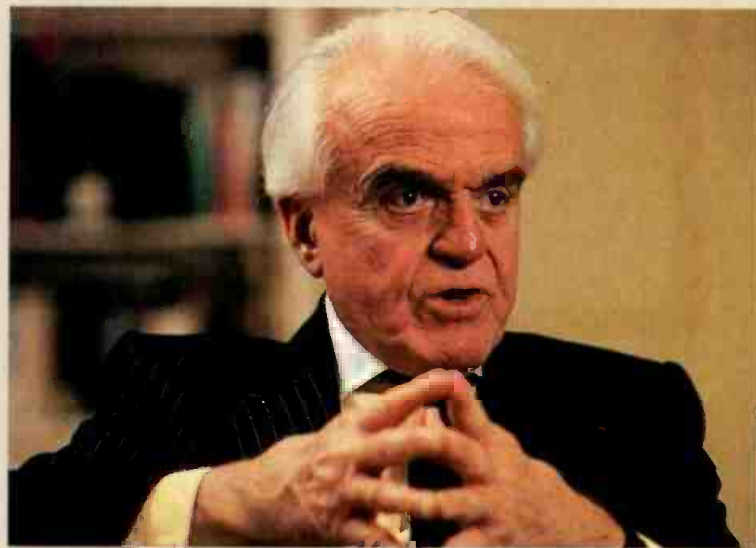
And while a lot of our politicians want the quick fix, and blasting television and movies gives them a little upsurge in their approval numbers back home, in the real world it is as tracings on dry leaves in the wind unless there's built-in in the home and in the church and in the school what I call the "moral rostrum" from which this nation springs. Now, many

ambiguous clause in the Constitution. Its prose is spare and unadorned, and it says precisely what it means. Therefore, I don't think that any attempt by the Congress or the FCC to invade this fragile, brittle area of content will ever pass muster in the courts.

These are the same courts that just passed the indecency decision, with a safe harbor.

Let me just say again that I don't fear legislation. This Supreme Court will not allow anyone to intrude on the First Amendment.

In the weeks before passage of the law broadcasters were



"If you're going to be a responsible industry, you ought to do what you can to give parents more information."

children grow up with their heads on straight, watching the same programs, movies, television that other children watch who go out and commit serious crimes. What's the difference? Why is it that in Canada they have a crime rate maybe 50 times less the crime rate that we do, watching the same programs, the same movies. I say the difference is what you learn from your parents, from your rabbi, minister, or priest, and from your teachers. Now, I'm expanding myself into the largest social world, but I haven't lived my total life in politics and movies without coming to some understanding of that. I believe that strongly.

You testified in Congress against the V-chip.

I testified against a V-chip that can, with one button, blank out 10 hours of programing. I wanted a V-chip that would address one program at a time; I have no problem with that. However, the V-chip is now passed. I'm not going to rummage around in nostalgia. I have to confront what is real here. But I also know, as you know, that the law does not command this industry to do anything. Not a thing. But I think if you're going to be a responsible industry, you ought to do what you can to give parents more information. I was never opposed to that from day one.

How comforted are you by the fact that the law presumably does not force you to do anything? It clearly orders the creation of this "voluntary" system and says the government will if you won't.

I'm terribly comforted. Unlike a lot of people in this town, I don't fear legislation. The First Amendment is the least

saying: "We'll never do this. This is a violation of the First Amendment and we will go to court as soon as possible." In fact, they won expedited judicial review from Congress. What happened?

I don't know what happened except that over a period of six weeks and dozens of conference calls and face-to-face meetings, we were able to come to a unity of belief that it was in the long-term interests of this country and the broadcast industry, the production community, that we not get angry and put on our armor and buckle on our swords and go to battle but, rather, try to give more information to parents. And then, any time the Congress or the FCC goes beyond that well-marked line, at least in my judgment, we have judicial remedies for that and we will seek solace in the courts.

Our concern, if I may inject an editorial note, is not that the government will create its own ratings system but that it will exert such pressure on this so-called voluntary system that it will co-opt it, make it do its will, and subvert the First Amendment in that way.

I can't answer that question except to say that as long as I have anything to say about it, I'll be Horatio at the bridge on that one, and I'll be one of many voices. I said in the presence of the President of the United States, "Mr. President, there's a unity of belief among us. Government cannot, must not, ought not intervene in this process. Stay away from us. We don't want to talk to anybody anymore about this. This is something we're doing. We're not going to have any meetings, we're not going to discuss the process with you,

whether we're doing enough or not enough." I thought we made that—if I may use the words of a former leader of the Free World—"perfectly clear."

I think the President, the Vice President and the great majority of members of Congress subscribe to that notion. There always are people who are going to want to go further. But then, we don't have to obey their commands.

I'm only one small voice, but I'm a First Amendment man. I believe what it says. And I don't believe that giving information to parents violates the First Amendment, as long as it's done voluntarily, without government intervention. Once the government crosses that well-lit line, I think they're in dangerous terrain.

Of course, some people thought that line was somewhere in front of the V-chip six weeks ago.

I'm just saying to you, what we're doing is voluntary. The law does not command us to do it. But if we don't, and somebody rises when I'm pontificating and says: "Why are you opposed to giving more information to parents so they can help guide their children's movie-going or program-watching?" How do I answer that?

There are a lot of people who are genuinely upset in this country about what they think is the use of offensive language. I don't know any such language being used on television, or only rarely. Prime time television is practically barren of violence. And I applaud the networks. They've done a superb job in telling stories without infecting that story with what we're wont to call gratuitous violence. They ought to be applauded and lauded.

How do you think the ratings system is going to apply to cable, as opposed to broadcasting?

Cable and broadcasting will be operating under the same canopy, the same guidelines.

But you do have the R movie category on cable.

Yes, but only on the premium channels. I do not think there are on cable or network television or local stations any hard-R movies. Every cable channel that I've talked to—and I've talked to most of them—edits their films before they go on. The only place you have unedited films is on the premium pay channels, and if parents feel aggrieved that such material is coming into their home, they have an instant remedy: cancel their subscription. Premium pay channels don't barge into your home uninvited. You've got to pay money to bring them in there. So you can keep them out as easily as you invited them in.

Is there a possibility that this system may permit more adventurous programming on television than there is today?

The question is, why isn't there more now? I think there is a responsibility of a publicly licensed television station to be responsible, and you're using public airwaves. Now, a movie theater doesn't use public anything. They buy a piece of real estate, the public doesn't own it, they own it. But there's a higher responsibility for people who use public airwaves. Even cable systems are licensed by a municipality. Therefore, the level of responsibility is higher than it is for a movie theater. I'm comforted by that. There's a corporate responsibility and a desire to make sure that you don't violate obligations you have made to the authorities that have given you a license, the civil authorities.

I've never conditioned the First Amendment by the issuance of a license.

I think they are two different things. As I understand it, you have to get renewed by the FCC. If you don't comport with public responsibility, doing the things that you pledged you would do when you took a license, they can repeal your license. I don't think that's First Amendment. You signed a contract when you took a license that you were going to abide by certain responsible guidelines. The First Amendment says, on the other hand, that "government [may not] punish you for saying certain things."

Now, maybe there's a contradiction there in the license agreement. I don't know. But I know that in the movie business you don't sign licenses to do anything. Therefore you can make any kind of movie you want. It doesn't make it mandatory that people attend, however, and if you go beyond the smudge line you get an NC-17 that says children can't go. I'm a great believer that an adult ought to be able to see anything he chooses. But children are a different matter entirely. You can bar them. The Supreme Court has ruled that.

The easy example is to ask whether the V-chip will permit adults to see R-rated movies on television as long as they can be chipped away from children. I don't want over-the-air to be a second-class citizen in terms of creativity—to the movie industry, for example.

I don't think creativity is shaped and formed by how much violence or language or sex you can throw into a movie. That's not creativity. When a comedian in a nightclub has to turn blue in order to be funny, he's lost his creative reservoir. A real funnyman is able to make you laugh without soiling the atmosphere.

That sounds judgmental.

Listen, everything that we're dealing with on the air, in your magazine and in movies is judgmental. Everybody sees it and reads it through a different prism, and of course it's judgmental. It's totally subjective. I mean, the fact that the *New York Times* writes an editorial doesn't necessarily mean it's divinely inspired. People may take quite severe objection to it. The same way with programs. I'm giving you only my subjective, judgmental view: I don't see that happening.

Do you anticipate that there will be more categories or distinctions to be judged under this system than under the movie system, which has five?

I don't know. I don't know whether we'll have categories at all. Maybe just explanatory words. We haven't begun to shape the architecture of this.

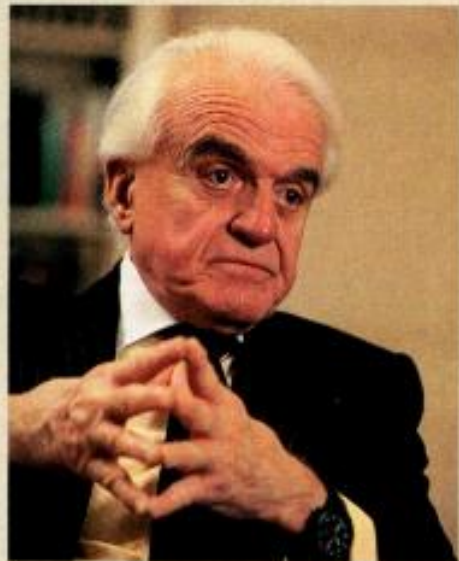
Are you going to try to come up with any definitions—say, of what violence is? Are you going to rely on anything already in the law in terms of decency?

No one has been able to define violence. I find it amusing, nearing the edge of the precipice of absurdity, when one professor, one social scientist judges "The Three Stooges" or Wile E. Coyote to be the most violent show on television. That is the mark of absurdity. The answer is, I don't know. Mr. Justice Stewart in the Supreme Court can't define pornography. As for violence, how about "High Noon," with Gary Cooper facing down the rustler in the

dusty street and there's a shootout? How about the "Sands of Iwo Jima"? How about "Schindler's List"? I mean, how do you define that? To use your word, it's judgmental. And my judgment may be different from somebody else's. That's why in the movie ratings system we have a ratings board, and we have an appeals board that is a check and balance on the ratings board. Because we're dealing in the mists of subjectivity.

Is there an upside to all this?

You mean, do we get the Nobel Prize for virtue or something? I don't know. I think it's the right thing to do. If you



"It's the public that's going to make a judgment about what programs they tune to, and they're going to tune to something that's entertaining or holds them in suspense."

want to feel that you're redeeming an obligation to the public that you serve, then yes, I think that's the upside. Is it going to mean more profit or less profit for a company? I don't know. Are the programs going to get better or worse? I don't know. But I think certain things last. That is, in the end, it's the public that's going to make a judgment about what programs they tune to and, number two, they're going to tune to something that's entertaining, funny, makes them laugh or cry or holds them in suspense. It's how well you tell the story. That's not going to change. Ever.

Are you at all judgmental about what you see on television? And are you concerned about anything in prime time?

Not a lot. I see some things on television and in the movies that I would never defend, that I wish hadn't been made, but that's just my judgment. On the good side, I think *NYPD Blue*, for example, may be the finest-crafted television show on the air today. To me, there's a great moral lesson in shows like *NYPD Blue*. Here are human beings, flawed human beings, struggling in their own lives, called cops, who go out on the mean streets and put their lives to hazard every day, and they try to catch criminals who violate the serenity of those streets. And in the end of the show, they catch them and they bring them to justice. If I had a 10-year-old I would say, "Watch this. It says crime doesn't pay and that there are men and women out there trying to protect you. They're doing a good job."

I see nothing wrong with that. I don't know where all this violence is on television. I think a lot of people see the premium pay channels and think that's violence on television. I

had one congressman rail at me about the "Texas Chainsaw Massacre," which came out 30 years ago and has never been on television. So all of a sudden, he's advocating a defunct mythology that doesn't even exist. I'm trying to figure out where there is violence on television. I think there may be "made-fors" where there's some violence, but I can't think of a single series where there's gratuitous violence. Even in the cop shows.

How about what they call gratuitous sex?

Well, I see where that is. I see every now and then there's somebody in bed and there's a fleeting glimpse of a bare back and then it's gone. Again, on unedited movies you will have some of that, no question about it. But I'm talking about the vast array of television. As you surf through your cable channels and you see all the terrestrial stations as well as the cable programs, where is the sex? Not very much of it is on television. I'm just trying to find out where it is. Sometimes there are little forays into sophisticated innuendo and dialogue that I'm not sure an 8- or 9-year-old is going to under-

stand. But, yes, there is some sexual innuendo in some of the series, and some parents get upset about that and I can understand that.

But you don't really know yet how you'll deal with that?

No. We can't answer that question yet. Let me just say this: As long as what we do is shaped and formed with integrity and purpose, if we're fair, if we're reasonable, then we'll do just fine. If any of those things are lacking, this system will collapse almost before it begins.

We've been at it on the movie side for 27 years now. Have we made errors in ratings judgment? You bet we have. I have disagreed many times with the ratings put on movies. Has there ever been any malfeasance, any soiling of the obligation we've taken on? Have we played it cute around the turns? Have we bowed to pressure? In 27 years, not one single such accusation has ever been made. Not one. In this fractious, deadly, poisonous marketplace we operate in, it's never happened.

So if we can armor what we do in television with the same kind of integrity that I've insisted on in the movie ratings system, then that's all we can do. We will do our dead-level best to make it work and no one, I hope, will accuse us of a lack of integrity. That would be the deadliest of all indictments. We couldn't survive that.

I have no idea what we're going to encounter. I said in the White House that this is like the Lewis and Clark expedition. When they started out and they got to this mountain range that they found out was the Appalachians, they didn't know what was on the other side. Neither do we. ■

Broadcasting

March 18, 1996

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Action shows take strange twist

New hours will inject more fantasy and sci-fi in mix

By Cynthia Littleton

Dare to be different—that's the battle cry of syndicators with new action hours in the works for next season.

Inspired by the success of MCA Television's offbeat *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*, the upcoming crop of first-run dramas is promising to blend the genre's traditional machismo with elements of sci-fi, fantasy, suspense and humor.

Industry observers say that is a positive sign for the first-run genre, which faltered last season with a number of costly failures from such big-gun producers as Rysher Entertainment and Spelling Entertainment.

"*Hercules* was not launched with a great deal of hype," says Bill Carroll, director of programming for Katz Television. "It was the audience that found the show. In today's cluttered [TV] environment, it takes a show with a different look to make people stop and watch."

Next to *Xena*, this season's success story among new first-run dramas has been MGM Television's revival of the 1960s sci-fi anthology series *The Outer Limits*. The show has significantly outperformed fellow freshman *Land's*



'Tarzan' will travel to Earth's center.

End and *Baywatch Nights* in the all-important demo derby, further encouraging next season's new shows to delve into parallel universes and other paranormal themes.

To date, the action on the detective dramas *Land's End* and *Baywatch Nights* has been firmly grounded in physical reality. Buena Vista Television has not yet determined the fate of *Land's End*, which features former *Hunter* star Fred Dryer, but things will definitely get

weirder in season two of All American Television's *Baywatch Nights*.

"It won't have as many typical private eye storylines," says Larry Lamatina, president and CEO of All American Television Group. "They'll be taking on paranormal-type mysteries and weird occurrences in Los Angeles that nobody can quite figure out."

All American's upcoming *Sinbad*, meanwhile, will serve up exotic locations, mystical monsters and swash-buckling special effects. In the same vein, Keller-Siegel Entertainment's *Tarzan: The Epic Adventures* is preparing for trips to the center of the earth and visits to lost civilizations. Both shows are counting on strong teen and kid appeal to serve as an added incentive to advertisers targeting young men.

Offsetting the one-name superheroes this fall will be the more adult-oriented *F/X: The Series* from Rysher Entertainment, MTM Television's *The Cape*, Paramount's *Viper*, New World Entertainment's *Two* and MGM's *Poltergeist: The Legacy*.

Each show has a distinctive hook, ranging from the crime-fighting smart car in *Viper* to *The Cape*'s tie-in with NASA, but syndicators agree that strong clearances are an essential ingredient in any breakthrough hit. Weekend access generally has been considered

'Day & Date' gives away JFKJ

CBS/Group W/Maxam's *Day & Date* soared to an all-time ratings high last week with its exclusive broadcast of video depicting John F. Kennedy Jr. in what appeared to be an emotional argument with his girlfriend.

Last Monday, the first installment of a five-part series on the incident propelled *Day & Date* to a 3.2 household rating/10 share in Nielsen's metered markets, marking a 23% increase over the news magazine's metered-market average in February. Sources say *Day & Date* paid \$50,000-\$60,000 for the 18-minute tape, shot in a New York City park by a free-lance cameraman.

Day & Date made the most of its JFK Jr. coup in markets where the show is not cleared by offering the footage free to stations—on a first-come, first-served



Video of apparent argument

exclusive basis—for use in local newscasts. WAGA(TV) Atlanta, WJLA (TV) Washington and WPRI(TV) Providence, R.I., were among dozens of stations that jumped on the offer. *Day & Date*, designed as a news lead-in for the CBS and Westinghouse-owned stations, is cleared in about 60% of the country.

Bob Cook, executive vice president of CBS/Group W/Maxam, called the move a chance for stations to "test drive" the show.

"We know we have a terrific show that has established itself as a source of exclusive stories," Cook said. "By providing such unusual access, we gave potential clients a chance to see what we're boasting about as well as understand firsthand what it offers them."

—CL

the most desirable platform ever since *Star Trek: The Next Generation* landed in syndication in the mid-1980s.

But with demo ratings for the top action hours hovering in the 4-5.5 range, first-run shows are already facing stiff competition for lucrative weekend slots from off-network product. Buena Vista's *Home Improvement*, for example, has averaged a 6.3 national Nielsen rating with adults 18-49 in

its first off-network season.

Proven network hits will occupy even more of those slots in the next few years, when reruns of *NYPD Blue*, *The X-Files* and *ER* head to broadcast stations for weekend double runs.

Coupled with the pending expiration of the prime time access rule, the abundant supply of top-flight off-network product is sure to make syndicators work even harder to win shelf space in the top

15 markets. For example, All American handed over the national barter sales in *Sinbad* to Tribune Entertainment to ensure the show had a strong launching pad on Tribune stations in key markets.

"This business is fast becoming a business of alliances and strategic partnerships," says All American's Lamatina. "Each side has points to trade and the challenge now is to cut the deal that works well for both parties." ■

Disney adds Dalmatians

Will also rename first-run kids block for 1997

By Cynthia Littleton

The Walt Disney Co.'s first-run animation block will take on a new name in September 1997 to reflect the studio's advertising partnership with cereal giant Kellogg.

The new umbrella title for the Disney Afternoon hasn't been determined yet, but *101 Dalmatians* has been selected as one of two new animated series to debut in the block next year. The package also will scale down from two hours to 90 minutes, although stations already have the option of breaking up the block, now composed of four half-hour series.

Based on the 1961 film, the TV version of *101 Dalmatians* will consist of two cartoon shorts plus interstitials featuring commercial parodies and educational/informational messages.

Disney officials say the high-profile offering will help cement optimum kids time periods for the block, now cleared for the 1997-98 and 1998-99 seasons in 80% of the country. The film has grossed \$145 million since its release and ranks as the sixth-highest-selling home video.

"Contrary to the naysayers who thought Disney would be out of the business of weekly children's syndicated programming by 1997, we've been successful beyond our expectations," says Randy Reiss, executive vice president of Walt Disney Television and Telecommunications.

That success has come through the unusual route of giving the responsibility for station clearances to advertising agency Leo Burnett, which handles the estimated \$20 million that Kellogg spends annually on the Disney Afternoon. Leo Burnett executives have been pitching the block to stations

since October, using Kellogg's long-term advertising commitment as a key selling point.

The Disney Afternoon had been in danger of being squeezed out of the market by the expansion of weekday kids blocks from UPN and the WB Network. Many of the independent stations that traditionally invested in first-run kids programming are now affiliated with the start-up networks. Yet some WB and UPN affiliates, including WPIX



A scene from the classic 1961 film

(TV), WB's New York affiliate and UPN's WPWR(TV) Chicago, are among those signing on for new two-year deals with Disney. ■

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Zimmerman gets new post



CBS has named Derk Zimmerman to the new post of senior VP, new ventures and business development. Zimmerman, formerly president, Group W Productions, will work with a number of CBS operating divisions to explore programing opportunities in the domestic and international markets. He'll coordinate the acquisition of syndicated programs for the TV station group and will work with CBS/Group W/Maxam to develop international programing and with Group W Satellite Communications on cable program opportunities. Zimmerman had been head of Group W Productions since 1988.

Before that he was president of the Fox owned-TV station group and earlier ran WFLD-TV Chicago, the Fox O&O, for seven years. —SM

Martz out in Fox reshuffle

Fox creates two new sales posts, eliminates syndication job

By Cynthia Littleton

Restructuring in separate divisions of Fox last week created two new sales jobs at Fox Broadcasting and eliminated a top syndication sales position at Twentieth Television.

The restructuring of the Fox Broadcasting sales force was prompted by the network's growth outside of prime time. Instead of being assigned to various dayparts, the network sales team will work as a group.

"We want to insure the depth and breadth of our sales coverage," said Jon Nesvig, president of sales for Fox Broadcasting. "A group structure allows us to provide one-stop shopping for our customers."

Twentieth Television, meanwhile, eliminated the executive vice president of sales post held by Jim Martz, an industry veteran who joined Twentieth as senior vice president of sales for the Western region in 1991. Paul Franklin, senior vice president and general sales manager, now oversees Twentieth's domestic sales, reporting to Twentieth TV President Rick Jacobson.

While praising Martz's track record as head of sales, Twentieth officials said the change is part of a company-wide downsizing.

At the top of the list of nine sales executives promoted last week were new senior vice presidents Hank Close and Debbie Myers, previously vice presidents of Eastern and Western sales, respectively. They will

report to Jean Rossi, senior vice president of sales.

Neil Mulcahy, formerly vice president, sales development, was named vice president, group sales executive, along with Laura Nathanson, former vice president, interactive sales; Dennis Ray, former director, Eastern sales; and former account executive Neil Baker.

At the other end of the sales hierarchy, three former account service representatives—Stacey Atheras, Nancy Croston and Claudine Lilien—were named account executives. The restructuring also created two new account executive positions, filled by Keith Schreiber, former vice president, associate director of national broadcast, for TN Media, and Christine Imperatore, former senior vice president, manager of national broadcast, Lowe & Partners/SMS. ■

Nets look to fill in blanks

As schedule rollout approaches, programers hope to shore up key nights

By Steve Coe

The networks have set the dates for their fall schedules, but one of the questions that remain is how much new programing each will add. In some cases, the needs are apparent.

NBC is scheduled to announce first on May 13, followed by ABC on the 20th, Fox on the 21st and CBS on the 22nd. The WB and UPN are also expected to announce sometime that same week.

Warren Littlefield, president, NBC Entertainment, expects the number-one-rated network to add approximately four hours of new programing to its schedule. With the network first in households and among key demos, it likely will have the least turnover.

"We may do three hour shows and two or three half-hours, or maybe three and three. Whatever the number, it will be consistent with last season," says Littlefield. "We're fortunate that after several years of seven- to seven-and-a-half-hour overhauls we don't have to do nearly as much this year."

Much of the development will be targeted to Saturday night. At least one half-hour may be added to Monday night as well, where longtime anchor *The Fresh Prince of Bel-Air* is wrapping up its final season. "The question for us is whether *In the House* can be the 8 p.m. [anchor] show or the satellite show at 8:30." Littlefield also notes that some

Letterman replaces producer

Rob Burnett has replaced Robert Morton as executive producer of *Late Show with David Letterman*. Morton also is giving up production chores on *Late Late Show with Tom Snyder*.

Morton, who for the past 15 years has produced Letterman's late-night shows at NBC and then CBS, will work on two prime time series that Letterman's company, Worldwide Pants, is producing: *Bonnie*, which returned to CBS's Sunday night schedule March 10, and *The High Life*, a series for HBO that starts production in April. Burnett served most recently as head writer and producer on the Letterman show.

Worldwide Pants also said that Peter Lassally, an executive producer on the Letterman and Snyder programs, has renewed his contract. —SM

Follow the Leader

On Thursday, Feb. 15, the *New York Times*, *Washington Post*, *Atlanta Constitution* and scores of other major (and lesser) news outlets announced what readers of *Broadcasting & Cable TV Fax* already knew: The networks were considering adopting a ratings system similar to that used by the Motion Picture Association of America. By the time the networks' own newscasts were carrying the story, *TV Fax* readers had already had a full business day to contemplate the implications of what could be one of the biggest changes in the history of TV programming.

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WEDNESDAY □ FEBRUARY 14, 1996

INDUSTRY ON VERGE OF ADOPTING RATINGS SYSTEM—

Broadcast and cable industries are poised to take unprecedented step of adopting program ratings system based on content code used by Motion Picture Association of America, several sources said Tuesday. Supporters of ratings code for TV include CapCities/ABC and Fox, sources say. CBS and NBC are still not on board, according to sources. Telcom Act urges broadcasters to adopt content ratings code and requires every set sold in U.S. to come with ability to block shows based on content ratings. Although no deal has been struck, industry supporters of TV ratings system hope to have proposal ready in time for White House summit Feb. 29. With cable, Hollywood studios, ABC and Fox on board, "it will be difficult for the other two networks to hold out," said one industry source. Capitol Hill supporters of V-chip say they would welcome MPAA-based ratings system.

CME PUSHES FTC ON KIDS—Center for Media Education, Washington-based media watchdog group, says it plans to file complaint with Federal Trade Commission asking agency to widen its probe of toy industry to include investigation of relationship between manufacturers, broadcasters and syndicators of children's shows. CME Executive Director Jeff Chester says syndicators' longtime practice of securing clearances for shows through guaranteed advertising support gives toy companies and ad agencies too much influence over what gets on air. Station sources say dollar amounts are on rise in top markets with time-period squeeze caused by growth of children's blocks from Fox, UPN

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Networks Consider Ratings System

Plan Said to Flag Sex,
Violence in Pr

By Paul F
Washington Post

Executives from networks are start a ratings system according to tent, industry source. The discussions: ABC, CBS, NBC at in the preliminary

come to fruition. But several network people said yesterday that they hope to present a tentative ratings plan to President Clinton at a TV industry "summit" meeting at the White House on Feb. 29.

"These are very active discussions," said one network official, "but they could lead to very different outcomes."

The networks' discussions indicate that, rhetoric aside, broadcasters may go along with the MPA's system rather than

TV networks reportedly on verge of program ratings system

With objections to the amount of sex and violence on television coming from all sides of the political spectrum, executives from the four major networks are on the verge of agreeing to their own ratings system, The New York Times said today.

"Family values" and the entertainment industry's role in promoting

or destroying them is a potent topic in this election year, the network executives acknowledge.

President Clinton has invited the chief executives of the four broadcast networks and about a dozen cable-network executives to a meeting Feb. 28 on the issue of television content.

The broadcast network executives

are hoping to reach a common ratings system before that, the Times said. Historically, networks have opposed content ratings not only because of First Amendment concerns but also out of fear that viewers will abandon shows that have been rated as violent or

Article, A9

These new clearances

Warner Bros. Telepictures Distribution has cleared off-PBS episodes of *This Old House* for a one-year run in more than 70% of the country and all of the top 10 markets. A 17-year mainstay on PBS, the half-hour show is being pitched as a good weekend match for stations and advertisers looking to reach affluent homeowners.

Buyers for the weekly offering include stations in the Capital Cities/ABC, Post-Newsweek and Scripps Howard broadcast groups.

Firm go for 'FDNY'

Kelly News & Entertainment has lit the fire under its new reality series, *FDNY*, declaring the show a firm go for fall. The half-hour show, which centers on New York City firefighters and paramedics, has been cleared in 55% of the country. New stations on board include WFLA(TV) Tampa,

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending March 3. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	13.2/228/99
2. Jeopardy!	11.3/220/99
3. Home Improvement	9.9/223/98
4. Oprah Winfrey Show	8.5/235/99
5. Nat'l Geog on Assignment	8.4/171/96
6. Seinfeld	8.1/216/98
7. Movie: Bill & Ted's Bogus Jrn	7.6/122/95
8. Century 16	7.4/198/97
9. Entertainment Tonight	7.0/176/95
10. Star Trek: Deep Space Nine	6.7/236/99
11. Hercules, Journeys of	6.5/229/98
11. Simpsons	6.5/184/95
13. Home Improvement-wknd	6.4/206/92
13. Wheel of Fortune-wknd	6.4/179/83
15. Inside Edition	6.2/164/91

KUTP(TV) Phoenix, KUSI(TV) San Diego and KVOA(TV) Tucson. Kelly also has signed stations in 65% of the country for the first of two *Strong on Crime* specials set to debut this year. The first special has an April 1-May 26 broadcast window.

Dumb and dumber criminals

The NBC O&Os in New York and Los Angeles have signed on for Active Entertainment's *America's Dumbest Criminals*, the new reality series based on the best-selling book. Active has cleared the show for a fall start in 60 markets.

Jazzing up NATPE

1996 NATPE Chairperson Jayne Adair, national sales manager of CBS O&O KDKA(TV) Pittsburgh, is off and running with ideas to jazz up NATPE '97, set for Jan. 13-16 in New Orleans. Adair says she'd like to squeeze more panel sessions into the first day of the convention before the selling begins in earnest on day two. On the heels of record-setting attendance figures for NATPE '96, Adair says one of her main goals is to boost participation among media buyers and advertising agency representatives. —CL

development is being looked at for the Wednesday 8-9 time period leading into *Dateline* and *Law & Order*. "Wednesday at 8 is very important because what we've seen over and over is that when specials go into the time period, whether it's *National Geographic* or bloopers, they go in and score, so we know there's an audience available that's a lot bigger than we were getting with *seaQuest*."

Littlefield also says the network is considering making Wednesday the next "Must See TV" night, with four comedies leading into an hour drama. Other possibilities include using Sunday or Monday night for series and moving the movie to another night, or going to one movie night for the week.

CBS, although coming off a strong February sweeps, may add the most new shows, but Leslie Moonves, president,

"Our development is across the board... but you won't see anything geared to the 18- to 34-year-olds."

Leslie Moonves, president, CBS Entertainment

CBS Entertainment, says the number won't reach the level of this season's 11 new fall series. "Our development is across the board...but you won't see anything geared to the 18- to 34-year-olds, as we had this season," he says.

As for the shows now on the schedule, Moonves says the renewals are "fairly evident," citing the Monday and Saturday lineups as well as *Cybill* and *Almost Perfect*.

Thursday night could see the greatest number of new shows. NBC, with its powerhouse schedule, often doubles the other networks in household rating and share and with adults 18-49.

Executives from ABC and Fox were unavailable to comment for this story, but John Matoian, president, Fox Entertainment, has said he expects the network to continue with its reality programming on Saturday nights, where

the schedule performs well among the younger demographics and male viewers against CBS's top-rated lineup.

As for the new networks, The WB will be adding a third night in the fall, and UPN added its third night two weeks ago.

Michael Sullivan, president, UPN Entertainment, predicts that the network will add roughly two hours of new programming: "It's hard to say at this point. It's easier when you've been on for years and the schedule is somewhat stable. We're very happy with the Tuesday comedies. *Star Trek: Voyager* will be back, and *Nowhere Man* has been getting good numbers."

Sullivan suggests the network may add more comedies. One possibility is to use *Moesha* on Tuesday at 8 p.m. as the lead-in to a new half-hour.

Garth Ancier, head of programming at The WB, says the network will add "at least two hours of programming for our new night. But we'll tend to be conservative in terms of changes to the schedule. From the viewer's standpoint, it's very confusing to move things around if you're an alternative."

One time period that The WB will look to replace is the double run of *Sister, Sister* on Sunday night. If development does not yield a suitable replacement for the second half-hour of the

Errata

In the March 11 edition, the "Rysher calls halt to *George & Alana*" story inadvertently omitted Paramount Domestic Television's *Maury Povich* from the list of the top five talk shows in the February sweeps. *Maury Povich* ranked third, with a 4.4 national Nielsen household rating.

comedy, Ancier says, the network may continue with the double-run strategy using either *Sister, Sister* or *Parent 'Hood*, since both are family-oriented comedies and the network has an agreement with its affiliates that the 8 p.m. time periods during the week and

the 7 p.m. time slot on Sunday be used only for such programs.

He also notes that the network may look for another half-hour in the event *Kirk* is not renewed and that Wednesday may gain a new half-hour.

Although the network hasn't decid-

ed which night will be used for its third night of programming, Friday appears to be a leading contender, according to sources. On that night, Ancier says, it is likely the network will schedule two comedies at 8-9, followed by a drama at 9.

PEOPLE'S CHOICE: Ratings according to Nielsen, March 4-10

Week 25	abc	CBS	NBC	FOX	U/P/N	
	7.8/12	10.6/17	11.1/18	7.6/12	3.3/5	
MONDAY	8:00	79. Second Noah 6.9/11	12. The Nanny 12.5/19	33. 3rd Rock fr/Sun 10.4/16	41. Melrose Place 9.5/14	93. Star Trek: Voyager 4.2/6
	8:30		26. Almost Perfect 10.7/16	48. Brotherly Love 8.9/13		
	9:00	55. High Incident 8.4/13	24. Murphy Brown 11.1/17	10. Seinfeld 13.4/20	86. Ned and Stacey 6.2/9	105. Nowhere Man 2.3/3
	9:30		21. Good Company 8.5/13	9. Frasier 13.8/21	91. Partners 5.1/8	
	10:00	57. Murder One 8.2/14	35. Chicago Hope 10.3/18	26. Mad About You 11.0/18		
TUESDAY	8:00	11.1/18	7.5/12	11.5/19	7.3/11	2.4/4
	8:30	35. Roseanne 10.3/17	90. John Grisham's The Client 5.2/8	24. Wings 11.1/18	71. Fox Tuesday Night Movie—Hallmark: In the Lake of the Woods 7.3/11	94. Moesha 3.8/6
	9:00	5. Home Imprvmt 16.6/25		19. 3rd Rock fr/Sun 11.7/18		96. Minor Adjustm'ts 3.1/5
	9:30	17. Buddies 11.8/19	51. CBS Tuesday Movie—Dead Man's Island 8.7/14	19. Frasier 11.7/18		99. American Bounty Hunter 2.8/4
	10:00	52. High Incident 8.5/15		33. J Larroquette 10.4/16		
WEDNESDAY	8:00	11.9/19	8.8/14	9.1/15	10.8/17	2.4/4
	8:30	17. American Comedy Awards 11.8/18	55. Dave's World 8.4/14	71. National Geographic Special 7.3/12	28. Fox Movie Special—Rookie of the Year 10.8/17	97. Sister, Sis 3.0/5
	9:00		67. The Louie Show 7.5/12	40. Dateline NBC 9.9/15	103. Blockbuster Awards 2.4/4	99. Prnt 'Hood 2.8/4
	9:30		43. CBS Tuesday Movie—Sweet Temptation 9.3/15	39. Law & Order 10.0/17		101. Wayans Br 2.7/4
	10:00	14. PrimeTime Live 12.1/21				103. Unhap Evr 2.4/4
THURSDAY	8:00	7.7/12	7.2/11	17.8/28	7.3/11	
	8:30	71. World's Fun Vid 7.3/11	75. Murder, She Wrote 7.2/11	2. Friends 18.7/29	84. Living Single 6.4/10	
	9:00	62. Before/Stars 7.7/12		6. The Single Guy 16.2/25	75. Martin 7.2/11	
	9:30	61. ABC Thursday Night Movie—Forgotten Sins 7.8/12	65. Rescue: 911 7.6/12	1. Seinfeld 21.7/33	68. New York Undercover 7.4/11	
	10:00		79. 48 Hours 6.9/12	3. Caroline in/City 16.7/26		
FRIDAY	8:00	11.3/19	6.7/11	8.7/15	8.6/14	
	8:30	22. Family Matters 11.4/20	85. Due South 6.3/11	60. Unsolved Mysteries 7.9/13	83. Sliders 6.3/11	
	9:00	38. Muppets Tonight 10.2/17		29. Dateline NBC 10.7/17	29. The X-Files 10.7/18	
	9:30	48. Step by Step 8.9/15	58. Diagnosis Murder 8.1/13	62. Homicide: Life on the Street 7.7/14		
	10:00	52. Hangin' w/Mr. C 8.5/14	88. Walker: Behind the Scenes 5.6/10			
SATURDAY	8:00	7.3/13	11.3/20	6.1/11	7.1/12	
	8:30	68. Disney's Champions on Ice 7.4/13	43. Dr. Quinn, Medicine Woman 9.3/17	87. Malibu Shores 5.8/10	81. Cops 6.7/12	
	9:00		14. Touched by an Angel 12.1/21		68. Cops 7.4/13	
	9:30	75. Saturday Night at the Movies—Quick Change 7.2/13	12. Walker, Texas Ranger 12.5/23	82. Sisters 6.6/12	78. America's Most Wanted 7.1/12	
	10:00					
SUNDAY	7:00	12.1/20	11.4/19	8.9/11	1.1/10	2.7/4
	7:30	47. Am Fun Hm Vid 9.0/16	7. 60 Minutes 15.2/26	(nr) NBA Basketball 7.3/14	92. Space: Above and Beyond 4.4/8	107. Pinky & The Brain 1.8/3
	8:00	19. Am Fun Hm Vid 11.7/20	35. Cybill 10.3/17	43. Mad About You 9.3/15	62. The Simpsons 7.7/12	106. The Parent 'Hood 2.2/4
	8:30	23. Lois & Clark 11.3/18	58. Bonnie 8.1/13	46. NewsRadio 9.1/14	71. Married w/Chld 7.3/12	97. Sister, Sister 3.0/5
	9:00			41. NBC Sunday Night Movie—National Lampoon's Loaded Weapon 9.5/16	65. Married w/Chld 7.6/12	102. K rk 2.6/4
9:30	11. ABC Sunday Night Movie—Frequent Flyer 13.3/22	29. 22nd Annual People's Choice Awards 10.7/18		89. Mad TV at/Movies 5.4/9	95. Savannah 3.2/5	
10:00						
10:30						
WEEK AVG	10.0/16	9.2/15	10.4/17	7.7/12	UPN: 2.9/5; WB: 2.7/4	
STD AVG	10.9/18	9.7/16	11.9/20	7.5/12	UPN: 3.2/5; WB: 2.5/4	

RANKING/SHOW (PROGRAM RATING/SHARE) TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED YELLOW TINT IS WINNER OF TIME SLOT (nr)=NOT RANKED *PREMIERE TELEVISION UNIVERSE ESTIMATED AT 95.9 MILLION HOUSEHOLDS; ONE RATINGS POINT=959,000 TV HOMES SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH COMPILED BY KENNETH RAY

Sinclair tops TV limits; eyes 35%

Becomes second group owner to break old cap of 12 stations

By Elizabeth Rathbun

With its purchase of WYZZ(TV) Bloomington/Peoria, Ill., Sinclair Broadcast Group Inc. becomes the second TV group to exceed the former national ownership limit of 12 stations.

The Fox affiliate is the second that Sinclair has purchased from Gerald J. Robinson. The first was WSMH(TV) Flint, Mich., which Sinclair bought last September. According to documents filed with the FCC on Feb. 22, the price to be paid for WYZZ is 10 times its broadcast cash flow, not to be less than \$23 million (see "Changing Hands," page 39). The deal is subject to FCC approval.

Because the FCC has not yet implemented the new law that eliminates the cap, Sinclair will ask the commission for a waiver, according to president David Smith. That's merely "a technicality," he says.

Its 13 stations give Baltimore-based Sinclair 9%-9 1/2% coverage of the nation's TV homes, Smith says, but he hopes eventually to reach the new coverage limit of 35%. That will take "a long time...a couple of years," he says.

The first group to go over the station cap was Benedek Broadcasting Corp., which in January bought Brissette Broadcasting Corp.'s eight stations. With another deal for five stations ready to close, that brought Benedek's holdings to 22 TVs covering 3.4% of the U.S.

Gannett sells Macon combo

Gannett Co., long the subject of rumors that it wants to rid itself of its radio holdings, has found a buyer for two of them: WMAZ(AM)-WAYS(FM) Macon, Ga. The stations were put on the market last October because FCC cross-ownership rules bar ownership of radio and TV stations in the same market. Gannett also owns WMAZ-TV Macon.

The stations' buyer—paying \$1.5 million—is a new company, Ocmulgee Broadcasting Co. Its head, Eddie Esserman, was a vice president with Shamrock Broadcasting before it was purchased by Chancellor Broadcasting. The other principals are Jim McLendon, vice president/GM of the stations, and local investor Leon Perlis. The broker was Media Services Group.

"We're very excited to announce our first acquisitions in Macon and plan to continue our growth in the Southeast," Esserman said last Wednesday in a release.

Chancellor, Secret exchange FMs

Instead of purchasing KTBZ-FM (formerly KRQT) Lake Jackson/Houston, Tex., for \$27 million from Secret Communications LP, Chancellor Broadcasting Co. will trade the station for Secret's KALC(FM) and KIMN(FM), both Denver.

Although reported as a purchase (BROADCASTING & CABLE, Jan. 22), "the intention was always to swap, not to sell—for tax reasons," says Jacques Kerrest, Chancellor's chief financial officer. "It's a like-kind exchange," with KTBZ-FM valued at \$27 million. If Chancellor had been paid that much in cash, it would owe 40% in taxes, he says. "That's why you do swaps,"

Kerrest says.

The deal also was inspired by deregulation, which allows broadcasters to own more than two FMs and two AMs in one market. With the trade (subject to FCC approval), Chancellor owns four FMs and one AM in Denver, including KXKL-AM-FM and KVOD-FM. Under the new limits, broadcasters can own eight radio stations (five of a kind) in a market such as Denver that has 45 or more commercial radio stations. Jacor Communications was the first to reach that limit—in that very market. It owns four AMs and four FMs there.

Meanwhile, Dallas-based Chancellor rids itself of its only Texas holding as well as one of its top 10-market stations. Secret gains its only station in Texas with the trade.

CBC adds to top 10 holdings

The Children's Broadcasting Corp. is growing up fast. On March 8 it entered its third top 10 radio market, the second such AM deal in about two weeks.

CBC, which says it is the nation's only full-time national broadcaster of children's radio programming, agreed to pay \$1.5 million to Wolpin Broadcasting Co. for WCAR(AM) Livonia, Mich., in Arbitron's sixth market, Detroit (see "Changing Hands").

About two weeks earlier, CBC had filed with the FCC to purchase a station in the nation's number-one market: WJDM(AM) Elizabeth, N.J./New York. That deal is for \$10 million ("Changing Hands," March 11). Both deals are subject to FCC approval.

"They want to be in all the top markets," says broker John Pierce of Force Communications & Consultants. Christopher T. Dahl, president of Minneapolis-based CBC, was not available for comment.

The company's other top 10 property is KAHZ(AM) Dallas/Fort Worth (number seven). CBC also owns the ABC Radio Network-backed Radio AAHs children's programming network.

The New York and Detroit buys will be funded with part of the proceeds of a public offering of 2.1 million shares of common stock at \$10 per share. The offering ended on March 8. Proceeds also will be used to reduce debt and for working capital. ■

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Changing Hands

The week's tabulation
of station sales

Proposed station trades

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

This week:

TVs □ \$83,150,000 □ 5
Compos □ \$11,937,500 □ 4
FMs □ \$9,820,000 □ 4
AMs □ \$3,591,000 □ 2
Total □ \$108,498,500 □ 15

So far in 1996:

TVs □ \$423,025,510 □ 22
Compos □ \$1,344,070,234 □ 68
FMs □ \$365,227,630 □ 65
AMs □ \$26,297,412 □ 45
Total □ \$2,158,620,786 □ 200

TV

WXMT(TV) Nashville

Price: \$28.9 million

Buyer: Sullivan Broadcasting Co. Inc., Boston (J. Daniel Sullivan, president); owns WUTV(TV) Buffalo and WUHF(TV) Rochester, N.Y.; WRGT(TV) Dayton, Ohio; WTAT(TV) Charleston, S.C.; WZTV(TV) Nashville; WRLH(TV) Richmond, Va., and WVAH(TV) Charleston, W.Va.; is buying WFXV(TV) (and low-power WUPN(TV)) Utica, N.Y.; has LMA with WGGT(TV) Greensboro, N.C.

Seller: Central Tennessee Broadcasting Corp., Nashville (Michael P. Thompson, president); no other broadcast interests

Facilities: Ch. 30, 5,000 kw visual, 500 kw aural, ant. 1,410 ft.

Affiliation: UPN

WYZZ(TV) Bloomington/Peoria, Ill.

Price: \$23 million

Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/24.69% owner); owns WTTO(TV) Birmingham, Ala.; WBFF(TV) Baltimore; WLFL(TV) Raleigh, N.C.; WPGH-TV Pittsburgh; WTTE(TV) Columbus, Ohio; WCGV-TV Milwaukee, and WTVZ-TV Norfolk, Va.; is buying WSMH(TV) Flint, Mich., KSMO-TV Kansas City, Mo., and WSTR-TV Cincinnati. Smith also is 25% owner of WLIB(TV) Bloomington, Ind., and 18.75% owner of WTTA(TV) St. Petersburg, Fla. Sinclair has applied to build TV at ch. 23, Tuscaloosa, Ala.

Seller: Bloomington Comco Inc., Cincinnati (Gerald J. Robinson, president/98% owner); also is selling

WSMH to Sinclair

Facilities: Ch. 43, 1,200 kw visual, 112 kw aural, ant. 979 ft.

Affiliation: Fox

WPXT(TV) Auburn/Portland, Me.

Price: \$17.25 million

Buyer: Pegasus Communications Holdings Inc., Radnor, Pa. (Marshall W. Pagon, president); owns WTLH(TV) Tallahassee, Fla.; WDBD-TV Jackson, Miss.; WOLF(TV) Wilkes-Barre/Scranton, Pa., and WDSI(TV) Chattanooga, Tenn.

Seller: Bride Communications Inc., Portland (John W. Bride, owner); no other broadcast interests

Facilities: Ch. 51, 3,035 kw visual, 303 kw aural, ant. 1,000 ft.

Affiliation: Fox

WSFX-TV Wilmington, N.C.

Price: \$10 million

Buyer: Twin Towers Communications Co., Denver, Cincinnati (Edward L. Gargano, president); no other broadcast interests

Seller: Wilmington Telecasters Inc., Wilmington (Ty Watts, president); no other broadcast interests

Facilities: Ch. 26, 4,370 kw visual, 437 kw aural, ant. 1,640 ft.

Affiliation: Fox

Big deal

The following station-sale application was made public last week by the FCC:

Citicasters Inc.'s merger into Jacor Communications Inc., valued at \$774 million. The deal involves two TV stations, 14 FMs and five AMs in 14 markets.

50% of WSJN-TV San Juan and satellites WKPV(TV) Ponce and WJWN-TV San Sebastian, all P.R.

Price: \$4 million for stock

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, owner); owns KLXV-TV San Jose/San Francisco and KZKI(TV) San Bernardino/Los Angeles, Calif.; WHAI-TV Bridgeport, Conn./New York and WTWS(TV) New London/Hartford, Conn.; WTGI-TV Wilmington, Del.; WPBF-TV Tequesta/Palm Beach, Fla.; WTLK-TV Rome/Atlanta, Ga.; WGOT(TV) Merrimack, N.H./Boston; WAKC-TV Akron/Cleveland, Ohio; KTFH-TV Conroe/Houston, Tex., and WYVN(TV) Martinsburg, W.Va. Company also owns WFTL(AM) Fort Laud-

February 7, 1996

Heritage Media Corporation

has completed the sale of the stock of

KEVN-TV

Rapid City, SD

and its satellite

KIVV-TV

Lead-Deadwood, SD

to

Blackstar, L.L.C.

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

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erdale; WINZ(AM)-WLVE-FM and WZTA (FM) Miami Beach; WJRR(FM) Cocoa Beach; WZNZ(AM), WNZS(AM) and WROO-FM Jacksonville and WPLA(FM) Callahan/Jacksonville; WSJT(FM) Lakeland; WNZE(AM) Largo; WMGF(FM) Mt. Dora; WWNZ(AM) Orlando; WWZN (AM) Pine Hills; WHNZ(AM) Pinellas Park, and WHPT(FM) Sarasota, all Fla., and WPTN(AM)-WGSQ(FM) Cookeville, Tenn.; is buying WRMA(FM) Fort Lauderdale and WXDJ(FM) Homestead/Miami, Fla.

Seller: Housing Development Associates SE, Hato Rey, P.R. (Don Blake-man, president); no other broadcast interests

Facilities: WSJN-TV: ch. 24, 537 kw visual, 53.7 kw aural, ant. 1,961 ft.; WKPV: ch. 20, 100 kw visual, 10 kw aural, ant. 850 ft.; WJWN-TV: ch. 38, 85.1 kw visual, 8.5 kw aural, ant. 1,089 ft.

Affiliation: All independent

COMBOS

WAXE(AM)-WAVW(FM) Vero Beach and WKQS(FM) Gifford, Fla.

Price: \$8 million

Buyer: Commodore Media Inc., N.Y. (Bruce A. Friedman, president); owns WNLK(AM)-WEFX(FM) Norwalk,

Conn.; WJBR-AM-FM Wilmington, Del.; WZZR(FM) Stuart and WOOL(FM) Vero Beach, Fla.; WFAS-AM-FM White Plains, N.Y.; WAEB-AM-FM Allentown and WZZO(FM) Bethlehem, Pa., and WTCR-AM-FM Kenova/Huntington, W.Va.; is buying WINE(AM)-WRKI(FM) Brookfield, Conn., and WVIB(FM) (formerly WMJU) Mount Kisco, WPUT(AM) Brewster and WVVY(FM) (formerly WMJV-FM) Patterson, all N.Y.

Seller: Media VI, Fort Pierce, Fla. (James J. Pagano, president); no other broadcast interests

Facilities: WAXE: 1370 khz, 1 kw day; WAVW: 101.7 mhz, 1.48 kw, ant. 471 ft.; WKQS: 94.7 mhz, 3 kw, ant. 253 ft.

Formats: WAXE: big band; WAVW: country; WKQS: not on air

WTKO(AM)-WQNY(FM) Ithaca, N.Y.

Price: \$2.1 million

Buyer: Eagle II Broadcasting Corp., Ithaca (Kenneth Cowan, president); owns WHCU-AM-WYXL-FM Ithaca

Seller: Gilmore Communications Inc., Kalamazoo, Mich. (James Gilmore III, president/general manager); no other broadcast interests

Facilities: AM: 1470 khz, 5,000 w day, 1,000 w night; FM: 103.7 mhz, 5 kw, ant. 876 ft.

Formats: AM: news/talk; FM: classic rock 'n' roll, AOR

Broker: Blackburn & Co.

KALE(AM)-KIOK(FM) Richland/Pasco/Kennewick, Wash.

Price: \$1.2 million

Buyer: Triathlon Broadcasting Co., San Diego (Norman Feuer, president/26.52% owner); owns KXLK-FM Haysville/Wichita and KFH(AM), KQAM (AM) and KRBB(FM) Wichita, Kan., and KZKX(FM) Seward/Lincoln and KTGL (FM) Beatrice/Lincoln, Neb.; is buying WKSJ(AM) Pritchard and WMYC-FM Mobile, Ala.; KMVK(FM) Benton/Little Rock and KSSN(FM) Little Rock, Ark.; KVOR(AM)-KSPZ-FM and KTWK(AM) Colorado Springs and KVVU-FM Pueblo/Colorado Springs, Colo.; KXKT(FM) Glenwood, Iowa-KRRK(FM) Bennington/Omaha, Neb.; KZSN(AM) Wichita and KZSN-FM Hutchinson/Wichita, Kan.; KIBZ(FM) and KKNB(FM) Lincoln, Neb.; KEYF-FM Cheney/Spokane, KEYF(AM), KUDY(AM)-KKZX(FM), KAQQ (AM)-KISC(FM) and KNFR(AM) Spokane and KTCR(AM) Kennewick-KEGX(FM) Richland, all Wash.; has option to buy KEYN(FM) Wichita.

Seller: Sterling Realty Organization Co., Bellevue, Wash. (Fredric A. Danz, chairman/owner). Danz owns KRTA(AM) Medford and KYJC(FM) Grants Pass, Ore.

Facilities: AM: 960 khz, 5 kw day, 1

kw night; FM: 94.9 mhz, 100 kw, ant. 1,250 ft.

Formats: AM: oldies; FM: top 40

KADA-AM-FM Ada, Okla.

Price: \$637,500

Buyer: Chickasaw Nation (Bill Anoa-tubby, governor); no other broadcast interests

Seller: Katherine Hoover; no other broadcast interests

Facilities: AM: 1230 khz 1 kw; FM: 96.7 mhz, 3 kw, ant. 299 ft.

Formats: Both country

Broker: Whitley Media

FM

KASY-FM Albuquerque, N.M.

Price: \$5 million

Buyer: Citadel Broadcasting Co., Salt Lake City (Lawrence R. Wilson, president); owns KROW(FM) Mariposa and KBEE(AM)-KATM-FM and KHOP(FM) Modesto, Calif.; KKFM(FM) Colorado Springs and KKMGM(FM) Pueblo, Colo.; KKOH(AM)-KNEV(FM) Reno and KBUL-FM Carson City, Nev.; KKOBB-AM-FM and KHTL(AM)-KMGA(FM) Albuquerque; KAPN(AM)-KUBL-FM Salt Lake City, and KGA(AM), KJRB(AM), KDRK-FM and KAEP-FM Spokane; and has time brokerage agreement with KCNR(AM)-KBEE(FM) Salt Lake City

Seller: Ramar Communications Inc., Lubbock, Tex. (Ray Moran, principal); has interests in KJTV(TV)-KXTQ-AM-FM Lubbock, Tex., and KASY-TV Albuquerque, N.M.

Facilities: 103.3 mhz, 22 kw, ant. 4,069 ft.

Format: Country

WAYV-FM Atlantic City

Price: \$3.1 million

Buyer: Equity Communications LP, Atlantic City (Stephen F. Gormley, Gary S. Fisher, principals); no other broadcast interests

Seller: Osborn Communications Corp., Greenwich, Conn. (Frank D. Osborn, president); owns WOLZ-FM Fort Myers, Fla., and WWVA(AM)-WVVK(FM) Wheeling, W. Va.; is half-owner of WRWX-FM San Carlos Park, Fla.; is buying WKWK-AM-FM Wheeling and WHLX-FM Bethlehem/Wheeling, W. Va., KNAX-FM and KRBT-FM Fresno, Calif., and WKII(AM) Solana and WEEJ

Amplification

The broker for the sale of KQDS-AM-FM Duluth, Minn., from Greater Muskegon Broadcasters Inc. to Anthony J. Fant ("Changing Hands," March 4) was The Connelly Co. ■

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Facilities: 95.1 mhz, 50 kw, ant. 331 ft.
Format: Adult contemporary

KRTX(FM) Galveston, Tex.

Price: \$900,000 cash
Buyer: Tichenor Media System Inc., Dallas (McHenry T. Tichenor Jr., president); owns KAMA(AM) El Paso, KLAT(AM) Houston, KLTN(FM) Port Arthur and KMPQ(AM) Rosenberg/Richmond, all Tex.; is buying KMIA(FM) Jasper, Tex.

Seller: Adrienne Davis Revocable Trust, St. Louis

Facilities: 104.9 mhz, 1.9 kw, ant. 403 ft.

Format: Adult contemporary, rock

WXXO-FM (formerly WWCP-FM)

Clifton Park/Albany, N.Y.

Price: \$820,000

Buyer: Crawford Broadcasting Co., Blue Bell, Pa. (Donald B. Crawford, president); also owns WDJC-AM-FM Birmingham, Ala.; KBRT(AM) Avalon/Los Angeles and KCBC(AM) Riverside,

Calif.; KLTT(AM) Brighton and KMVP(AM) and KLZ(AM) Denver, Colo.; WYCA(FM) Hammond, Ind./Chicago; WMUZ(FM) Detroit; KJSL(AM) and KSTL(AM) St. Louis; WDCD(AM) Albany (was WPTR), WDCX(FM) Buffalo, WDCW(AM) Syracuse and WDCZ(FM) Webster, all N.Y.; KPBC(AM) Garland/Dallas, Tex., and KPHP(AM) Lake Oswego/Portland and KUPL(AM) Portland, Ore.

Seller: Jared Broadcasting Co. of Albany Inc., Long Island, N.Y. (Ronald J. Morey, president); owns WRSY(FM) Albany, WDRE(FM) Garden City/Long Island and WIBF(FM) Philadelphia

Facilities: 96.7 mhz, 3 kw, ant. 328 ft.

Format: Modern rock, progressive

Broker: Bergner & Co.

AM

WFXW(AM) St. Charles, Ill.

Price: \$2.091 million

Buyer: C.C.C. Communications Inc., Bad Axe, Mich. (John Czech, 33.3% owner); no other broadcast interests

Seller: Valley Communications Inc., Rock Falls, Ill. (Louis F. Pignatelli, principal); no other broadcast interests

Facilities: 1480 khz, 1 kw

Format: Adult contemporary

WCAR(AM) Livonia/Detroit, Mich.

Price: \$1.5 million

Buyer: Children's Broadcasting Corp., Minneapolis (Christopher T. Dahl, 13.2% owner); owns KPLS(AM) Orange, Calif., and wwtc(AM) Minneapolis; is buying WJDM(AM) Elizabeth, N.J. Children's also owns (under subsidiary Children's Radio Group Inc.) KKYD(AM) Denver; KCNW(AM) Fairway, Kan.; KYCR(AM) Golden Valley, Minn.; KTEK(AM) Alvin and KAHZ(AM) Dallas/Fort Worth, Tex., and WZER(AM) Jackson, Wis. Dahl owns 55% of KNUI-AM-FM Kahalui, KNUQ-FM Paauilo and KHNR(AM) Honolulu, all Hawaii; KOHT-FM Crookston and KLGR-AM-FM Redwood Falls, Minn.; KRRZ(AM)-KZPR-FM Minot, N.D., and KCAA(AM)-KQAA-FM Aberdeen and KBHB(AM)-KRCS-FM Sturgis, S.D.

Seller: Wolpin Broadcasting Co., Detroit (Walter Wolpin, president). Wolpin has interest in KKFR(FM) Glendale, Ariz.

Facilities: 1090 khz, 250 w day, 500 w night

Format: Talk, ethnic

Broker: Force Communications & Consultants

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Will Howard Stern play in Peoria?

Hawking an all-cash deal and formidable ratings, shock jock is out to prove his appeal is national

Radio

By Donna Petrozello

Howard Stern is hoping to star on a radio station near you, but first he must convince station managers that he's worth his all-cash asking price and the heat his controversial chatter may generate.

Stern now airs on 24 stations, including nine of the nation's top 10 markets. With the backing of Infinity Broadcasting and the help of longtime

agent Don Buchwald, Stern wants to inject his brazen brand of radio into 200 markets—the entire country, in essence.

"This show should be on nationally," Stern told BROADCASTING & CABLE. "I think I deserve a shot at that because I think we are doing something unique. I always wanted to make radio an exciting medium, and I'm still very much committed to that."

Despite Stern's unassailable reputation as a ratings winner, his terms may give some potential affiliates pause. Most long-form syndicated shows are

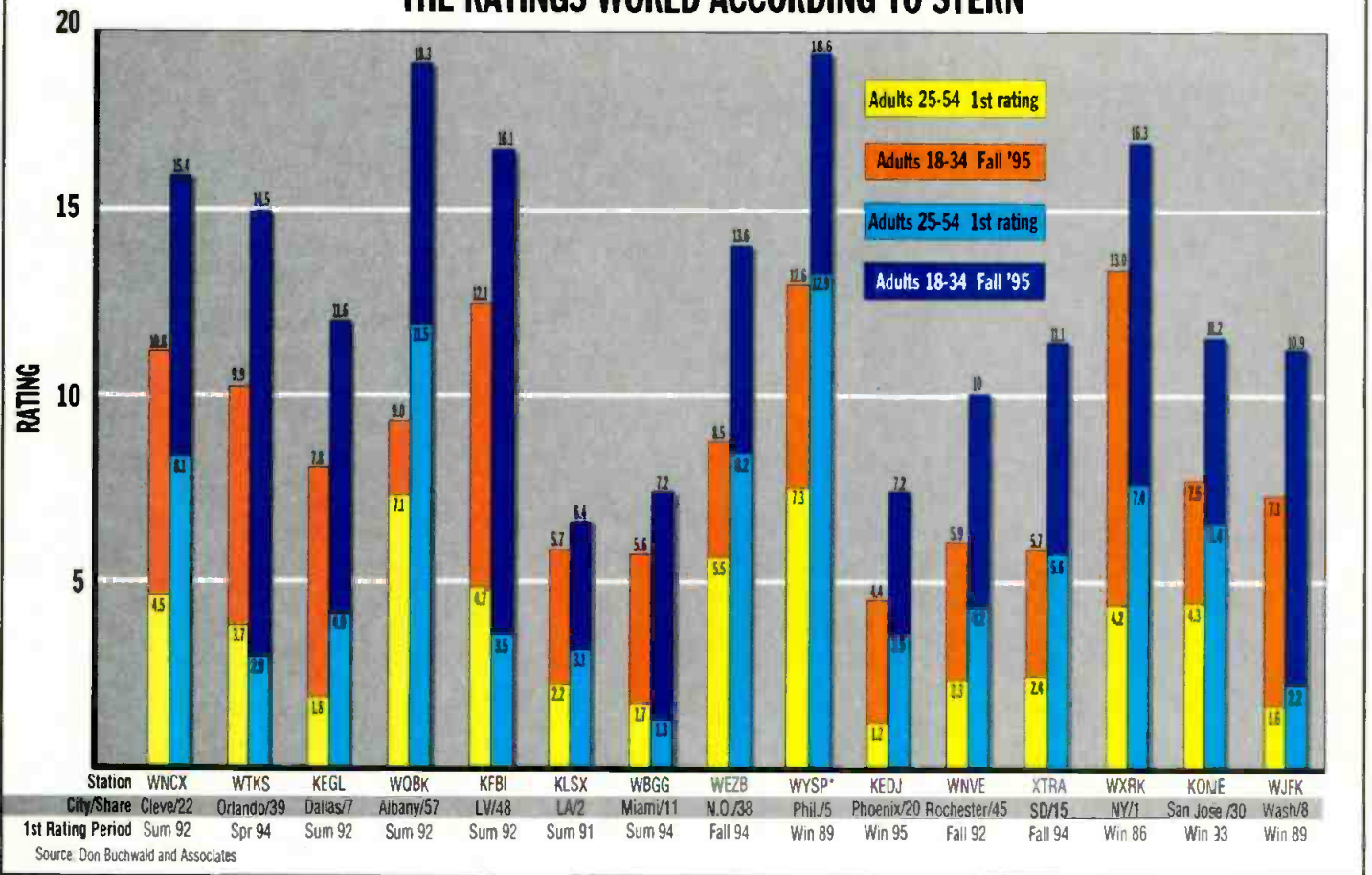


Howard Stern

offered on a barter basis, but Stern demands cash. And he reportedly seeks long-term contracts, mostly three-to-five-year deals.

Stern's base syndication charges

THE RATINGS WORLD ACCORDING TO STERN



Ratings were not provided for Stern's AM affiliates: KR0D(AM) El Paso, Tex.; WJFK(AM) Baltimore, and WJJD(AM) Chicago. Ratings also were not provided for Stern's FM affiliates, which began airing his show in the middle of Arbitron's fall 1995 survey or later: WDX(FM) Pittsburgh; WVG0(FM) Richmond, Va.; WKOC(FM) Virginia Beach; WOXA-FM York, Pa. *WYAV(FM) Myrtle Beach, S.C., added Stern in spring 1994 and because the market, ranked #185 by Arbitron, is measured once annually in a spring survey, Stern appears in only the spring 1995 ratings for Myrtle Beach. *WBCN(FM) Boston is the only station to air Stern weeknights, 7 p.m. to 12 a.m., and does not provide an equivalent comparison to his weekday morning ratings in other markets.

reportedly range from \$250,000 to \$1.5 million a year, depending on market size. He also has negotiated for incentive bonuses with some affiliates based on his ability to boost ratings, industry sources say.

Stern's affiliates are tight-lipped about the shock jock's sticker price. But court documents, filed in Stern's \$45 million lawsuit against Evergreen Media Corp. in 1993 for cutting short its three-year contract to air his show on WLUP(AM) Chicago, show that Evergreen agreed to pay Stern a base salary of \$2.6 million in escalating payments over three years. In addition, the papers say Stern also negotiated to receive an incentive bonus: 5% of the revenue his show generated for the station.

Yet many of his current affiliates say Stern is worth his price. "Howard is not cheap, but if you want to be assured of a top-three post in mornings, I'd say go with Howard without hesitation," says WEZB(FM) New Orleans General Manager Marc Leunissen, who began airing Stern in January 1995 and has seen his share of listeners ages 18-34 and 25-54 increase by nearly 50% as a result.

"You can negotiate the right deal," says an executive at WYAV(FM) Myrtle Beach, S.C., who added Stern to mornings in spring 1994. "Once Stern's ratings kick in, he's a gold mine."

Of course, one of the benefits of the all-cash deal is increased inventory. Affiliates say they run up to 18 one-minute spots each hour in the Stern show as opposed to the 12 spots they run in music-based shows.

"During the highest-rated daypart of my day, I actually have the most inventory to sell. You can't beat that," says XTRA-FM General Manager Mike Glickenhau, who turned over his mornings to Stern in January 1995. "Financially, it's been a positive impact overall for the mornings."

The affiliates say Stern's knack for injecting humor into spots makes him the darling of local advertisers. "Stern creates a very loyal audience [that] thinks that if they frequent the advertisers in the show, they are supporting Howard Stern," says Glickenhau. XTRA-FM has attracted local advertisers to morning drive that "would not have looked in a million years at 91-X before," he says.

Stern has proved that his live commercial reads can draw significant revenue. In New York, media buyers say it

Despite Stern's unassailable reputation as a ratings winner, his terms may give some potential affiliates pause.

is common for Stern's flagship WXRK(FM) to charge advertisers \$3,000 for a 60-second live read. And one advertiser reportedly paid \$10,000.

Media buyers agree that Stern's personal ads get results for their clients. "When he delivers a spot, his listeners don't tune out because he makes it entertaining," says Jerry Levy, president of JL Media in New York, who has purchased spots on the show for more than 10 years.

Steve Martignetti, a partner/account supervisor for Bozell Worldwide, buys Stern's live spots to advertise Jeep/Eagle products for the show's "high visibility and loyal listeners." Martignetti says his plans are to continue buying spots through 1996.

Most WXRK advertisers pay \$1,500 or less for prerecorded spots on Stern's show, industry sources say. However, rates for live reads and pre recorded spots vary widely by advertiser and the volume of time bought, according to buyers.

Karmazin, Buchwald and Stern decided to more aggressively sell the show after stations in small and medium markets showed interest, Buchwald says. Stern signed WQXA-FM York, Pa., in February, a market ranked 103rd in Arbitron's 260-plus market survey.

"Quite frankly, in the beginning we were truly interested only in large markets, so that's where the concentration

was," Buchwald says. "Then there was so much inquiry from smaller markets we started to rethink things."

Stern's chief selling point is his ratings, which he calls "untouchable." In Arbitron's latest survey, Stern ranked within the top four morning shows with listeners 12-plus in the majority of his markets. His ratings are consistently higher with listeners ages 18-34 and 25-54, the show's key audiences (see chart, page 42).

Station managers sold on Stern agree that his ratings translate into additional revenue and that selling the show themselves is a big plus. Jay Clark, program director of WTKS(FM) Orlando, Fla., who signed Stern in May 1994, says the show elevated the station's cume audience by 63% with listeners ages 18-34 and 51% with listeners ages 25-54, according to Arbitron data. As a result, WTKS "quadrupled the revenue in morning drive," Clark says. "There is no doubt that Howard Stern is worth every cent we pay him."

"The goal always was to prove to the industry that morning syndication could be successful, and I don't think anyone in the industry believed it at first," says Stern. "Now it's been proved, not only in terms of ratings but in terms of revenue."

Stern also contends that stations that pick up his show don't need to spend money to promote it because he is so well known. "Radio guys always understand investing in digital equipment and cart machines, but they forget about their product," says Stern. "We provide up-front the most identifiable show that generates all this newspaper print and gets the station's call letters in the newspaper everyday. It's a tremendous vehicle."

While not divulging the price they

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pay for the show, WQXA General Manager Jeff Clark says the owners of his station were quickly sold on Stern. "We felt this was an opportunity to make a dramatic and powerful statement. We'd always dreamed about doing a deal like this, and I'm not sure it could have been done three or five years ago."

"How can stations afford not to have the show?" Karmazin asks. "There is not a station that Howard is on where he is not contributing to their profits. He's not a cost center; he's a profit center."

According to Wall Street analysts, Stern's financial contribution to Infinity amounts to 3%-5% of the company's operating cash flow, estimated at \$152 million in 1995 by one analyst. In that scenario, Stern's contribution would amount to about \$4 million.

Stern guards the details of his personal income derived from radio, cable TV, book ventures and related sales of videotapes. He dropped out of the New York State gubernatorial race in 1994 when he learned he would be required to file a financial disclosure statement.

Two broadcasters say that because of the controversial nature of the show, they have "found some" national advertisers that avoid it. One example is Coca-Cola. Buchwald says that lack of support doesn't faze him. "The fact that one particular advertiser has no interest in buying Howard doesn't affect us," says Buchwald. "We don't spend any time thinking about that because we can go next door, and next door there are four advertisers [who will support the show]. So is Coca-Cola's money any better than anybody else's money?"

Compensating for "some" national advertisers that do not buy Stern, Glickenhau says, there were local advertisers eager to reach adults 18-34. As a result, XTRA-FM "built up [revenue] to where we've surpassed what we used to do in the morning."

Glickenhau also says that Stern has pushed the station's audience share for mornings above its overall share, which no other show has done. "Howard does get results for people," Glickenhau says.



Stern, as drag queen, embraces moment as 10,000 fans wait for autograph at Brentano's bookstore in Manhattan.

Leunissen says Stern helped WEZB "create a whole new genre of advertisers" attracted to males 18-34. That has set the New Orleans station apart from others in the market targeting adults ages 25-54, he says. "One of the toughest demographics to get for any advertiser is men ages 18 to 34, but Howard gets them," Leunissen says. "For me, that's terrific. Doesn't it make sense for a station to pick up Howard and go after a demographic that nobody else is going for?"

"Over the last few years we've demonstrated that Howard's show could clearly work in New York and people said, yes, but can it work anywhere else," says Karmazin. "Now we have answered every possible objection, cleared every hurdle that has been put in front of us."

But clearing those hurdles has come with a price. Last year, Infinity settled its score with the FCC by making what Karmazin calls a "voluntary contribution" of \$1.7 million to absolve a stack of indecency fines against Stern broadcasts. Karmazin says the payment "normalized" the relationship between Infinity and the FCC, which must approve its station purchases. As a "side benefit," he says, it "opened up

the opportunity for stations to, very comfortably, without reservation, pick up [Stern's] program."

Still, Stern's notorious on-air spoofs, criticized as racist or sexist by some, may cause problems and give potential affiliates pause. Last fall, for instance, Stern outraged fans of Tejano singer Selena by satirizing news of her murder. The National Hispanic Media Coalition asked the FCC to revoke the license of Stern's affiliate, KLSX(FM) Los Angeles, and it staged anti-Stern demonstrations.

Cox Broadcasting's WCKG(FM) Chicago dropped the show last fall, just six months into a three-year contract, citing "problems philosophically with the on-air content," according to WCKG General Manager Michael Disney. WCKG dropped Stern after he railed on-air for weeks against Evergreen executives, wishing one particular executive would contract AIDS. Evergreen's WLUP(AM) carried the show years before WCKG, but dropped it for fear of indecency violations.

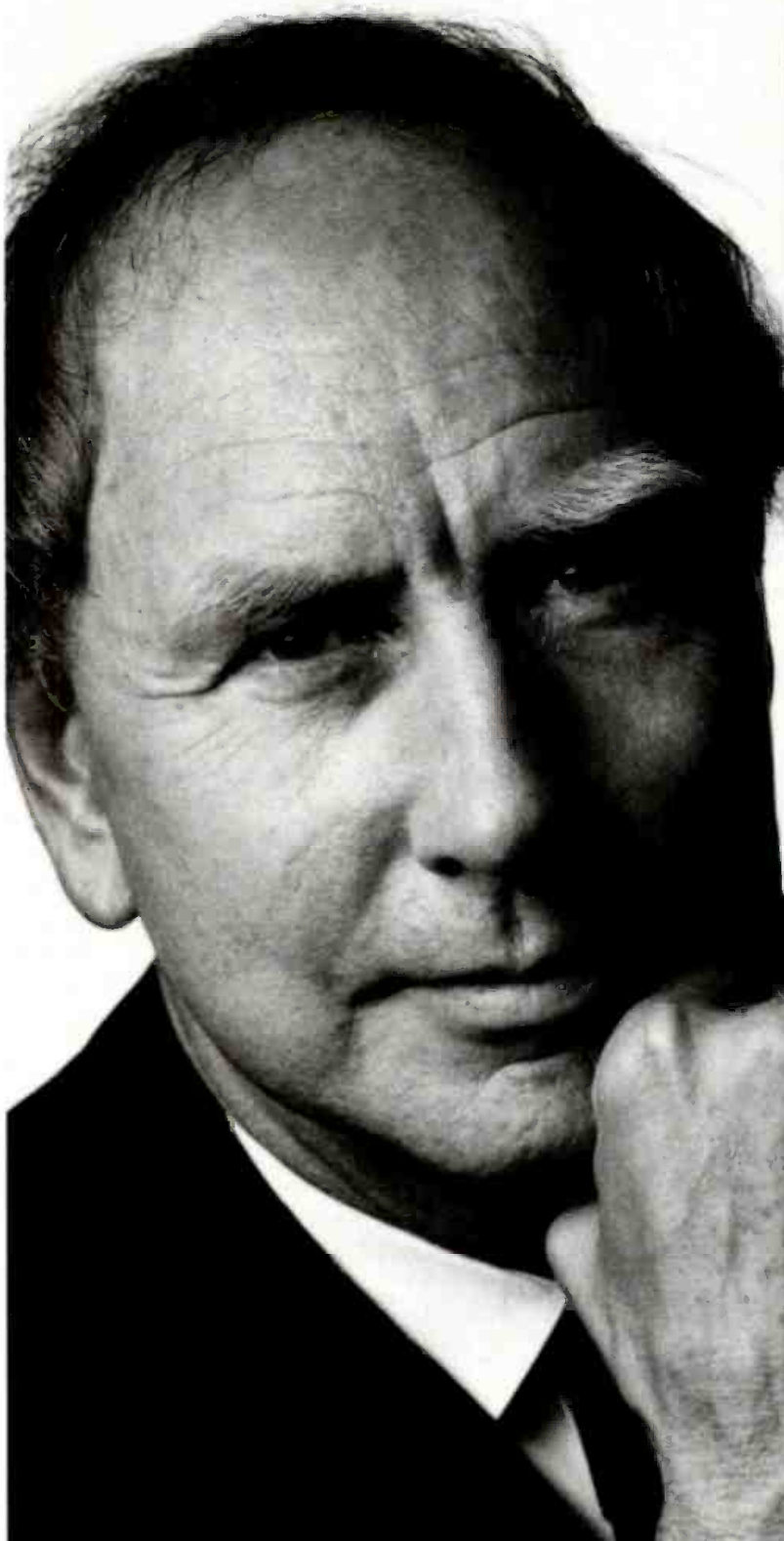
Earlier this year, WWKB(AM) Buffalo, N.Y., chose not to renew Stern after his three-year contract expired, and the station changed format from talk to country. WWKB General Manager Terrence Rodda says the station chose not to renew Stern "because his ratings in Buffalo were not spectacular and his show was expensive."

Still, there is no disputing the magnitude of celebrity status Stern has achieved not only in radio but in network TV appearances, with cable television's E! network, by publishing two bestsellers in two years and with recent news of a feature film of his life set for production by Paramount Pictures later this spring. Buchwald and Karmazin are betting that Stern's larger-than-life image will make him impossible for stations to resist.

Stern is equally determined to see his radio empire expand. At 42, he maintains radio as his first love. "My plan is to do the best damn radio show I can," he says. "I've always envisioned myself as a radio performer, which is rare because most people who get into radio are trying to get out of it or just see it as a second career. I see this as the most exciting part of my life." ■

Cable

March 18, 1996



“ Broadcasting & Cable has been, and will remain on my “A” reading list because it represents an excellent balance of news from Washington along with the critical developments in the telecommunications industry.”

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**Broadcasting
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TCI poised to buy TKR

Knight-Ridder said to be selling its half interest

By Rich Brown

TKR Cable could become the next midsize multiple system operator to be swallowed up by a larger company in the rapidly consolidating cable business.

Knight-Ridder is looking to sell its stake in TKR Cable to partner Tele-Communications Inc. in a deal valued at approximately \$800 million. TKR Cable, a 50/50 partnership of Knight-Ridder and TCI, manages 750,000 subscribers in 10 systems in New York, New Jersey and Kentucky.

The proposed sale of Knight-Ridder's cable interests comes as little surprise to Wall Streeters. Analysts say TKR's midsize operation is particularly vulnerable in a world of fast-growing cable giants like TCI and Time Warner. Analysts also say that investors tracking Knight-Ridder's primary business—newspaper publishing—have had a hard time seeing the value in the cable investments.

"Cable companies are judged more on cash flow, while newspapers are

U.S. CABLE INDUSTRY CONSOLIDATION			
November 1995 subscribers		June 1994 subscribers	
TCI	15,884,000	TCI	12,800,000
TW/US West	11,611,000	TW/US West	7,295,000
Comcast	4,306,000	Continental (UMG)	2,960,000
Cox	4,306,000	Comcast	2,873,000
Continental (UMG)	4,185,000	CVC	2,314,000
Cablevision Sys.	2,567,000	Cox	1,805,000
Jones Intercable	2,567,000	Newhouse	1,391,000
Adelphia Comm.	1,494,000	CVI	1,360,000
Century Comm.	1,340,000	Adelphia	1,318,000
Marcus Cable	1,269,000	Jones	1,295,000

Source: UBS Securities

judged more on earning per share," says James Marsh of Prudential Securities.

"Trying to convince a lot of investors that have typically invested in publishing about the right way to look at cable is a lot more difficult than selling it. I think this was kind of a last resort to force shareholders to recognize the value of some of these assets."

Marsh says Knight-Ridder ideally would receive cash rather than TCI stock in a TKR deal. Cable system operators often buy other systems using stock rather than cash as a way to make tax-free "trades." TCI, for exam-

ple, last year used stock in its \$654 million purchase of the Chronicle Publishing systems.

"If they end up taking shares, they're in the same boat as far as having unconsolidated assets," says Marsh. "Then they'll have to sell the TCI shares to release the value."

Clustering has become a central strategy for large MSOs as they prepare to compete more efficiently with telcos, direct broadcast satellite providers and wireless cable operators. The nation's top five cable system operators provide service to 68% of all subscribers in the U.S., according to November 1995 data supplied by UBS Securities. Those same five operators provided service to less than half the nation's cable subscribers in June 1994.

TCI, already the nation's largest cable system operator, is poised to add more than 2.4 million subscribers as the result of a buying spree that includes systems owned by TeleCable, Chronicle, Columbia and Viacom. The MSO also holds partial interests in systems serving more than 3 million cable subscribers, primarily through TKR, Lenfest Communications and InterMedia Partners.

Knight-Ridder—the nation's second-largest newspaper publisher, with such major dailies as the *Detroit Free Press*, *Philadelphia Inquirer* and *Miami Herald*—expanded into broadcasting and cable during the late 1970s and early 1980s. Knight-Ridder and TCI founded TKR Cable in 1981.

"We are in informal discussions with Knight-Ridder but until those discussions bear—fruit and until there is a deal on the table—there are no details," says a TCI spokesperson. ■

BET numbers up

BET Holdings, parent company of Black Entertainment Television (BET), saw its fiscal second-quarter net income increase 5.9%, from \$5.46 million to \$5.78 million.

For BET's fiscal second quarter ended Jan. 31, cash flow (operating income before interest, taxes, depreciation and amortization) rose 12.2%, from \$11.5 million to \$12.8 million, mainly on the strength of a 19% increase in ad revenue and a 15% jump in subscriber revenue. BET sales for the quarter increased 16.7%, from \$28.2 million to \$32.9 million. For the first six months of fiscal 1996, BET reported a 14.4% jump in net income, from \$10.1 million to \$11.5 million. Six-month cash flow rose 18.3%, from 21.7 million to \$25.9 million, while overall sales rose 18.2%, from \$55.5 million to \$65.7 million.

BET's \$58.9 million repurchase of approximately 3.04 million shares of BET common stock last December contributed to increased net nonoperating expenses of \$1.1 million for the quarter. BET Holdings Entertainment Group's (BET, Action PPV and BET on Jazz) operating expenses increased 19% for the quarter, to \$19.4 million, the result of increased BET programing costs and cost increases from its direct marketing subsidiary BET Direct and costs related to renting the company's new production facility.

BET also reports that its network subscriber base increased 9.7% to 44.2 million, compared with 40.3 million last year.

—JM

SBC takes equity stake in Kaleidoscope

San Antonio-based channel adds SBC, Prime Cable and CW Group to partnership

By Rich Brown

A changing pattern of investors is under way at Kaleidoscope, the San Antonio-based cable network targeted at people with disabilities.

Southwestern Bell Corporation, Prime Cable and New York-based venture capital firm CW Group have all become partners in Kaleidoscope, joining the group of five original investors that formed the network in September 1990.

Terms were not disclosed, but the three new partners will each get a seat on the board in return for their multi-million-dollar investments.

Southwestern Bell's investment marks the Baby Bell's first equity stake in a cable network. The telco has a particular affinity for Kaleidoscope, given that the network is based in the telco's hometown of San Antonio, says a Southwestern Bell spokesperson.

"We'll be able to build out their facility in San Antonio and attract some jobs to the area," says the spokesperson. The network already is part of the telco's video trial in Richardson, Tex.

Cable giant Tele-Communications Inc. also had looked into buying a piece of the network last year, but it appears

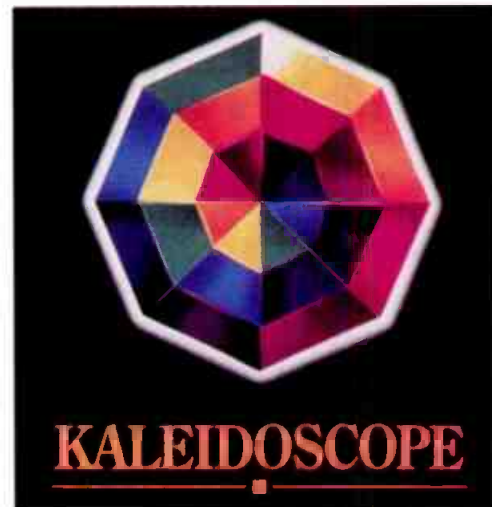
that those talks have ended. Kaleidoscope is not expected to bring on additional equity partners in the future, according to Bill Nichols, president and CEO and one of the primary investors in the network.

TCI nevertheless continues to have close ties to the network. TCI subsidiary Vision Group Inc. handles traffic and uplinking as well as marketing support for the network. Also, the network's largest carriage is over TCI systems.

Kaleidoscope reaches 15.3 million homes with a mix of full-time and part-time carriage, says Nichols. Approximately 11.8 million homes receive the network via cable and 3.5 million homes via low-power TV.

Nichols says that he and Prime chief Jerry Lindauer have been on a road show for the past month to drum up additional carriage agreements for the network. He says that all of the top 10 cable system operators—which serve about 80% of the nation's subscribers—are close to signing contracts with the network. Kaleidoscope's investors hope to boost their reach to 35 million households within four years. The partners are also eyeing a launch in the UK.

Kaleidoscope later this year will begin rolling out over cable systems



owned by Prime, which Lindauer says eventually will offer the service to its entire base of 657,500 customers. Prime's investment in Kaleidoscope marks the cable operator's first investment in a programming service.

Kaleidoscope's standard license fee is considerably lower than that of many of the nation's widely distributed networks. Nichols says the network's standard fee is seven cents per sub per month, with lower prices for larger MSOs. The deals generally are structured to increase by a penny a year, he says.

Many cable systems now carrying Kaleidoscope are offering the network for 6-10 hours each day, says Nichols. The ad-supported network expanded its schedule from three to 24 hours a day last May. ■

ATEL records loss

American Telecasting (ATEL), the nation's largest wireless cable operator, last week reported a net loss of \$66.6 million on revenue of \$47.5 million for the fiscal year ended Dec. 31, 1995, compared with a \$15.5 million loss on sales of \$21.6 million for fiscal 1994.

The company, which provides programming via microwave to approximately 173,000 subscribers in 38 markets, reported negative cash flow (earnings before interest, taxes, depreciation and amortization) of \$6.4 million, compared with negative \$5.0 million cash flow a year earlier. ATEL reduced its fourth-quarter loss 42%, from \$6.9 million to \$2.9 million, on sales of \$14.1 million, compared with sales of \$8.5 million last year.

The company's quarterly cash flow was a negative \$5.2 million, compared with a negative \$2.2 million for fourth quarter 1994. A financial analyst, speaking on

condition of anonymity, says the microwave operator's 1995 financial performance was expected. "They were in line with our estimates and, in terms of revenue and EBITDA, they even modestly beat our numbers." He says ATEL has hinted that it is actively exploring strategic alliances and partners, which may include a regional Bell operating company, a long-distance carrier or utility. "The only question with ATEL is who the partner is or whether it's more than one partner."

ATEL, he says, should benefit from passage of the 1996 Telecommunications Reform Act, which allows cable franchises to start raising rates. "If wireless has their [cable] competitors raise rates \$2 to \$4, obviously [they] could stay in lockstep and still maintain a significant discount or go up only part of the way, making their discount attractive and get higher rates to boot." —JM

Networks have faith in religious programming

Sub counts are up as programmers find success in old—and new—time religion

By Michael Katz

As the spotlight on TV violence has intensified, prompting the introduction of the V-chip and a ratings system, religious networks—boasting wholesome and uplifting programming—have been growing rapidly.

Faith & Values has 25.6 million subscribers, up more than 25% from last year, and it is expected to reach 30 million by the end of the year. In January alone the network increased its average household audience by 163%, to 21,000 from 8,000. Judy Wormington, vice president, affiliate relations for Faith & Values, attributes the channel's success to its representation of 65 faiths and its refusal to air programs that fund-raise, proselytize or malign. Another key to its success is that "there seems to be a religious boom," says Wormington. "According to the publishing industry, more spiritual-growth books are selling, and magazines with religious-oriented cover stories are also selling more."

Trinity Broadcasting Network, a pioneer religious network that launched in 1973, has witnessed the expansion of the industry. The non-profit TBN has more than 4,000 broadcast affiliates and 4,000 cable affiliates, including over 520 foreign affiliates. The network has yet to plateau, averaging a 2 million-subscriber increase per year. Its growth, say executives, is due to a combination of religious faith and technological advances.

"We recently signed a distribution deal with EchoStar," says Bob Higley, vice president, affiliate relations, for TBN. "And with the industry upgrad-

ing to add capacity, combined with new competition from the telephone companies, we'll see growth of 3 million-plus this year."

Z Music Television eschews the religious label, but its programming features videos of contemporary Christian artists and "uplifting" music. "We

pete in the competitive cable and broadcasting market.

Financial backing is a must, and that's what Z Music got when it was purchased in 1994 by Gaylord Broadcasting, which also owns CMT and The Nashville Network.

Faith & Values, which is in the black, gets significant financial support from TCI's Liberty Media, which owns 49% of the network.

Not everyone has a TCI to tap, however. EWTN: International Catholic Network, TBN and the Worship Network get their financial backing from viewer support and donations.

EWTN, the largest religious cable network, boasts 41 million subscribers, an increase of 3.5 million from last year and, like the rest of the religious networks, continues to grow. The network says its success is due to its original programming and devotion to 100% religious programming.

The religious networks are tapping into a large market that has been underserved for a long time suggests Marynell Ford, ETWN's senior vice president for marketing, cites a Gallup poll showing that 72% of Americans are religious. "Jesus could only meet the masses in his time, but today to meet the masses, he'd use TV." ■

FAITH  VALUES
CHANNEL



are an entertainment network, but we benefit from the popularity of religious networks," says Graham Barnard, manager of programming for Z Music. Z Music, which has 35 million subscribers, up 30% from last year, credits its success to cornering the Christian music market, which network thinks is on the verge of a boom akin to that of country music. But to break into the mainstream, Z Music must first break the stereotype associated with Christian music.

"A lot of people perceive something Christian as the Jim and Tammy Bakkers of the world of evangelical Christianity," says Suzanne Holtermann, Z Music's manager of marketing. "We are musically positive, yet we look like MTV."

But spiritual and wholesome programming alone are not enough to com-

Errata

Litton Syndications not MTM Distribution, is the domestic distributor of *Jack Hanna's Animal Adventures*, as was reported in the Feb. 26 "Headendings" column.

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*Nielsen Client Cume System, 11/13 - 11/19/95

CNBC Europe launches

Service kicks off with 7.8 million subs in UK, Ireland, Norway and Sweden

By Jim McConville

CNBC has added to its stable of international satellite-delivered business news networks with the launch of CNBC Europe.

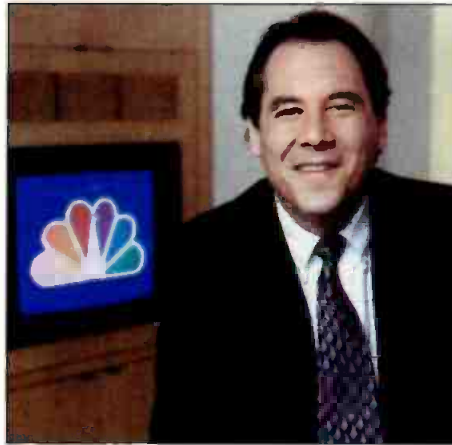
The 24-hour cable network launched last week with 7.8 million subscribers in the UK, Ireland, Norway and Sweden.

NBC launched CNBC in the U.S. in 1990 and in Asia in 1995.

"This completes the CNBC worldwide ring that started with CNBC in the U.S. six years ago," says Tom Rogers, president of CNBC Cable and Business Development.

CNBC Europe, which broadcasts seven hours of daily live programming produced by Financial Times Television, eventually will share programming from MSNBC, the proposed cable news network of NBC and Microsoft announced last December, says Rogers. "As digital capacity becomes available to bring additional channels over, bringing over MSNBC as part of a digital package down the road is something we'd very much look to do," he says.

In the meantime, Rogers says, the network will look to bring over certain proposed MSNBC programs as poten-



CNBC's Tom Rogers

tial weekend programming blocks for CNBC Europe and/or NBC Super Channel.

In addition, Rogers says, MSNBC's proposed online venture plans to incorporate online information from NBC's approximately 10 news/information channels (including CNBC Europe) launched since 1990.

CNBC Europe broadcasts are uplinked from the company's transmission facilities in Hammersmith, London, on the ASTRA 1-D satellite, part of the BSkyB multichannel package owned by Rupert Murdoch's News Corp.

CNBC also has signed a deal with European direct-to-home (DTH) satellite company Nethold. The agreement calls for Nethold to carry NBC Super Channel, CNBC Europe, MSNBC and computer channel GIGA TV to DTH subscribers in the Benelux countries, Scandinavia and Central Europe beginning next September.

South African pay-TV operator M-Net will carry CNBC on its digital package starting in May. Nethold will pay NBC an undisclosed per-subscriber fee for each channel included in the package.

CNBC Europe's coverage will be followed, after the European market closes, by CNBC U.S. programming and then a CNBC Asia feed.

Advertisers signed so far for CNBC Europe include Merrill Lynch, Swisssair, Peugeot, Philips Electronics, Ericsson, the Union Bank of Switzerland, DHL, *Financial Times*, *International Herald Tribune* and General Electric.

In contrast with CNBC U.S., where 45% of revenue comes from subscriptions, CNBC Europe will derive the majority of its revenue from advertising. Rogers says the channel likely will break even in two to three years. ■



CTW taps Lee to head New Kids City

Laying the groundwork for launch of its cable TV network New Kids City, the Children's Television Workshop last week tapped cable TV veteran Doug

Lee as senior vice president, CTW Cable.

New Kids City will be the centerpiece of CTW's multifaceted educational project for children. Lee a former HBO and Fox/News Corp. executive and most recently head of his own production company under contract with 20th Century Fox Television, will be in charge of launching CTW's cable network by mid-1997.

Lee also will work with Allen & Co., the investment firm hired by CTW last year to line up strategic partners and investors. "His job really is to strategically lead the team here in getting us the right kind of partnership and making the deal happen," says Marjorie Kalins, senior

vice president of programming and production, CTW.

In addition to the cable channel, New Kids City will feature publishing ventures, an online service and other interactive components.

Kalins says the network is still working on finding both strategic investment and MSO distribution partners. "We are in business conversations, but we have not finalized anything with anybody yet."

Network programming will be a mix of new shows and existing CTW properties, says Kalins. "We're looking to create original signature programming and at a lot of different ways that we can use our vast library, including *Sesame Street* and *Electric Company*. We will ultimately be a mix of new, CTW library and perhaps some acquired programming."

The network's program formats will range from "dramatic to game show to magazine format to live," Kalins says. "We are really working with all these formats."

The cable channel will be a for-profit venture that sells commercial ad time. Ad revenue will benefit CTW, which for fiscal 1994 finished with a \$5.8 million deficit and an \$18 million shortfall in its domestic television arena. —JM

Yates tops MOR

Ken Yates, who has previously served as president of Z Music Television and Home Shopping Network subsidiary HSN Entertainment, has been named president of home shopping/music video network MOR Music Television. The appointment marks the latest in a series of changes carried out by Speer Communications, which acquired controlling interest in MOR last June and recently moved the network's headquarters from St. Petersburg, Fla., to Nashville.

Soaps and shopping

Cable home shopping network Q2 may soon be airing soap opera reruns as part of its nightly schedule. Q2 reportedly is close to signing a deal with ABC that would allow it to air episodes of ABC's soaps, *The City*, *All My Children*, *One Life to Live* and *General Hospital*, during prime time.

March Madness

Classic Sports Network will cash in on college basketball's annual NCAA championship tournament, nicknamed March Madness, with "Classic Madness," a collection of the greatest games in NCAA tournament history from the CBS Sports library. The network will telecast several past CBS NCAA telecasts in March, edited with new interviews and graphics.

EchoStar private offering

DBS maker EchoStar Communications Corp. is considering a private offering of senior secured notes to raise some \$250 million in fresh capital. Proceeds would be used to finance EchoStar's \$52.3 million FCC bid last month for the 148 degrees orbital slot, and marketing and distribution expenses for launching EchoStar's "DISH" DBS network this spring.

TCI freebie

TCI News, the public affairs division of Tele-Communications Inc., will offer cable programs *Race for the Presidency* and *Damn Right* free to the nation's approximately 345 public TV stations via satellite feeds provided by Pacific Mountain Network.

UVSG & Liberty's combo

United Video Satellite Group (UVSG) and Liberty Media Corp. have agreed to consolidate UVSG's Superstar Satellite Entertainment Group and Liberty's Netlink business. The venture, whose ownership will be split 50-50 between UVSG and Netlink, will provide programming to C-band satellite owners. The deal calls for Liberty to move its Denver-based Netlink operations to Superstar's Tulsa, Okla., facilities during the next several months. Liberty Media, owned by Tele-Communications Inc., acquired controlling interest in UVSG last month.

Fore!

ESPN will telecast its seventh annual Bryant Gumbel/Walt Disney World Cup Celebrity Golf Tournament to benefit the United Negro College Fund (UNCF) on May 2 at 4 p.m. The one-hour show will feature highlights of the weekend of golf and parties featuring singers Amy Grant, Gary Morris and former Fox *In Living Color* comic

Tommy Davidson. The tournament expects to raise \$600,000 for UNCF.

HGTV's green thumb

Home & Garden Television will televise its special *Green Living on Earth Day*, April 22. The show will feature HGTV hosts and special guests giving advice on how to make home and garden environmentally friendly.

Accolade winners

Women in Cable & Telecommunications (WICT) will present its top individual and company awards at its 15th Annual Accolades Breakfast on April 30 in Los Angeles. Recipients of 1996 Accolades: June E. Travis, executive vice president, COO, National Cable Television Association, winner of the Woman of the Year Accolade; Margaret Richebourg, president, Richebourg Marketing, winner of the Gail Sermersheim Accolade; Lifetime Television, winner of the Tribute Accolade for its *Choices of the Heart: The Margaret Sanger Story* and E!, winner of the Forerunner Accolade.

Bohbot shows join USA lineup

New action cartoons *Mortal Kombat* and *Wing Commander Academy* plus five animated series from the Bohbot Entertainment library are scheduled to join USA's weekend lineup this fall.

Wing Commander Academy, produced by MCA and based on the best-selling CD-ROM game set in the 27th century, will feature the voices of Mark Hamill, Dana Delaney, Malcolm McDowell and Tom Wilson. *Mortal Kombat*, produced by Threshold Entertainment, will be based on the theatrical movie and video game of the same name.

Joining the network from the Bohbot library will be *Street Sharks*, about four brothers who have been mutated into half-shark, half-human creatures; *Mighty Max*, an adventure series featuring an 11-year-old boy; *Double Dragon*, about masked twin superheroes; *Action Man*, featuring the adventures of a secret agent, and *UltraForce*, about misfit superheroes.

Mortal Kombat and *Wing Commander Academy* will be teamed with *Street Fighter* and *Savage Dragon* on Saturday mornings (11 a.m.-1 p.m. ET/PT). All four series also will play on Sunday along with *Mighty Max*, *Double Dragon*, *Action Man* and *UltraForce* (7-11 a.m.). USA's weekday morning cartoon lineup will comprise *Highlander*; *Sonic the Hedgehog*; *Street Sharks* and *Mighty Max*. USA exited the weekend afternoon kids business a year ago and replaced cartoons with higher-rated action hours. —RB



'UltraForce' flies into Sunday morning

WORLDWIRE WORLDWIRE WORLDWIRE WORLDWIRE WORLDWIRE WORLDWIRE

The battle for digital supremacy in Europe has taken a new turn. Rupert Murdoch's **BSkyB** is joining a European strategic alliance with Germany's **Bertelsmann**, French pay-TV service **Canal+** and France's **Havas**. The aim of the group is to speed the introduction of digital TV in Europe using Bertelsmann and Canal+'s Seca decoding technology, but this powerful alliance could prove to be a wrench in the works for Germany's Kirch Group and the rollout of its digital d-box decoder. **BSkyB** also announced that it would take a 25% stake in German pay-TV channel **Premiere**, but subsequently backtracked, saying the "intended acquisition of an interest in Premiere involves the consent of all the Premiere shareholders."

Kirch wants its d-box digital decoder to become the European standard, even though the MMBG digital cooperation group has signed the final licensing agreement for the rival Seca system backed by Bertelsmann and Canal+, both 37.5% shareholders in Premiere. Kirch is

preparing to go to market in 1996 with the d-box, which is expected to retail at DM1,000-DM1,200 (\$700-\$850), and has joined with German telcom group Vebacom and retailer Metro to distribute the digital decoder in Germany. The venture means that Vebacom will renounce its 23.9% stake in rival digital box consortium MMBG.

The Seca technology will be offered and developed in close cooperation with Premiere, even though Kirch is a 25% shareholder in the channel. Kirch says it won't accept Premiere's decision to test Seca over Kirch's d-box, describing the deal as an attempt to "prejudice arbitrarily system decisions and unilaterally represent the interests of Bertelsmann and Canal+." The Seca system is being tested by Bertelsmann in Hamburg, and a Christmas 1996 retail launch reportedly is planned.

Subject to European Commission approval, the new alliance plans to offer a number of themed channels as well as near-video-on-demand and pay-per-view services in Ger-

many by fall 1996. The whole package is planned to benefit Premiere, which now has 1.1 million subscribers. Bertelsmann, Canal+ and **BSkyB** each will hold a 30% stake in the new TV holding; Havas will have the remaining 10%.

In what could be a related development, European pay-TV operator **NetHold** has decided to cancel a 500,000 digital set-top order worth \$250 million with Dutch electronics giant Philips. No reason was given.

Central Europe's Czech Republic and Slovakia soon will be able to sample the delights of country music when **CMT: Country Music Television** launches there on April 1. CMT also plans to join Galaxy Latin America's digital DTH package in Brazil and is talking with Australian pay-TV operator **Australis Media**.

French pay-TV service **Canal+** has landed the Carolco film library for \$58 million after potential bidders 20th Century Fox and Germany's **TeleMunchen** dropped out of the running despite depositing \$1 million to show initial interest.

The UK's **BBC** has extended its output deal with indie film producer **New Regency Enterprises**. The deal gives the BBC UK free TV rights to 18 new theatrical features, including John Grisham thriller "A Time to Kill" and "Tin Cup," a romantic comedy with Kevin Costner and Rene Russo.

More viewers in Germany are "familiar" with **Super RTL**, a joint venture channel of RTL and Disney, than they are with Viacom's Nickelodeon, according to an independent survey of 500 homes. The survey revealed that 64% were acquainted with Nickelodeon, compared with 75% for **Super RTL**.

Sony Entertainment Television reportedly is planning a second channel for India, but executives will not confirm the plans. However, a "feature film channel would be an obvious choice" for the Indian market, according to Sony's William Pfeiffer, senior vice president for Asia.

PEOPLE'S CHOICE: TOP CABLE SHOWS

Following are the top 15 basic cable programs for the week of Feb. 26-March 3, ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 95.9 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. <i>Movie: 'Andersonville,' Pt. 2</i>	TNT	Mon 8:00p	4,268	6.4	4.5
2. <i>Rugrats</i>	NICK	Sat 8:30a	2,737	4.2	2.9
3. <i>College Basketball Postseason</i>	ESPN	Sat 8:33p	2,683	3.9	2.8
4. <i>Rugrats</i>	NICK	Thu 6:30p	2,588	3.9	2.7
5. <i>WWF Monday Night Raw</i>	USA	Mon 9:00p	2,404	3.6	2.5
6. <i>Doug</i>	NICK	Thu 7:00p	2,382	3.6	2.5
7. <i>Rugrats</i>	NICK	Sun 10:00a	2,369	3.6	2.5
8. <i>Rugrats</i>	NICK	Wed 6:30p	2,324	3.5	2.4
9. <i>Rugrats</i>	NICK	Fri 6:30p	2,319	3.5	2.4
10. <i>Murder, She Wrote</i>	USA	Sun 8:00p	2,276	3.4	2.4
11. <i>Rugrats</i>	NICK	Sat 7:30p	2,260	3.4	2.4
12. <i>Secret World of Alex Mack</i>	NICK	Sat 8:00p	2,237	3.4	2.3
13. <i>Family Matters</i>	TBS	Wed 6:35p	2,205	3.3	2.3
14. <i>Tiny Toons Adventures</i>	NICK	Sat 9:30a	2,199	3.3	2.3
15. <i>Doug</i>	NICK	Tue 7:00p	2,197	3.3	2.3

Following are the top five pay cable programs for the week of Feb. 26-March 3, ranked by households tuning in. Source: Nielsen Media Research.

1. <i>Movie: 'Outbreak'</i>	HBO	Tue 8:00p	2,751	11.3	2.9
2. <i>Movie: 'Outbreak'</i>	HBO	Sun 10:00p	2,185	8.9	2.3
3. <i>Movie: 'Bye Bye Love'</i>	HBO	Sat 8:00p	2,168	8.9	2.3
4. <i>Movie: 'South Central'</i>	HBO	Mon 8:00p	2,068	8.5	2.2
5. <i>Movie: 'Final Cut'</i>	HBO	Wed 8:00p	2,023	8.3	2.1

Super Sunday

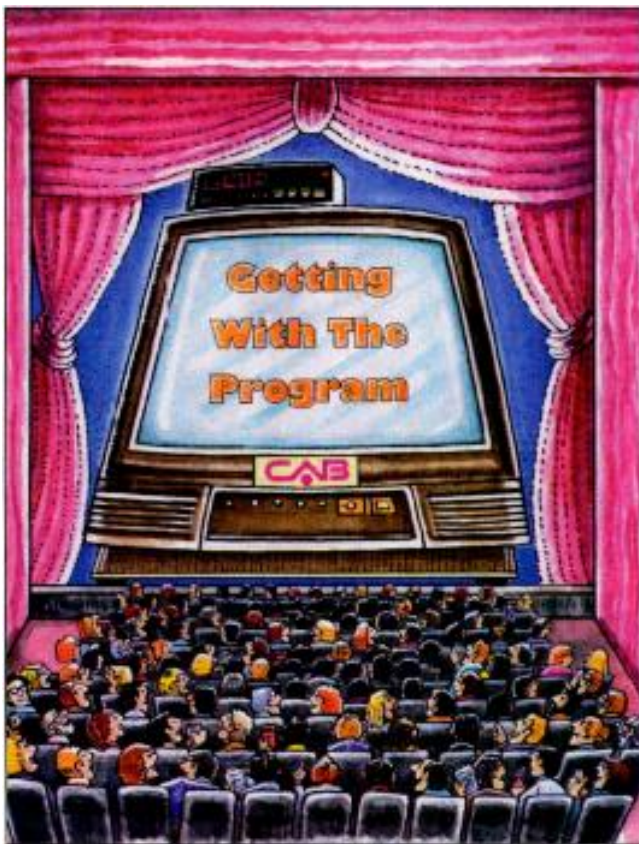
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Online Services

AOL lines up alliances

Online service makes deals with Microsoft, Netscape, AT&T, Sun

By Richard Tedesco

Capitalizing on its position as the top commercial online service, America Online has forged alliances that will make it more accessible and improve its Internet connection.

The most significant deal it struck last week was with Microsoft Corp. AOL will use Microsoft's Explorer Internet browser as its built-in browser; AOL will appear as an icon and in a folder on Windows 95. Explorer kicks off with the release of its 3.0 version this summer. In another access-extension deal, AT&T WorldNet will carry AOL on its soon-to-launch service at a



A M E R I C A
Online

price discounted from what current AOL customers pay.

Steve Case, AOL chairman, calls the Microsoft deal indicative of "a new stage of development for the online

industry." Several months ago Case was decrying the unfair competition Microsoft presented in mounting Microsoft Network on Windows 95. Now they stand together as "coopetitors," as AOL's count of 5 million subscribers makes it less apprehensive about MSN's 1.3 million.

"[Microsoft is] not the big boogeyman anymore, so why not use them to improve your own position?" says Robert Broadwater, managing director

of Veronis, Suhler in New York. "Everybody's making alliances with everybody else."

AOL also put a deal in place last week with Netscape, to integrate Netscape Navigator with its GNN Internet service. It soon will give GNN members the Netscape Navigator for access to the same "Best of the Net" they can access now. "Our sense is that Netscape has a lot of momentum, but Microsoft is creating a lot of momentum and, clearly, it's a two-horse race," says Case of AOL's obvious balancing act.

So AOL users, in effect, will be able to ride both horses at once. And that's not all.

AOL also struck an alliance with Apple Computer last week in which Apple will distribute AOL on its machines as the preferred online service. It is ending operations of its eWorld service, as had been anticipated, ushering its eWorld customers to AOL.

The financial aspects of these relationships are unclear. AOL and Microsoft declined to discuss terms, beyond saying that theirs is a "strategic, multiyear deal." AT&T already had said that it would share revenue in any partnerships it forged with online services.

AOL last week also struck a deal with Sun Microsystems to license its Java technologies. And Microsoft is negotiating with CompuServe for that service to also use its Explorer browser.

TV On PCs

DIRECTV, Microsoft to make TV-PC combination

By Richard Tedesco

In the latest blurring of the line between TV and PC screens, DIRECTV and Microsoft Corp. plan to deliver TV signals to personal computers.

In a deal announced last week, Microsoft will develop system software and tools to enable carriage of TV feeds from DIRECTV's DSS system to PC screens. The 170 channels of direct-to-home signals transmitted to the 18-inch DSS satellite dishes will be split to provide signals for use on both TVs and PCs. "This will render moot the debate about which is king in the home: the TV or the PC," says Eddy Hartenstein, DIRECTV president. "We're the only system [with] a digital platform that

Microsoft, telcos link in ISDN deal

Microsoft Corp. is pushing ISDN as the conduit of choice for Internet access in a deal with major North American phone companies.

Under terms of an agreement announced last week, Windows 95 users will be able to download free ISDN software from ISDN vendors and telcos via the Internet. The participating telcos are Ameritech, Bell Atlantic, Bell Canada, BellSouth, GTE, Nynex, Pacific Bell, Southern New England Telephone, US West, MCI and Sprint.

The "Get ISDN" software can be accessed on the World Wide

Web (www.microsoft.com/windows/getisdn). The appropriate telco responds to the ISDN software requests and completes the installation.

In another announcement last week, Microsoft and Intel Corp. said they are developing an open platform to provide video, voice and data communications over the Internet. They intend to deliver the platform later this year and said they have support for the project from 100 leading companies.—RT

is ubiquitous.”

A plug-in PC card for the DSS decoders will enable the technology. But Craig Mundie, Microsoft senior vice president, expects a full packaged product with decoders built into PCs to be out by Christmas, with significant numbers in the market early next year.

The key services Hartenstein envisions resulting from this technology marriage are enhanced video services, such as sports coverage with data overlays; “multimedia magazine” services more sophisticated than content now on the Internet, and enhanced Web sites.

Since the content is digitized, the signal quality via PC will be “as good as you see on TV today,” says Ed Huguez, DIRECTV vice president of new media and interactive.

Mundie says the system will be “strictly one-way,” with the possibility for interactivity only in the context of content that could be downloaded to PCs. “We’re taking the Windows 95 platform forward to be broadcast-enabled,” Mundie says.

This new dimension in DIRECTV service will be marketed as a premium service on a monthly subscription basis, according to Hartenstein, who says pricing is still to be determined. Content providers will share in the revenue.

DIRECTV is discussing carrying MSNBC programming to be developed by the NBC/Microsoft joint venture as part of its core package, Hartenstein says. And Mundie says the InterCast technology that also would permit porting of TV signals to PCs could be adapted as another carriage mode.

Online Services

CompuServe looks to WOW! Net users

By Richard Tedesco

Reaching for a new audience in cyberspace, CompuServe is launching an online subscription service at the end of March aimed, separately, at children and adults.

The new service, dubbed WOW!, will offer 40 “communities of interest” to adults and 15 to kids, with activities options including chat, message, reference, shopping, news and Internet. Lex Crossett, vice president of technology developments, says the “Web-centric” service is “applying the publishing model to the online space.”

CompuServe is offering the service for a \$17.95 monthly subscription fee, with a lifetime guarantee on that fee for any subscribers signing by June 30. Current CompuServe customers can get it at a discounted rate of \$14.95.

The news area on WOW! will provide 24-hour news updates and features such as movie reviews. It will draw on some segments of CompuServe for content, including aggregated



content from magazines including *National Geographic* and *Sports Illustrated for Kids*.

Users need a multimedia PC with at least 8 mb of RAM, a CD-ROM drive and a VGA graphics card. WOW! will use Windows 95 as a platform with Explorer for a browser. Windows 95 users can obtain free copies of WOW! by calling 1-800-9GETWOW. A Mac version will be available in the fall.



Gateway introduces big-screen PC

Gateway 2000 starts taking orders next week for a multimedia PC/TV system equipped with a 31-inch monitor.

The Destination is a big-ticket solution to the marriage of PC and TV, offering the integrated large-screen system for just under \$4,000. The package includes a Pentium 120 mhz processor, with 16 mb DRAM and a 6x CD-ROM drive. Along with the 31-inch VGA monitor and VGA graphics adaptor, the system features a high-fidelity audio adaptor and a software bundle including Windows 95.

The system also features a remote keyboard and a remote control mouse to be used 10-15 feet from the screen.—RT

Ameritech wins Ohio franchise

Ameritech New Media last week received clearance on its first cable franchise in Ohio—in Hilliard, a suburb of Columbus.

Approval to construct a \$1 million cable system in the 18,000-household community represents the 11th franchise the cable arm of Ameritech has obtained in the company's service area. It holds franchises in communities with a total 320,000 households.

Those include franchises in seven suburban Detroit municipalities and the Chicago suburbs of Naperville and Glendale Heights, where Ameritech New Media hopes to begin offering the Americast package of video services this summer.

Ameritech has cable franchise applications pending in 30 municipalities.—RT

Errata

The title of TeraMedia's CD-ROM/online series of educational products was misidentified in the March 4 issue as *Trail Blazers*. The series title is *Time Blazers*.

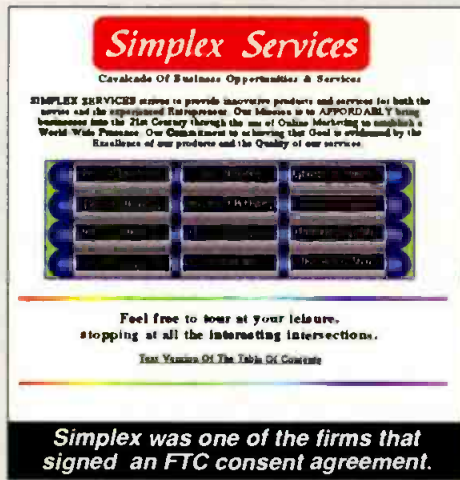
The Internet

FTC nabs nine for 'Net scams

By Richard Tedesco

In the first official exposure of illicit trade on the Internet, the Federal Trade Commission nailed nine companies and shut down their Web sites last week.

The nine companies were charged by the FTC with making false or unsubstantiated ad claims. In eight of the cases, the commission forced the companies to sign agreements in which they consented to cease making those claims. The FTC took court action against one defendant, Robert A. Brandzel and Telemedia Inc., which allegedly had run a scam selling computer memory chips that it never delivered. "We wanted to send one



extreme signal of the sort of remedies we can get," says Jodie Bernstein, director of the FTC's Bureau of Consumer Protection.

In the other cases, four

defendants—Randolf D. Albertson, Wolverine Capital; Timothy R. Bean, DCM Publishing; Martha Clark, Simplex Services, and Bryan Coryat, Enterprising Solutions—made unsubstantiated claims about money that could be earned in work-at-home businesses, securing matching funds for cash grants and other activities. Coryat and

four other defendants—Lyle R. Larson, Momentum; Rick A. Rahim, NBDC Credit Resource Publishing; Robert Serviss, Excel Communications, and Sherman G. Smith,

Starr Communications—were promoting credit repair services.

Simplex's principal, Martha Clark, confirmed that she signed a cease-and-desist agreement to stop distributing a specific product that claimed to provide a clean credit rating in 90 days. Principals from the other companies could not be reached.

The FTC reacted to the sort of advertising that indicates possible illegal activities in other media. Paralegals and law students identified 24 suspicious advertising cases on the 'Net, says Bernstein.

Bernstein says the FTC is committing resources to finding bogus Internet business activity.

TMC

Surfing the 'Net

C/Net debuts search service

C/Net: The Computer Network this week launches an area on its Web site (www.cnet.com) featuring 250 search directories. The area (www.search.com) will offer access to the most popular search engines available on the Web, including Yahoo, Lycos, Magellan and Excite, and will enable users to personalize use by preselecting their favorite search vehicles. Users also can use the search engines by selecting from 20 subject categories such as arts, computing, entertainment or World Wide Web. C/Net also will begin updating its computer news content every four hours. "It's a real-time medium, so you want people to feel they should come back," says Halsey Minor, C/Net CEO.



SportsZone is moving target

ESPN's SportsZone Web site (<http://espnet.sportszone.com>) saw heavy activity last week and soon will be a more active site, literally. The recent action was sparked by users selecting their choices for winners in the upcoming NCAA Men's Basketball Tournament. By late last week, more than 100,000 fans had registered their predictions on how the tournament would play out. ESPN also is expecting strong user response to an online fantasy baseball game it created with Starwave, Sport-

sZone's developer. Users soon will be able to manipulate the ScorePost element on the site with a Java applet, extracting it from SportsZone. The applet permits users to place the ScorePost, a tally of updated scores from the NBA, NHL or Major League Baseball, in a window in whatever other Internet application they select. ScorePost also can be customized by sport to provide scores from that day's or the previous day's games. Michael Slade, Starwave president, says SportsZone soon will feature video clips in a window programmed to accompany text of stories from ESPN SportsCenter.

Discovery debuts school resource

Discovery Channel Online last week introduced Discovery Channel School (<http://school.discovery.com>). The educational site provides detailed descriptions of more than 50 hours of programming from Discovery and The Learning Channel. It also features a "Video Vault" of 25-second clips taken from 35 segments of *Assignment Discovery*, Discovery's commercial-free series intended for use by teachers in grades 6-12. In addition, the site offers experienced online educators identified as subject area managers who can provide peer support to teachers in various disciplines. An area titled The Promised Land, providing background on the migration of African Americans from the deep South to the North between 1842 and 1970, is featured in the inaugural semester.—RT



Technology

March 18, 1996

Power Breakfast



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Broadcasting
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ABC virtual sets get real

Network is using Orad system for its campaign coverage

By Glen Dickson

ABC News is stepping up its testing of virtual sets, using a system from Israeli manufacturer Orad to produce computer-generated environments for its campaign coverage. The system has been used in ABC News's coverage of the New Hamp-

shire primary, on *Nightline* and *World News Tonight* and in "news interrupts" of campaign coverage during normal programing.

used exclusively for segments with ABC News correspondent Lynn Sherr. "She does a lot of demographic information about votes, with bar charts and graphs," says Reed. "So she works within the Orad environment, which allows us to very graphically display that information to the viewer."

Reed says that although the image quality of the Electrogig

trick," says Reed.

Orad accomplishes that trick by taking an Ultimatte "blue room" and painting a grid of blue Ultimatte lines on its walls. "It looks like a crossword puzzle [the lines are four to five inches apart]," says Reed. "The camera interprets the lines as movement, and the computer uses that as a reference point." Reed says the image quality from using grid-based motion tracking remains seamless.

That computer, as in other virtual-set systems, is the Silicon Graphics Onyx supercomputer, which carries a price tag in the \$500,000 range. The base Orad system, which costs around \$1 million, includes the Onyx, an Orad "interface box" that interprets the camera movements and passes them on to the Onyx, and Orad software for the Onyx.

ABC's virtual-set configuration includes two complete Orad systems—one is required for each camera—and a separate Onyx that is dedicated to Wavefront and Multigen 3-D modeling software. The three units are tied by a LAN, making it easy to transport 3-D models across the network. Reed estimates that the entire setup would cost \$2.6 million.

Although a user wouldn't need a multi-camera system or a separate Onyx just for modeling, Reed says that's the optimum setup for ABC.

The network will continue to test the system in primary and convention coverage, and "absolutely will be using it on election night," says Reed, adding that ABC also is considering it for a sports show.

"We're learning like anybody else," says Reed. "We've tried to come to grips with it and see how we can use it for dayparts and other programing."

Ironically, Reed says, the biggest challenge in using a virtual set is a creative one. "The hardest thing is to try to get the 3-D artists to focus on making reality in a virtual reality set," he says. "Most artists try to paint like Picasso. They throw in more 'virtual' objects than real ones, and it winds up looking more cartoony than real. You ask for a desk, and they make it an antique desk. That's a painful process, but it's more an educational process." ■



First it's a blue room, then it's a set—ABC News correspondent Lynn Sherr in the Orad virtual set.

shire primary, on *Nightline* and *World News Tonight* and in "news interrupts" of campaign coverage during normal programing.

ABC became the first network to employ virtual-set technology on the air back in August, using an Electrogig system to produce sets for an ABC News special report, *Common Sense with John Stossell*. After that test proved successful, ABC agreed to beta-test Orad's system during the 1996 election year, says the network's Elliott Reed, vice president of post-production and special programs for broadcast operations and engineering. The network has an exclusive agreement with Orad through election night in November.

So far, the Orad system has been

and Orad systems is comparable, the advantage of the Orad system is "the ability to untether the camera." Instead of using a stationary camera mount with motion-tracking sensors that send electrical impulses to a virtual-set computer, the Orad system relies solely on image recognition from the camera.

"What's unique about Orad is it doesn't require sensors," says Reed. "What is interpreted is the visual part of picture—it comes up with a mathematical equation from the video stream."

That means that even handheld cameras can be used with the system, allowing a camera operator to walk within the virtual-set environment. "We thought allowing the camera to have freedom of motion was a nifty

Canon unveils improved optical system

Canobeam II will feature lower price, stronger beam

By Glen Dickson

Canon will be showing the next generation of its optical beam transmission technology at NAB '96 next month. The new product, Canobeam II, will support wireless, bidirectional video and audio transmission at distances up to 2.5 miles, an improvement over the 0.6-mile range of last year's model. The price for the system also is improved: \$160,000, compared with the '95 sticker of \$300,000.

Canobeam II is designed for live production in news or sports venues that require a long distance between cameras and a microwave or satellite truck. Instead of laying long cable runs, production crews can use the laser-generated optical beam to get their picture back to the truck, provided they have a clean line of sight. Unlike microwave transmission, the system doesn't require any frequency allocation and isn't subject to RF interference—a common problem at big broadcast events.

Canobeam II comprises four pieces of hardware: a controller box (CA-30N) that takes in camera inputs, an optical beam unit (HS-40B) that transmits the signal, and an identical pair of units on the receiving end. The control box and beam unit connect via 50-ohm coaxial cable.

The transceiver control unit can support up to four video channels with two channels of audio per video channel, plus an audio intercom channel. The video channels are 6 mhz each, with a signal-to-noise ratio of 55 db; the audio channels are 20 khz each, with a 60 db s/n. Interchangeable boards allow for different channel configurations (three channels in, one out, or one channel in, three out, for example).

Canon Broadcast product manager Ken Ito says the optical beam's 500 mhz bandwidth is capable of supporting up to 16 channels both ways, but Canon decided that four channels is a reasonable setup for now. "The technology can go much further," Ito says.

The company was able to quadruple Canobeam's range by improving the beam unit's tracking system, Ito says. The Auto Tracking Adjustment System

compensates for any beam axis vibration and directs the beam toward the strongest signal. "The mirror in the beam unit is continually tracking, always looking for the best quality signal," says Ito.

Canon has added a built-in CCD camera with a zoom lens to the beam unit, which feeds a monitor on the control box, along with an integral strobe for night operation. The beam unit also has a sports viewfinder to allow for visual confirmation of the line of sight.

"It allows you to get a look at where the head is directed and roughly align the units," says Ito. "Then down at the control box you can make the final adjustments."

The control box and beam unit can operate via coax for up to 200 meters, allowing the beam unit (which mounts on standard microwave tripods) to be set up on a roof for a clear line of sight. Ito says that once the beam units and control boxes are in place, it takes only two or three minutes to ready the Canobeam II for transmission. The control box also continuously monitors signal strength.

Canobeam II can transmit either NTSC or PAL signals from the same unit, and Ito says that the optical beam's high frequency and wide bandwidth can support digital data transmission for ATM or FDDI networking with the use of a different controller box. Canon also has used the system to send HDTV signals in tests with Japanese broadcaster NHK.

"HDTV can use the same head unit," says Ito. "You'll just have to upgrade the controller to the next generation."

Ito admits that the \$300,000 price tag for last year's model was "a lot of money" for the U.S. market. Internationally, the unit has been purchased by broadcasters in Japan and Taiwan, where fiber and microwave services are scarce, he says. Also, British Telecom just purchased two units, a data version and a broadcast version.

So far, no U.S. broadcaster is testing the Canobeam II system. Canon hopes to test it with several domestic broadcasters after NAB, and both ABC and



The components of the Canobeam II system: the CA-30N control unit and the HS-40B beam unit.

CBS have expressed interest. Ito says Canobeam II would be ideal for use at the political conventions, since the system could transmit across a convention hall without cable or being susceptible to RF interference.

Transmission service provider Direct Broadcast Services of Chestnut Ridge, N.Y., is the only U.S. beta-tester of the Canobeam II. President Leo Rosenberg says he's used the system during the past month with various corporate clients and has found the video and audio quality to be excellent. He adds that the system also saves on

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the labor costs of laying extensive cable.

According to Rosenberg, the Canobeam II's auto-tracking feature overcomes a common problem with laser systems: losing the signal of the

narrow optical beam because the building you're transmitting from is swaying in the wind. He adds that fine-aiming from the control box is "remarkably easy."

Rosenberg admits he was skeptical

at first about the Canobeam's price, but that the system's unique features, particularly four video channels, got him interested. "Hopefully, the advantages of this won't be overpowered by the high price," he says. ■

Cutting Edge

By Glen Dickson

Viacom has signed a 12-year lease with **Hughes Communications** to provide satellite capacity for five West Coast feeds: MTV, Nickelodeon, Showtime, The Movie Channel and the new Sundance Channel. The contract calls for five C-band transponders on the Galaxy IX satellite, due to be operational in June. Feeds on those transponders will migrate to Galaxy X when that bird becomes operational in early 1998. Viacom also has options for additional capacity on Galaxy X. The West Coast feeds are now on GE Americom's Satcom C3 and C4. Showtime spokeswoman Nancy Bushkin says that Viacom will maintain its Americom contracts to provide capacity for other networks, including the yet-to-be-launched Nick at Nite TVLand.

National Video Center has completed post-production for the pilot of *Wild TV*, a children's nature show from PBS's WNET(TV) New York. The production, which uses a variety of footage formats—Hi8, Beta and film—was off-lined on an Avid 800 at West End Editorial, a division of



'The Birdman of Spanish Harlem' from the pilot for 'Wild TV'

National. Online sessions were then completed in an all-digital D-2 suite at National, with the audio mix performed by National Sound.

Lucent Technologies, the newly named Bell Lab unit of AT&T, has introduced an upgrade solution for long-distance broadband transport. Called the Broadband Transport Network, it is designed to eliminate the need for numerous optical fibers and regenerators or single-channel optical-fiber amplifiers in new high-capacity networks, and to allow service providers to increase the capacity of existing fiber-optic networks. BTN consists of three main elements: TrueWave single-mode optical fiber; Optical Line System (OLS) terminal equipment and optical amplifiers; and Synchronous Optical Network (SONET) transport terminals and Syn-

chronous Digital Hierarchy (SDH) transport terminals. Lucent says the BTN solution complements its hybrid fiber/coax (HFC) and switched digital video (SDV) networking solutions because the HFC and SDV solutions are designed for use in the access portion of the networks, while the BTN focuses on the network backbone.

Canadian DBS proponent **Star Choice Television Network** has selected **DiviCom**

to provide MPEG-2 digital compression equipment for its broadcast center, including program encoders, remultiplexers and system controllers. Wholly owned by Direct Choice, Star Choice plans to launch its DBS service in the third quarter of this year, using 60 centimeter satellite dishes and digital receivers to deliver more than 100 audio, video, pay-per-view and text services to Canadian homes.

PanAmSat will be setting up and staffing a 24-hour production facility in Atlanta this summer to provide rooftop transmission, playback and editing services to its international Olympic clients. The satellite operator has secured a lease with the Argo Broadcast Center for space for the facility, which will feature a live-shot position overlooking the Olympic Stadium and torch. The Atlanta site will

connect via fiber to PanAmSat's teleport in Ellenwood, Ga., as well as to the company's teleport in Sylmar, Calif., which accesses the PAS-2 satellite. PanAmSat has signed more than \$2 million in international contracts for the Olympics, including deals with OTI, SBT of Brazil and the People's Television Network of the Philippines.

South Carolina Network has ordered digital audio receivers from **Wegener Corp.** to upgrade its radio network to digital. South Carolina Network recently was acquired by Tele-South Communications, which also owns the Mississippi Network and delivers news, sports and weather to more than 100 affiliates throughout the Southeast.

Hewlett-Packard has introduced a two-channel digital storage oscilloscope for troubleshooting



H-P's digital storage oscilloscope

and debugging circuits. The new scope, the HP 54616B, features 500 mhz bandwidth, 2-Gsample/s sample rate, 1-ns digital peak detect at all sweep speeds, 5K memory depth and 50 ohms input capability to insure accurate high-speed measurements.

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General Manager: Group operator looking for hands-on manager with strong background in sales, programming and computers to run our midsize market Rock Station. If you have a strong desire to win and are ready to take on the challenge, then you may be the person we are seeking. Send your resume, philosophy, accomplishments, and salary history to Box 00732 EOE.

General Sales Manager. Top billing stations. Seeking high energy leader with strong sales background who can hire, train, motivate and sell better than the competitors. Send or fax resume to: Mr. Colin Rosse, Vice President/General Manager, WINA/WQMZ/WKAV, Charlottesville, VA 22903. Fax: 804-977-3775. EOE.

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The Branson Music Network is seeking a General Sales Manager for our Springfield, Missouri radio station. This position will report directly to the Network Manager, and will be responsible for the overall direction, staffing, marketing and sales management. Additional unique opportunities in network and regional sales. Applicants should send resume to: P.O. Box 6610, Branson, MO 65615 or fax to: (417)336-1966. EOE.

HELP WANTED SALES

Attention Sales Managers: Barnstable Broadcasting has openings for GSMs in Portland, ME and Long Island, NY. Tremendous growth opportunities in both markets. For more details, call or write in confidence to either: Judy Sher, President/GM, WLPZ/WCSO-FM, 583 Warren Ave., Portland, ME 04103 (207)775-6321 or Jane Bartsch, President/GM, WHLI/WKJY-FM, 1055 Franklin Ave., Suite # 306, Garden City, NY 11530, (516)294-8400. Also, Barnstable President David Gingold is now accepting GM and GSM applicants for new acquisitions. Send info to: David Gingold, Barnstable Broadcasting, Inc. P.O. Box 9042, Waltham, MA 02254-9042. EOE.

Western Colorado Salesperson. New FM/FM/AM regional duopoly. Golf, skiing and more! Resume to: KISS Country, P.O. Box 60040, Grand Junction, CO 81506. EOE.

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Proven GSM/NSM. Visionary nineties group is seeking exceptional sales leader for Eagle Country 107 WPSK, our top-ranked C3 FM and 1995 NAB Crystal Award winner, located in picturesque New River Valley market, 203rd ARB market 1996. Decentralized management structure with local programming philosophy. If you can build top-ranked teams, we will support you. Forward credentials to D. Roederer, NR Media, Box 3788, Radford, Virginia 24143. EOE.

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Chief Engineer. A Northeast radio station is looking for an organized and detailed oriented Engineering Manager. Salary commensurate with experience. Requirements: Radio Engineer S.B.E. Certification, 3 years experience as Assistant or Chief Engineer, ability to work on AM and FM transmitters and equipment, computer literate, knowledge of digital and telecommunications technology. We are an E.O.E. Send resume to G.M., P.O. Box 5944, Trenton, N.J. 08638.

Consulting engineering firm in Washington, D.C. area is looking for an engineer to help primarily with the firm's radio and television related work, with some exposure to other communications technologies. Applicants should be familiar with the preparation of broadcast engineering exhibits in support of FCC applications and filings. BSEE or equivalent preferred. Send resume to Box 00708 EOE.

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Program Director at NPR affiliate WMUB. Three to five years management experience. Degree preferred or equivalent experience. Competitive salary, excellent benefits. Review of applications begins March 29, 1996. Women and minorities encouraged to apply. Miami University is an AA/EOE. Send resume, tape of on-air and production work and three letters of reference to: Search Committee for Program Director, WMUB Miami University, Oxford, OH 45056.

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HELP WANTED MANAGEMENT

Business Manager WTTV, Indiana's Sports Station and home to Big Ten college basketball and football and Indiana Pacers basketball is looking for a Business Manager. WTTV is located in Indianapolis, Indiana, the nation's 25th DMA. A solid background in accounting and management is required. Also necessary are strong communication skills and an ability to interact with all levels of staff and management. Flexibility and strong time management skills are important to be successful in our fast-paced live sports production environment. Specific duties include supervision of all station finance and personnel functions, preparation of annual capital and operating budgets and financial analysis for proposed station ventures, and management of the station's building maintenance staff. WTTV is an Equal Opportunity Employer. Women and minorities are encouraged to apply. Pre-employment drug testing required. Please send resume and cover letter to: WTTV-4 Business Manager Attention: Human Resources, 3490 Bluff Road, Indianapolis, IN 46217.

President/General Manager, Corpus Christi, Texas. KEDT-TV and KEDT/KVRT-FM, located in the beautiful coastal community of Corpus Christi, Texas, is seeking a President/General Manager. We are looking for a seasoned management executive with demonstrated experience in fund-raising, financial management, television and radio. PBS/NPR experience preferred. Send confidential resume to KEDT, Attn: Chairman of the Search Committee, 4455 South Padre Island Drive, Suite 38, Corpus Christi, TX 78411. KEDT/KVRT is an Equal Opportunity Employer.

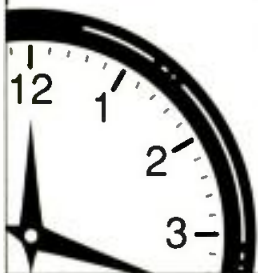
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National Sales Manager. WTTV, a River City Broadcasting station, located in Indianapolis, the 25th market, is seeking a National Sales Manager. The successful candidate must possess a proven national sales record, strong persuasive and negotiation skills, strong leadership qualities and a strong desire to succeed. WTTV, Indiana's Sports Station, is the broadcast home of Indiana University, Purdue University, the Indiana Pacers and Big Ten Basketball. Additionally, WTTV owns syndication rights to premiere programming such as: Home Improvement, Seinfeld, Mad About You and Frasier. This is a tremendous opportunity for a highly motivated individual to join a progressive company. Pre-employment drug testing required. Women and minorities are encouraged to apply (EOE). Send cover letter and resume by March 15th to: WTTV, Human Resources, 3490 Bluff Road, Indianapolis, IN 46217.

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Local Sales Manager. Chicago independent TV station seeks individual who has a minimum of five years experience selling non-rated programs for cable, radio or TV. Cable or small market experience very important. Demonstrated ability to hire, manage and motivate sales people. \$80,000 plus over-ride. Send resume to P.O. Box 8559, Chicago, IL 60680-8559. Women and minorities are encouraged to apply.

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Maintenance Engineer. Paxson Communications has opening for studio Maintenance Engineer at it's full-power UHF station in Houston. Successful applicant will troubleshoot to component level, have minimum 5 years experience maintaining modern broadcast equipment, have strong leadership and communication skills. Candidate will also hold an FCC General Class License, with SBE certification a major plus. Computer hardware support is mandatory, with software support and Novel LAN experience helpful. UHF transmitter experience desired. Maintenance duties include Betacam videotape/cameras and Utah switching/routing equipment. EOE. Qualified candidates send resume to: Roger Ramirez, KTFH 49, 256 Sam Houston Parkway #49, Houston, TX 77060. Or fax to (713)820-4048.

WB53 TV, Columbus, Ohio, seeking a qualified candidate for Chief Engineer for a remarkable television station which is operated under a Local Marketing Agreement with NBC O&O WCMH Channel 4. Candidate will possess strong knowledge of UHF transmitter applications and will oversee construction of new transmission facility. Should have significant experience, FCC license and SBE certified a plus. Responsibilities will include all routine maintenance of WWHO and operations concerning the transmitter and antenna systems. Contact: Robert Connelly, WWHO-TV, 10 South Paint Street, Chillicothe, OH 45601. Fax: (614) 775-3584. Fant Broadcasting of Ohio is an Equal Opportunity Employer and recruiter.

This opportunity is to work for a progressive company that embraces new technology. RAMAR Communications, Inc. owns and operates 3 TV and 2 radio stations in Lubbock and 2 TV and 1 FM station in Albuquerque. RAMAR is seeking a motivated professional with proven ability in supervising an engineering staff and multiple projects. Position specifications: 7+ years combines broadcast experience TV and Radio, EE or EET degree preferred, Studio and RF experience, SBE Certification and/or General Class (formerly FCC First Class) license preferred. This position requires project management skills, good written and verbal skills, and experience in budget preparation and implementation. Send resume to: RAMAR Communications, Inc., POB 3757, Lubbock, TX 79452. EOE.

EFP/ENG Videographer (Television). International Christian Relief Organization is looking for an EFP/ENG Videographer with broadcast quality skills. Minimum 3-5 years EFP/ENG experience needed. Looking for field experience in shooting stories and features. Must show creative abilities and be able to tell a story with camera shots and angles. Must be able and willing to travel extensively with short notice. If interested send resume to Box 00724 EOE.

Maintenance Technician: KSDK, St. Louis #1 NBC affiliate. Work on broadcast Beta, D3 tape machines, studio and master control equipment, as well as ENG, microwave, and satellite systems. Five years experience with operation and repair to the board level. FCC General Class License and SBE Certification preferred. Send resume to: KSDK-TV5, Warren Canull, Director of Human Resources, 1000 Market St., St. Louis, MO 63101. No calls please. EOE.

Vice President Operations and Engineering FOX News: Unique opportunity for a cutting edge technical leader. New York based cable news startup and emerging world-wide news service needs self-starter with broad TV operations and engineering experience. Excellent communications and organizational skills required. Proven ability to lead high-level projects and oversee a large staff is essential. Please forward resume and salary requirements to: Personnel Director, FOX News, 1211 Avenue of the Americas, New York, NY 10036 or fax:212-719-9093. No phone calls, please.

HELP WANTED NEWS

**NEWSWRITER/
PRODUCER**

KGO-TV Channel 7, is seeking a **NewsWriter** for one of its 5 daily newscasts. Must have excellent writing skills, production skills and creative ability. Candidates should have a minimum of 3-5 years news writing experience in a major market with prior producer experience preferred. Deadline for application is March 29, 1996. Please send resume, cover letter and videotape to:

KGO-TV Personnel
900 Front Street
San Francisco, CA 94111

EOE

**ASSISTANT NEWS
DIRECTOR**

Seasoned, experienced journalist and manager needed for this critical job at the NBC O&O in television's fourth-largest market. Must have a strong background in story coverage and staff management as well as outstanding administrative skills.

Responsible for day-to-day operations of News department including scheduling, budgeting, cost control, etc. Participates in the development of strategies, systems, special projects, etc. Major Market or Network management experience required.

Send resume to:

Employee Relations Director

WCAU

City Avenue & Monument Road

Philadelphia, PA 19131

NBC/WCAU is an Equal

Opportunity Employer



**INVESTIGATIVE
PRODUCER**

KGO-TV Channel 7, is seeking an **Investigative Producer** for the Channel 7 I-TEAM. Will research, write and supervise the editing of investigative series and segments. Must have 3-5 years of experience as a television segment producer in an investigative unit. Strong writing skills and production skills are required. Experience in computer assisted reporting preferred. Deadline for application is March 29, 1996. Please send resume, cover letter and videotape to:

KGO-TV Personnel
900 Front Street
San Francisco, CA 94111

EOE

Reporter. Aggressive journalist needed who has the ability to take complex news issues and turn them into easy-to-understand television stories. Must have the ability to enterprise news stories on a daily basis. Must have ability to perform on live television. College degree and 2 years experience reporting for television are preferred. Send resume and tape to: Chuck Samuels, News Director, WKBW-TV, 7 Broadcast Plaza, Buffalo, New York 14202. No phone calls please. WKBW-TV is an equal opportunity employer.

HELP WANTED NEWS

FOX NEWS BOSTON**FOX 0 & 0 IS SEEKING NEWS PROFESSIONALS TO JOIN OUR TEAM AS WE LAUNCH A PRIME TIME NEWSCAST IN BOSTON.**

- **Managing Editor**
Oversee day-to-day News Department. Schedule News personnel. Supervise Assignment Desk. Long Range Planning. Make daily editorial decisions on story content and show rundown.
- **Executive Producer**
Supervise on-air presentation of newscast including on-air look, rundown, "live" remotes. Work with Managing Editor on story presentation, development, special projects.
- **Sports Executive Producer**
Supervise Sports Department including daily sports coverage and long range planning. Oversee production of all sports coverage including Sports Show.
- **News Operations Manager/Chief Photographer**
Oversee technical operations of Newsroom, supervise Photographers, Editors, Truck Operators, Directors and other technical support. As Chief Photographer, set standards for all news staff.
- **News Promotion Manager**
Create targeted dynamic News Promotion. Provide creative direction of station's overall news image. Ability to edit all on-air spots.
- **Newsroom Coordinator**
Assist News Director with organization, phones, scheduling. Assist in annual budget, coordinate all newsroom travel, prepare payroll and time sheets.



Applicants should forward resume to: News Personnel, WFXB,
25 Fox Drive, PO Box 9125, Dedham, MA 02027-9125.
Fax 617/326-7327. NO PHONE CALLS PLEASE. EOE/M/F/D/V

CONSUMER PRODUCER

KGO-TV Channel 7, is seeking a Segment Producer for our 7-On-Your-Side consumer unit. Will work closely with consumer reporter in investigating viewer consumer problems as well as researching and writing consumer feature stories. Will include story set-up, interviewing and supervision of editing. Must have 3-5 years experience producing consumer stories for television. Excellent research and writing skills are essential. Deadline for application is March 29, 1996. Please send resume, cover letter and videotape to:

KGO-TV Personnel
900 Front Street
San Francisco, CA 94111

EOE

Sports Anchor. WVIT, Connecticut's NBC Station, needs a strong #2 - we have Connecticut's best #1. On-air sports experience; good reporting and live field anchoring skills; must edit and produce. Good writing and teamwork a must. No calls, resumes and non-returnable 3/4" or VHS tape to: Steve Schwaid, News Director, WVIT, 1422 New Britain Avenue, West Hartford, CT 06110. EOE.

Reporter. Booming tropical paradise needs Reporter. We're looking for enterprising pros to cover hard news and politics on Guam. Very aggressive news department has won five ACE awards, George Polk Award, Silver Gavel Award. This job promises an adventure you'll never forget. Minimum two years experience required. Express mail resume and demo tape to Kirk Chaisson, News Director, 530 West O'Brien Drive, Agana, GU 96910-4996. EOE.

Managing/Assignment Editor: Midwest market news leader is looking for the right person to manage daily assignments and long-term planning. We have five daily newscasts along with special projects. If you have fresh ideas, lots of energy, know how to take initiative, and have the people skills to work with our excellent staff of reporters and photographers, let's talk. College degree preferred. Familiarity with Kansas a plus. Send letter and resume to Gale Clevenger, News Director, KWCH-TV, P.O. Box 12, Wichita, Kansas 67201. No telephone calls KWCH-TV is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Producer/Director for News, Senior position- We're about to do a full news start-up! This person will hire and supervise the studio and control room crews, and direct and switch the 6 & 10 P.M. blocks. A great opportunity for a hard-working self-starter in a mutually supportive, upbeat workplace. A minimum of five years directing newscasts at a network affiliate is a requirement. Send resume and non-returnable tape (preferably with director track) to: Personnel-P/D for News, WGBA NBC-26, P.O. Box 19099, Green Bay, WI 54307-9099. Equal Opportunity Employer.

Chief Meteorologist. Top 100 Midwest ABC affiliate with state of the art weather forecasting and graphics system. Send tape and resume to Box 00735 EOE.

Television News Photographer - WBTV, the Charlotte CBS affiliate is seeking a Photographer with 2 - 3 years experience, a good eye and a great attitude. If you like to tell stories with pictures and have a clean driving record send your tape and resume to Jim Newman, News Operations Manager, WBTV, One Julian Price Place, Charlotte, NC 28206. Jefferson-Pilot Communications Company is an Equal Opportunity Employer. MFD.

Photographer - WAVY-TV, a top 40 market TV station, is looking for an experienced, creative Photojournalist to shoot local TV news. Must be a fan of photo essays and packages with lots of natural sound. If you think you can catch the viewers attention by consistently shooting creative, upbeat stories, send a non-returnable tape and resume to Jeff Myers, Chief News Photographer, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No beginners/no phone calls. WAVY-TV is an Equal Opportunity Employer.

Newscast Production Assistant: The ideal candidate has experience working with 3/4" VTR's, cameras, audio boards and electronic graphics. Experience in a live news environment a plus. It is a part time position. You must be able to work a flexible schedule that could include early morning hours as well as evening and weekend hours. Send resume to: News Production Supervisor/M, KSBY-6, 467 Hill Street, San Luis Obispo, CA 93405. EOE.

News Photographer/Editor: CBS affiliate. College degree, drivers license required. Minimum one year experience preferred. Anchorage is a great news town and Alaska's scenery is tops. Resume, non-returnable tape to: K. Ferrell, KTVA-TV, 1007 West 32nd Avenue, Anchorage, AK 99503. Closing date 3/29/96. EOE.

News Producer. Best of all possible jobs. Rotate between line producing and special projects. Writes with edge and knows great visuals. Send resume, cover letter, scripts and VHS or Beta tape by April 6 to: Human Resources, WXIN, 1440 North Meridian Street, Indianapolis, IN 46202. Phone calls will result in disqualification. EOE.

Weathercaster. This position requires a minimum of three years of experience in a news environment. Must be able to compile and present accurate, concise, visual weather information for newscasts and present bulletins (i.e. flood warning, tornado watches, severe weather warnings, etc.) of any life-threatening situations accurately and quickly. This position will assist the news department in the composition of computer graphics or animation vital to news/weather stories and will work closely with the Producer and Director to create and present complete and visual forecasts. College degree preferred. Qualified applicants should send resumes and tapes to: Attn: Personnel, WKBD UPN-50, P.O. Box 50, Southfield, MI 48037-0050. WKBD is an Equal Opportunity Employer.

Photographer. Creative, outside the box style, in your face news Photographer. Send resume, cover letter and VHS or Beta tape by April 6 to: Human Resources, WXIN, 1440 North Meridian Street, Indianapolis, IN 46202. Phone calls will result in disqualification. EOE.

Television Reporter: Flushing, New York. Collects and analyzes information about newsworthy events to write news stories for broadcast. Receives assignment and evaluates news leads and new tips to develop story idea. Gathers and verifies factual information regarding story through interview, observation and research. Organizes material and write story. Takes photographs and shoots video to illustrate stories. Edit videos for broadcast. Appears on television program when conducting taped or filmed interviews or narration. Give live reports from site of events or mobile broadcast unit. 35hrs/wk, 9:00AM to 5:00PM, \$20,690 per year, 3 years experience required. Must be fluent in Korean. Send resumes or letter in duplicate to RLW, #1140 Room 501, One Main Street, Brooklyn, New York 11201.

Weather Anchor/Meteorologist: The nation's best small-market television newscast offers exciting opportunity. Letter, resume, tape to: Ben Boyett, News Director, KNOP-TV, Box 749, North Platte, NE 69103.

Morning Anchor/Reporter - We're looking for a strong anchor who is also an excellent story teller. We need a team player who can anchor our top-rated morning news program then report for the noon show. Anchor and live shot experience a must. This is no place for beginners. No phone calls! Send non-returnable tape, resume and cover letter to Dave Strickland, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. WAVY-TV is an Equal Opportunity Employer.

Aggressive Northern California NBC affiliate looking for weekday morning news Anchor. We are looking for someone who relates to viewers, is a disciplined producer and has excellent interpersonal skills. One year anchoring experience preferred. Rush tape and resume to Ralph Green, Station Manager, KCPM-TV, 180 East Fourth Street, Chico, CA 95928-5412. KCPM-TV is an Equal Opportunity Employer.

Morning Weather. Top-rated morning news show needs weather forecaster with "personality-plus." Weather is our strong suit--so are live shots. Put them together and you have a lively, interesting and informative 90 minutes. Applicant must have at least two years experience as weathercaster and presenter. Good interviewing skills give you a leg up. Mr./Ms. Science need not apply. Please send cover letter, tape, resume

News Producer: KSFY-Television, the Ellis Communications ABC affiliate in Sioux Falls, South Dakota. A creator not a stacker, with flexibility and an instinct for what makes an exciting program. Send resume and a non-returnable 3/4 or VHS tape with rundowns to Producer Search, KSFY-Television, 300 North Dakota Avenue, Suite 100, Sioux Falls, SD 57102. Accepting until March 29th. EOE. No phone calls.

KSBY-6, the NBC affiliate in California's Central Coast is looking for a Weekend Weathercaster who will report during the week. The ideal candidate has experience presenting the weather and reporting news/feature stories. Knowledge of WSI Weatherspectrum 9000 a plus. Duties include gathering and presenting weather on weekends, writing VO's, VO/SOTS and packages for weekday newscasts...and back-up weathercasting for various newscasts. Send resume and 3/4" tape to News Director/M, KSBY-TV, 467 Hill Street, San Luis Obispo, CA

Investigative Reporter. Lots of local, regional, federal and international subject matter on a booming tropical island paradise. Very aggressive news department has won five ACE awards. George Polk, Silver Gavel Award. We want a hard-hitting pro with knowledge of libel law and five years experience. Express mail resume and demo tape to Kirk Chaisson, News Director, 530 West O'Brien Drive, Agana, GU

Bureau Chief. We need a seasoned Reporter/Manager for Saipan, US Commonwealth Northern Mariana Islands. 8 person staff needs aggressive leader with solid credentials. Tropical isle abounds with hard news. No social hour stuff. Outstanding company benefits. If you have what it takes to meet deadlines, beat the competition...rush your tape and resume to: Kirk Chaisson, News Director, 530 West O'Brien Drive, Agana, GU 96910-4996. EOE.

Executive Producer: Tribune Broadcasting's WGNO-TV, the new ABC affiliate in New Orleans, needs nightcast news manager. Excellent people skills, superior writing ability, solid news judgement and out of the box thinking required. Must be capable of computer systems management. Fax resume/cover letter to: Keith Cibulski, WGNO-TV, (504)581-2182. EOE.

Assistant News Director - Southeast Network Affiliate. Group owned station looking for a producer or assignment manager looking to make the next step into senior news management. This is a hands on job for a strong journalist with demonstrated leadership skills. Job will require copyediting, scheduling, and helping run the newsroom. An ideal job for someone looking to become a news director. Reply to Box 00740 EOE.

Executive Producer for new NBC News Operation. This is a leadership position that transcends show-stacking. This Top-70 market requires credible experience. Candidate should possess a desire to eventually occupy the News Director's office. Submit: Letter(touching on news management philosophy), resume, references and 3/4" or VHS tape to: EP Search, WGMA NBC-26, P.O. Box 19099, Green Bay, WI 54307-9099. No calls please. Equal Opportunity Employer.

Combo Job. Aggressive NBC affiliate in the Southwest is looking for a special person who can report, do a little anchoring and work the weekend desk. Must have at least two years experience anchoring and reporting and have a good feel for what makes a great newscast. Please send cover letter, tape, resume and references to Box 00733 EOE.

Flagstaff, Arizona television station is seeking applications for a future weekday Weather Anchor. Candidates must have working knowledge of television weather forecasting, Meteorologists preferred. Should be familiar with Accu-Weather or other computer generated weather graphics system. Please send 3/4" tapes and resumes to: Nick Matesi/News Director, KNAZ-TV, 2201 North Vickey, Flagstaff, AZ 86004. No phone calls. EOE.

Reporter. Enterprising pro to cover hard news and politics on Saipan. Very aggressive news department on booming tropical paradise. This promises to be an adventure you'll never forget. Minimum two years experience required. Express mail resume and demo tape to Kirk Chaisson, News Director, 530 West O'Brien Drive, Agana, GU 96910-4996. EOE.

Weekday News Anchor: KTXS-TV, ABC affiliate in Abilene, TX seeking compliment to our male anchor. Strong writing and live shot skills a must. Send a non-returnable 3/4 inch tape, resume, and salary requirements to: Paul Brown, News Director, KTXS-TV, P.O. Box 2997, Abilene, Texas 79604-2997. EOE. No phone calls, please!

News Director: Unique opportunity for a news professional with history of successful news operation and a vision for the future to build an aggressive news and public affairs operation for new affiliate of Allbritton Communications Company as the new ABC affiliate in Birmingham, Alabama. The search is on for a dynamic, energetic team leader and player who can utilize people skills, experience and the industry's newest technology to develop and implement a plan that will produce the edge that counts with viewers in several Alabama markets. Market experience helpful. Send tape, cover letter, and resume to TV Alabama, Inc., P.O. Box 360039, Birmingham, AL 35236, an Affiliate of Allbritton Communications Company. No phone calls please. We are an Equal Opportunity Employer.

News Reporter - live, local and latebreaking, strong writing, hard news abilities, anchoring a plus. 2 years experience. VHS or 3/4" non-returnable tape and resume to Steve Schwaid, News Director, WVIT, 1422 New Britain Avenue, West Hartford, CT 06110. EOE.

HELP WANTED PROMOTION

The One and Only WJXT is looking for the One and Only kind of Promotion Producer. Minimum four years TV promotion experience, excellent writing, shooting, scheduling and editing skills required. Avid editing knowledge preferred and a love for news a must! If you'd like to work at one of the highest rated stations in the nation...one that truly values promotion...and one where you can produce work that you would be proud to show your folks, please send a tape and resume to Jan Haswell, WJXT, 4 Broadcast Place, Jacksonville, FL 32247. EOE.

Promotion Producer. Top 50 CBS affiliate seeking Promotion Producer. Must be creative, productive person with writing, producing and Beta editing skills as well as ability to oversee computer editing/post production sessions. Knowledge of image and heavy topical promotion desired. Must have 2 years experience producing promotion in commercial broadcast station doing competitive local news. Please send tape and resume to Jay Wilkinson, WFMY-TV, 1615 Phillips Avenue, Greensboro, NC 27405. No phone calls please. EOE.

Promotion Manager: Join the Pappas team to help build Greensboro's most exciting new station. WBFX now seeking experienced, innovative Promotion Manager to handle all on-air promotion and community promotion campaigns for this new Warner Bros/FOX Kid's affiliate. Mail or fax resume and salary requirements to: Jack Moffitt, WBFX-TV, 622-G Guilford College Road, Greensboro, N.C. 27409. Fax: (910) 547-8144. An EEOC Employer.

Promotion Manager: Great opportunity with new affiliate of Allbritton Communications Company to develop and implement a promotion and marketing plan and manage an "in house team" for Birmingham, Alabama's new ABC affiliate. The successful candidate will have a proven track record of creative marketing ability and technical expertise with hands-on experience in all facets of advertising to promote the on-air product. Market knowledge helpful. Experience in a start-up operation and re-launch of a network affiliate a plus. Send tape, cover letter, and resume to TV Alabama, Inc., P.O. Box 360039, Birmingham, AL 35236, an Affiliate of Allbritton Communications Company. No phone calls please. We are an Equal Opportunity Employer.

HELP WANTED ADMINISTRATION

Administrative Assistant: Great opportunity available at the new ABC affiliate in Birmingham, Alabama to perform administrative and clerical duties for broadcast television station management team including handling correspondence, processing programming contracts and support functions regarding establishing and maintaining new studio facility. Requires three years of progressively responsible general office experience, legal secretarial experience a plus; knowledge of broadcast television industry preferred; requires proficiency in WordPerfect or similar software; requires accurate typing skills, 60 words per minute. Strong communications, organizational, telephone, interpersonal, composition, proofreading, and editing skills. Send cover letter and resume to TV Alabama, Inc., P.O. Box 360039, Birmingham, AL 35236, an Affiliate of Allbritton Communications Company. No phone calls please. We are an Equal Opportunity Employer.

HELP WANTED HOST

YOUNG, HIP TV HOSTS/ REPORTERS WANTED

Are you the next Tabitha Soren, Dan Cortese or Daisy Fuentes? King World, the country's leading syndication company, is launching a new five-day-a-week entertainment/music magazine show and is looking for "twenty-something" reporters and correspondents. You must be intelligent, hard-working, able to "think on your feet" and have on-camera presence. We are ONLY interested in candidates with hosting and/or reporting experience and the tape to prove it.

If you're qualified and would like the opportunity to become a star, please send your VHS demo to:

King World Productions
Dept OTH • 12400 Wilshire Blvd #1200 • Los Angeles, CA 90025



PROGRAMMING SERVICES



National Weather Network

"Kid's Weather Club" and custom local TV Weathercasts via satellite daily at most economical cash/barter rates. A virtual moneymaker for independent stations nationwide. Call Edward St. Pe' for market clearance and pricing info.

601-352-6673

BUSINESS OPPORTUNITIES

1993 Rolls Royce Silver Spur, mint condition, black with tan hard top, tan interior, 1200 miles. Willing to trade with station for time. Great vehicle for VIP clients, sales people, etc. Call 860-364-0050.

Olympic Site. Church interested in trading space at Prime Peachtree Street locations during Atlanta Games for TV equipment. Offices, live location, mega-parking available. Contact Susan Cordell (404) 874-8664.

RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free dubs. Great track record. 847-272-2917.

VIDEO SERVICES

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

RENTAL SPACE

Studio Rental 30'x 50' studio available for TV production. Mole-Richardson lighting grid, 15'x-10" blue wall, and generic set. Available days, evenings and weekends. Use separately or with our Beta/1" production suite. Call for equipment list and rates. (617)433-2727.

SITUATIONS WANTED PRODUCTION

Atlanta 1996! Veteran shooter with complete beta SP package. National credits. Great rates! George Criswell 770-734-0636.

HELP WANTED PRODUCTION

Manager, Media Productions/Facilities Rentals Department to act as executive producer on all projects, produce videoconferences, prepare proposals and presentations for clients, responsible for department budget. Bachelor's degree in related field. 5 years experience in TV production, marketing experience a plus. EOE. Send resume to Director of Business Program Initiatives, NJN, CN 777, Trenton, NJ 08625-0777.

WANTED
PRODUCER/WRITER

Broadcast production company seeks experienced, motivated producer/writer for auto-theme ENG field productions. Must know cars intimately, have minimum 3 years experience in broadcast production and must work in Nashville. Compensation based on experience. Send tape and resume to:

RTM, Inc.,
P.O. Box 681688,
Franklin, TN 37068-1688.

Broadcast Design Director. Kansas City's 24-hour Newschannel is looking for a great Design Director to lead us into the millenium! Come live in one of America's greatest cities, and work for a truly innovative company, New World. If you've got a style that is big, brash and bold, we want to hear from you. We're looking for a leader with a clear vision, who's also a paint box whiz, has an outstanding print and video portfolio and great people skills. We do 48 hours of news a week, so if you have the right stuff, rush tape, resume and print examples to Rich Brase, VP Creative Services, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

Commercial Producer/Director: WKRN, Nashville seeks a creative Producer/Director to conceptualize, write and post local TV commercials. Avid experience a plus. Applicant must have 3-5 years production experience at a TV station or production company. Must be self-motivated and able to work well with local sales staff, clients and agencies. Send resume and non-returnable tape to: Scot Laird, Production Manager, WKRN-TV 2, 441 Murfreesboro Road, Nashville, TN 37210. EOE.

Production Photographer. KTNV-TV, Las Vegas ABC affiliate seeks a creative photographer who can take projects from concept to completion. If you have two years Betacam experience shooting commercial production, promotions, writing and editing as well as working in a control room environment and if you want to be part of the fastest growing market in the country, send your tape and resume to Greg Rogers, Production Manager KTNV-TV 3355 S. Valley View, Las Vegas, NV. 89102. EOE. A Journal Broadcast Group station.

Story Producers (two positions, 9-months) for a national comedy magazine series on pop culture collectibles called neat stuff. Producers must be able to research, field direct, write and work with an editor to complete a variety of segments, shot throughout the country. Looking for a team player with a sense of humor and willingness to do existing traveling. A minimum of three years experience required in magazine-format production. Probable hiring range \$30,000-\$33,750 with benefits. Must be willing to relocate to Portland, Oregon. To apply, send cover letter, salary history, resume and VHS format sample tape (choose work which best reflects your ability to meet above requirements) to: OPB Personnel, Mail Stop BRD, 7140 SW Macadam Avenue, Portland, OR 97219. Materials must be received by April 15. No phone calls.

PUBLIC RELATIONS

PUBLIC RELATIONS MANAGER

Galaxy Latin America™ (GLA), based in Ft. Lauderdale, Florida, is a strategic partnership between DIRECTV International, Inc. and major Latin American communications and media conglomerates. The GLA partnership will deliver the first digital direct-to-home satellite broadcast service in Latin America. This DIRECTV service in Latin America will provide over 140 channels of movies, sports and entertainment programming in English, Spanish and Portuguese to Mexico, Central and South America.

We are currently seeking a seasoned publicist or journalist to manage the public relations and publicity efforts. The successful candidate will have excellent oral and written bilingual (Spanish/English) communication skills and hands-on media relations with national and international journalists. Also, demonstrated experience in generating news releases, writing speeches, publication articles, newsletters and other communications essential. 5+ years experience in the communications/public relations field, a Bachelor's Degree, and PC computer skills are required. Portuguese language skills a plus. Must be willing to travel.

In return for your professional abilities, we offer an attractive compensation and benefits package. For immediate consideration, please send your resume and 5 unique writing samples, in English and Spanish, to:

Galaxy Latin America
Attn: Employment - PRM
P.O. Box 24800
Ft. Lauderdale, FL 33307

No Phone Calls, Please.

An Equal Opportunity/
 Affirmative Action Employer



HELP WANTED PROGRAMMING

Assistant Extension Specialist/Oklahoma Gardening (OKG) T.V. Show Host. Provide innovative leadership and educational programming in consumer horticulture. Responsibilities include development of show subject matter, oversight of studio gardens (approx. 5 acres) and be a team player. Also responsible for fund raising, program promotion, development of Extension materials that support OKG and address county staff programming needs. M.S. degree required. Either the B.S. or M.S. degree must be in Horticulture. Experience in T.V. and/or radio presentations, computer skills and ability to manage people preferred. Salary \$28,000-\$32,000/year with benefits package. For full consideration, send relevant information including application letter, curriculum vitae, transcripts, and names, addresses and phone numbers of three references by May 15, 1996, to Dr. Dale Maronek, Horticulture and Landscape Architecture Department, Oklahoma State University, 360 Ag. Hall, Stillwater, OK 74078-6027. For more information call (405) 744-5415. AA/EOC.

CABLE

HELP WANTED RESEARCH

NATIONAL AD SALES RESEARCH MANAGER

Prevue Networks, a division of United Video Satellite Group, is seeking a seasoned Research Manager. Familiarity with qualitative research and Nielsen's cable and/or broadcast data products is required. Position works with the sales department in preparing sales presentation materials, managing Nielsen data, creating universe estimates and projections and managing custom studies. Please send resume and salary history to:

Human Resources
 Attn: Research Director
 7140 South Lewis Avenue
 Tulsa, OK 74136-5422
 Equal Opportunity Employer.

HELP WANTED PROGRAMMING

Scheduler/Evaluator to develop long term plans and monthly schedules for plex channels + screen and evaluate product for use on channels. Must be computer literate with knowledge of motion picture and television product. Bachelor's or higher degree preferred. Please send resume and salary history to: Scheduler/Evaluator, P.O. Box 4917, Englewood, CO 80155. Drug test and interview required for successful candidate. Any applicant who is scheduled for an interview should notify the interviewer, at the time of contact, if he/she requires an accommodation for the interview. EOE/MF.

HELP WANTED MISCELLANEOUS

Stock Footage Librarian: The Discovery Channel, is seeking an energetic and established Stock Footage Librarian with degree in Library Science to execute the structure for an on-site image library. Candidate will be responsible for defining organizational structure and development of integrated cataloging system. Successful applicant should possess a proven track record or prior experience in setting up a library. Send resume and letter to Human Resources, The Discovery Channel, 7700 Wisconsin Avenue, Bethesda, MD 20814. Equal Opportunity Employer.

HELP WANTED PRODUCTION

THE WEATHER CHANNEL

The nation's 3rd most watched cable network is entering an exciting new phase. We're evolving our brand and are looking for energetic, talented producers to help get us there.



*2 Producers/Director - to handle marketing & sales demos, on-air promotion and/or commercials. Must be marketing savvy professional with superior writing skills and strong creative execution. Minimum 3 years experience encompassing all aspects of preproduction, direction, and post.



*2 Writer/Producers - handling daily topical promos. Must be strong copywriter, able to motivate viewers to stay tuned. Ability to crank into overdrive during major weather events as well as keep it fresh during the day-to-day grind. Minimum two years experience in daily news promotion.



Send tape and resume to:



Creative Services Manager
The Weather Channel
 2600 Cumberland Parkway
 Atlanta, GA 30339
 Fax: 770-801-2522

EOE/M/V/D

TO PLACE AN AD IN BROADCASTING & CABLE
 Classified Section, Call ANTOINETTE FASULO
 PHONE 212-337-7073 FAX 212-206-8327

HELP WANTED SALES

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PUBLIC NOTICE

The public television Interconnection Committee will meet at 9:00 am on March 28, 1996 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes a report on satellite operations, FY 1997 interconnection budget, transponder utilization, and other business.

The Public Broadcasting Service Subcommittee on Budget, Finance and Audit will meet in executive session at 1:00 pm on March 28, 1996 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. The tentative agenda includes appointment of auditors, FY 1997 budget, investment policies, stations on deferred payment plans, reports from officers, and other business.

- The Executive Committee of the Public Broadcasting Service will meet at 9:00 am on March 29, 1996 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. The tentative agenda includes reports from PBS officers, board committees on finance, satellite operations, programming, new technologies, and nominating and reports on PBS operations, and other business.

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For the Record

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italics*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Granted

Panama City, Fla. (BTCCT-9512151F)—The Spartan Broadcasting Co. for WMBB(TV) ch. 13: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Augusta, Ga. (BTCCT-9512151G)—Hickory Hill Broadcasting Co. for WJBF(TV) ch. 6: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Columbus, Ga. (BTCCT-9512151L)—Avant Development Corp. for WRBL(TV) ch. 3: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Mason City, Iowa (BTCCT-9512151E)—The Spartan Radiocasting Co. for KMT(TV) ch. 3: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Ensign, Kan. (BTCCT-9512151I)—The Spartan Broadcasting Co. for KBSD-TV ch. 6: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Goodland, Kan. (BTCCT-9512151K)—The Spartan Broadcasting Co. for KBSL-TV ch. 10: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Hays, Kan. (BTCCT-9512151J)—The Spartan Broadcasting Co. for KBSH-TV ch. 7: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Hutchinson, Kan. (BTCCT-9512151H)—The Spartan Broadcasting Co. for KWCH-TV ch. 12: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Florence, S.C. (BTCCT-9512151D)—The Spartan Radiocasting Co. for WBTW(TV) ch. 13: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter

J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Spartanburg, S.C. (BTC-9512151A and BTCH-9512151B)—Spartan Communications Inc. for WSPA(AM) 950 khz and WSPA-FM 98.9 mhz: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Spartanburg, S.C. (BTCCT-9512151C)—The Spartan Radiocasting Co. for WSPA-TV ch. 7: involuntary transfer of control of licensee corp. from Walter J. Brown to Estate of Walter J. Brown, Tom Watson Brown and Suntrust Bank, Atlanta (co-executors). *Mar. 5*

Accepted for filing

Atlantic City (BAL-960227HE)—James E. Cuffee for WUSS(AM) 1490 khz: involuntary AOL to Allan B. Mendelsohn (court-appointed trustee). *Feb. 27*

NEW STATIONS

Dismissed

Houston, Ark. (BPH-940224MA)—Evangelistic Arkansas Missionary Fellowship for educational FM at 92.1 mhz, ERP 6 kw, ant. -55.5 m. *Mar. 4*

Calumet, Mich. (BPCT-950814KF)—Bruce E. Fox for TV on ch. 5, ERP 100 kw visual, ant. 129 m., Township 29 N, range 34 W, Franklin. *Mar. 7*

Bellevue, Neb. (BPED-940531ME)—Nebraska Communications Inc. for noncommercial educational FM at 88.3 mhz, ant. 344 m. *Mar. 1*

Hurricane, W.Va. (BPED-950524MF)—Hurricane Bible Church for educational FM at 91.1 mhz, ERP 1.5 kw, ant. 91.4 m. *Mar. 1*

Granted

Marion, Ind. (BPED-940317MI)—Ball State University for FM at 90.9 mhz, ERP 2.4 kw, ant. 94 m. *Mar. 1*

Calumet, Mich. (BPCT-950412KF)—Scanlan Television Inc. for TV on ch. 5, ERP 100 kw, ant. 295 m., TL 2 km SW of Painesdale, .6 km NW of SR 26, 28 km SW of Calumet. *Mar. 7*

Omaha (BPED-940201MC)—Omaha County Broadcasting for educational FM at 88.9 mhz, ERP 3 kw, ant. 116 m. *Feb. 29*

Amarillo, Tex. (BPED-931026MB)—American Family Association for educational FM at 90.7 mhz, ERP 1.0 kw, ant. 65 m. *Mar. 7*

Moses Lake, Wash. (BPED-940310MA)—Washington State University for educational FM at 91.5 mhz, ERP 7.2 kw, ant. 209 m. *Mar. 7*

Filed/Accepted for filing

Bagdad, Ariz. (950824MI)—Hualapai Broadcasters Inc. for FM at 103.1 mhz, ERP 21 kw, ant. 109 m. *Aug. 24*

Ketchikan, Ark. (950829MB)—TLP Communications Inc. for FM at 99.9 mhz, ERP .04 kw, ant. 681 m. *Aug. 29*

Essex, Calif. (950921MK)—Turquoise Broadcasting Inc. for FM at 103.9 mhz, ERP 9.5 mhz, ant. 337 m. *Sept. 21*

Limon, Colo. (BPH-960221MB)—The Meadowlark Group Inc. (Terry Moore, president/ 20% owner, 6829 Oaklawn Ave., Edina, MN 55435) for FM at 103.1 mhz, ERP 100 kw, ant. 299 m., on Cedar Point, 5.03 km NE of I-70, Elbert Co., Colo. Meadowlark has applied for radios in St. Joseph, Minn., and Deforest, Wis. *Feb. 21*

Sparta, Ga. (950828MP)—Christine Broadcasting Co. for FM at 102.7 mhz, ERP 6 kw, ant. 100 m. *Aug. 28*

Charleston, Ill. (BPED-960209MB)—VCY/America Inc. (Thomas Benson, president, 20% owner, 3434 W. Kilbourne Ave., Milwaukee, WI 53208) for noncommercial educational FM at 88.1 mhz, ERP 2.9 kw, ant. 46 m., 823 Olive St., Charleston. VCY owns KVCY(FM) Fort Scott, Kan., KVCX(FM) Gregory, S.D., WVCY(FM)-(TV) Milwaukee, WVCX(FM) Tomah, WSCO(TV) Suring and WVCY(AM)

BY THE NUMBERS

BROADCAST STATIONS		Service	Total
Service	Total	Commercial VHF TV	559
Commercial AM	4,906	Commercial UHF TV	622
Commercial FM	5,285	Educational VHF TV	123
Educational FM	1,810	Educational UHF TV	240
Total Radio	12,001	Total TV	1,544
VHF LPTV	561	CABLE	
UHF LPTV	1,211	Total systems	11,660
Total LPTV	1,772	Total subscribers	62,231,730
FM translators & boosters	2,453	Homes passed	91,750,000
VHF translators	2,263	Cable penetration*	65.3%
UHF translators	2,562	*Based on TV household universe of 95.4 million.	
Total Translators	7,278	Sources: FCC, Nielsen, Paul Kagan Associates	

Oshkosh, all Wis., and is building FM in Eau Claire, Wis., and has applied for noncommercial educational FM in Charleston, Ill. *Feb. 9*

Sageville, Iowa (950727MA)—The Sageville Shopper for FM at 106.1 mhz, ERP 4.40 kw, ant. 117 m. *July 27*

Arkansas City, Kan. (950905MJ)—Third Coast Broadcasting for FM at 102.5 mhz, ERP 6 kw, ant. 100 m. *Sept. 5*

Plainville, Kan. (950727MB)—Charles Alan Farr for FM at 96.7 mhz, ERP 5.0 kw, ant. 109 m. *July 27*

Garapan, Saipan, M.P. (950804ME)—Inter-Island Communications Inc. for FM at 101.1 mhz, ERP 3.2 kw, ant. -65 m. *Aug. 4*

Red Lake Reservation, Minn. (950713-ME)—The Red Lake Band of Chippewa Indian for FM at 94.1 mhz, ERP 100 kw, ant. 151 m. *July 13*

Belzoni, Miss. (950821MA)—Team Broadcasting Co. Inc. for FM at 106.3 mhz, ERP 6 kw, ant. 74.7 m. *Aug. 21*

Crenshaw, Miss. (950811MB)—John Pelham Ingram for FM at 106.9 mhz, ERP 6 kw, ant. 100 m. *Aug. 11*

Durant, Miss. (950927MB)—Boswell Broadcasting Co. for FM at 101.1 mhz, ERP 4.8 kw, ant. 112.5 m. *Aug. 21*

Tupelo, Miss. (960111M9)—American Family Association for noncommercial educational FM at 91.7 mhz. *Jan. 11*

Yazoo City, Miss. (950825MD)—Gordon J. Lousteau for FM at 93.1 mhz, ERP 4.1 kw, ant. 120 m. *Aug. 28*

Brookline, Mo. (BPH-960213MC)—Frank Copsidas Jr. (P.O. Box 790, Whitefish, MT 59937) for FM at 102.1 mhz, ERP 6 kw, ant. 100 m., 2225 E. Kearney St., Springfield, Mo. Copsidas owns KTOZ-FM Marshfield, Mo., KZTO(FM) Ottawa, Kan., and 90% of WCHZ(FM) Harlem, Ga. He is buying FMs in Pleasant Hope and Mount Vernon, Mo., is building FM in Columbia Falls, Mont., and has applied for FM in Hutchinson, Kan. *Feb. 13*

Cuba, Mo. (BPH-960207MB)—Reichel Broadcasting Corp. (Norris Reichel, president/36% owner, 841 Millrace Pt., Longwood, FL 32750-2896) for FM at 107.3 mhz, ERP 25 kw, ant. 100 m., .33 km SE of Hofflins, Mo., on Hollingshead Rd. RBC owns KOU(L)FM Lake Ozark, Mo. *Feb. 7*

Cut Bank, Mont. (950905MK)—Prairie Broadcasting Inc. for FM at 102.7 mhz, ERP 100 kw, ant. 168 m. *Sept. 5*

Kimball, Neb. (950918MA)—Tracy Broadcasting Corp. for FM at 100.1 mhz, ERP 6 kw, ant. 89.8 m. *Sept. 18*

Reserve, N.M. (951027MB)—Woodrow Michael Warren for FM at 104.5 mhz, ERP 1.2 kw, ant. 433 m. *Oct. 27*

Texico, N.M. (950906MG)—James Stanford for FM at 96.5 mhz, ERP 4 kw, ant. 54 m. *Sept. 6*

Wewoka, Okla. (950724MC)—John H. Wiggins for FM at 104.5 mhz, ERP 6 kw, ant. 100 m. *July 24*

Burns, Ore. (941122MP)—Stanley M. Swol for FM at 92.7 mhz, ERP .75 kw, ant. 275.5

m., near Burns Radio facility, 4.21 km W of Hines and 5.85 km WSW of Burns in Harney City. *Nov. 22, 1994*

Cherryville, Ore. (BPED-960216MD)—Educational Media Foundation (Richard Jenkins, president, 1425 N. Market Blvd., Ste. 9, Sacramento, CA 95834) for noncommercial educational FM at 88.7 mhz, ERP .001 kw, ant. 478 m., Timberline Lodge, Mt. Hood, Ore. EMF owns FMs in Magalia, Garberville, Chowchilla, Santa Rosa and Kingsburg, all Calif., and AM in Tigard, Ore., and has applied to build FMs in Klamath Falls and Winchester, Ore.; Tucson, Ariz.; Fairmead, Redding, Livingston and Fountain Hills, all Calif. *Feb. 16*

Winchester, Ore. (960216MC)—Educational Media Foundation for noncommercial educational FM at 89.3 mhz. *Feb. 16*

Clarendon, Tex. (950901MG)—Roho Broadcasting Co. for FM at 99.3 mhz, ERP 50 kw, ant. 96 m. *Sept. 1*

Hallettsville, Tex. (950901MC)—Hill County Radio for FM at 99.9 mhz, ERP 6 kw, ant. 40 m. *Sept. 1*

Madisonville, Tex. (950824MB)—Leon Hunt for FM at 100.5 mhz, ERP 6 kw, ant. 100 m. *Aug. 24*

Palacios, Tex. (950821MC)—John H. Wiggins for FM at 99.7 mhz, ERP 50 kw, ant. 101 m. *Aug. 21*

Tahoka, Tex. (950824MC)—Albert Benavides for FM at 95.3 mhz, ERP 3 kw, ant. 100 m. *Aug. 24*

Winona, Tex. (BPH-960216MB)—Oara Inc. (Kenneth R. Reynolds, president, P.O. Box 11196, College Station, TX 77842) for FM at 102.7 mhz, ERP 6 kw, ant. 100 m., 1.1 km SSW of intersection of CRs 3107 and 374. Oara owns KAGG-FM Madisonville, Tex. *Feb. 16*

Winona, Tex. (BPH-960220MA)—Radio-SunGroup of Texas Inc. (John W. Biddinger, president, 9102 N. Meridian St., Ste. 545, Indianapolis, IN 46260) for FM at 102.7 mhz, ERP 6 kw, ant. 100 m., 2.1 km E of intersection of CR 313 and FM 2015, then 457 m. N to gate, then 243 m. W to site, 4 km WSW of Winona. RSG owns KYXX-FM Longview, Tex. *Feb. 20*

Davenport, Wash. (950925MB)—Blue River Broadcasting Co. for FM at 97.3 mhz, ERP 4.8 kw, ant. 98 m. *Sept. 25*

Pinedale, Wyo. (950725MB)—Robert R. Rule for FM at 101.1 mhz, ERP .211 kw, ant. -54.7 m. *July 25*

Sundance, Wyo. (950929ME)—Ultimate Caps Inc. for FM at 103.1 mhz, ERP 25.2 kw, ant. 503.3 m. *Sept. 29*

FACILITIES CHANGES

Dismissed

Rosenburg-Richmond, Tex. (BMP-951030AD)—Tichenor License Corp. for KMPQ(AM) 980 khz: make changes in ant. system; change night TL to 2,000 ft. NW of intersection of FM 1464 and Canal Rd., near Richmond; reduce night power to 4.6 kw. *Feb. 29*

Granted

Anchorage (BPCT-950714KF)—Smith Broadcasting Group of Alaska Inc. for KIMO(tv) ch. 13: change ERP to 316 kw visual, ant. to 238 m., TL to Mi. 2.2 point, MacKenzie Rd., Matanuska-Sustina, Alaska. *Feb. 27*

Mesa, Ariz. (BP-950822AB)—CRC Broadcasting Co. Inc. for KFNN(AM) 1510 khz: increase daytime power 22 kw, add nighttime power .1 kw, change TL to Phoenix. *Mar. 7*

Salinas, Calif. (BMP-940406AB)—KCTY AM, KRAY FM Inc. for KCTY(AM) 980 khz: change TL to .21 mi. E of intersection of Old Stage Rd. and Old Natividad Rd. at Salinas make changes in ant. system. *Mar. 5*

Yreka, Calif. (BMPH-951110IC)—Siskiyou Radio Partners Inc. for KSYC-FM 103.9 mhz: change ERP to 10.2 kw, correct ant. supporting-structure height, TL. *Mar. 5*

Grand Junction, Colo. (BPH-951120IG)—Jan-Di Broadcasting Inc. for KBKL(FM) 107.9 mhz: change ant. to 445 m., TL to Black Ridge Electronics site, 1.4 km SSE of intersection of I-70 and US 6/50, 11 km S of Fruita, Colo. *Mar. 1*

Fruita, Colo. (BPH-951120IO)—Jan-Di Broadcasting Inc. for KEKB(FM) 99.9 mhz: change ant. to 470 m., ant. supporting structure. *Mar. 1*

Lehigh Acres, Fla. (BPH-911109ID)—Rep. WCKT GP for WCKT(FM) 107.1 mhz: change ERP to 28.5 m., ant. to 198 m. *Mar. 5*

Petoskey, Mich. (BP-951019AE)—Stone Communications Inc. for WJML(AM) 1110 khz: add nighttime service with 28 w. *Mar. 7*

St. Joseph, Minn. (BMPH-951120IH)—St. Joseph Broadcasters, a Minnesota LLC for KKJM(FM) 92.9 mhz: change ERP to 25 kw, ant. 100 m., TL to 3 km S of St. Wender, Miss., 457 m. ENE of CR 3 and 355th St. *Mar. 4*

St. Louis Park, Minn. (BPH-951113IC)—R.H. Park Broadcasting for KMJZ(FM) 104.1 mhz: change ERP to 89 kw, ant. to 315 m., TL. *Mar. 5*

Quitman, Miss. (BP-951023AD)—Quitman Broadcasting Inc. for WBFN(AM) 1500 khz: make changes in ant. system. *Feb. 29*

Troutdale, Ore. (BMP-950804AB)—J.C.O. Broadcasting Inc. for KZTW(AM) 860 khz: increase night power to 5 kw, make changes in ant. system, change TL to NE 34th Ave., Vancouver, Wash. *Mar. 7*

Conway, S.C. (BPH-951201ID)—Downs Satellite Broadcasting of S.C. Inc. for WJXY-FM 93.9 mhz: change ERP to 3.7 kw, ant. to 128 m., TL. *Mar. 1*

Nashville (BPED-951016IC)—Trevecca Nazarene College for WNAZ-FM 89.1 mhz: change transmitter site, ERP to 1.40 kw, ant. to 61 m. *Mar. 1*

Yakima, Wash. (BMPH-951109IB)—Butterfield Broadcasting Corp. for KXDD(FM) 104.1 mhz: change ant. to 344 m., TL. *Mar. 1*

Accepted for filing

Fairhope, Ala. (BP-960227AB)—April Broadcasting Inc. for WBLX(AM) 660 khz: change power. *Feb. 27*

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THIS WEEK

March 20—"Managing the Telecommunications Revolution," seminar presented by **Leibowitz & Associates**. Orlando Airport Marriott, Orlando, Fla. Contact: (305) 530-1322.

March 20—**International Radio & Television Foundation** Gold Medal Award Dinner. Waldorf-Astoria, New York City. Contact: Maggie Davis, (212) 867-6650.

March 20—"Career Development and Mentoring," career conference presented by the New York chapter of **Women in Cable & Telecommunications**. McGraw-Hill Bldg., New York City. Contact: (212) 642-6333.

March 20-23—**National Broadcasting Society (Alpha Epsilon Rho)** annual convention. Sheraton LAX, Los Angeles. Contact: Jamle Byrne, (717) 872-3996.

March 21—**National Association of Broadcasters** radio license renewal seminar. Ramada Hotel Market Center, Dallas. Contact: (800) 342-2460.

March 23—"Investigating the Possibilities," spring training conference presented by the **Radio-Television News Directors Association**. Adam's Mark Hotel, Philadelphia. Contact: (202) 467-5200.

March 23-26—**Association of America's Public Television Stations** annual meeting and Capitol Hill Day. Doubletree Hotel, Crystal City, Va. Contact: (202) 887-1700.

March 24-26—**Cabletelevision Advertising Bureau** cable advertising conference. New York Marriott Marquis, New York City. Contact: Nancy Lagos, (212) 751-7770.

MARCH

March 25—"The Jurisprudence of Ratings," conference on the V-chip and related issues presented by the **Cardozo Arts & Entertainment Law Journal** and the **Howard M. Squadron Program for Law, Media and Society**. Benjamin N. Cardozo School of Law, New York City. Contact: (212) 790-0292.

March 25-27—Wireless '96, presented by the **Cellular Telecommunications Industry Association**. Dallas Convention Center, Dallas. Contact: (202) 785-0081.

March 25-27—"Broadband Emerging Video Services: A Convergence of Industries," conference presented by **Bellcore (Bell Communications Research)**. Grenelefe Golf & Tennis Resort, Haines City, Fla. Contact: (800) 521-2673.

March 27-29—"From Virtual to Reality," national pay-per-view/interactive conference presented by **Cable Television Administration and Marketing Society**. Orlando Marriott World Center, Orlando, Fla. Contact: Bonnie Boyle, (703) 549-4200.

March 28-30—**Louisiana Association of Broadcasters** annual convention. Hilton Hotel, Baton Rouge. Contact: Louise Lowman, (504) 295-1110.

March 29-31—**National Association of College Broadcasters** western regional conference. Western Washington University, Bellingham, Wash. Contact: (360) 650-6110.

March 30—"Investigating the Possibilities," spring training conference presented by the **Radio-Television News Directors Association**. Grand Hyatt on Union Square, San Francisco. Contact: (202) 467-5200.

APRIL

April 1—**American Women in Radio and Television** 21st annual Commendation Awards presentation and gala. Waldorf-Astoria, New York City. Contact: Kris Weiland, (703) 506-3290.

April 2—"The Business of Entertainment: The Big Picture," sixth annual conference on media and entertainment sponsored by **Variety** and **Schroder Wertheim & Co. Inc.** Pierre Hotel, New York City. Contact: (212) 492-6082.

April 2—**Radio and Television News Directors Foundation** annual banquet and First Amendment celebration. Renaissance Mayflower Hotel, Washington. Contact: Frances Datillo, (202) 467-5215.

April 2-4—Brasil Link, Brazilian pay-TV conference presented by **Global Exposition Holdings**. Expo Center Norte, Sao Paulo, Brazil. Contact: (713) 342-9826.

April 3—SkyFORUM V, conference sponsored by the **Satellite Broadcasting and Communications Association**. Marriott Marquis, New York City. Contact: (800) 541-5981.

April 10—**Broadcasters' Foundation** annual Golden Mike Award dinner. Plaza Hotel, New York City. Contact: Gordon Hastings, (203) 862-8577.

April 11—**Caucus for Producers, Writers & Directors** general membership meeting. Jimmy's Restaurant, Beverly Hills. Contact: David Levy, (818) 843-7572.

April 12-14—"Economic Issues in the 1996 Elections," conference for journalists presented by the **Foundation for American Communications**. The Greenbrier, White Sulphur Springs, W.Va. Contact: Christina Gardner, (213) 851-7372.

April 12-14—49th annual **Associated Press TV-Radio Association of California-Nevada** convention and awards presentation. Disneyland Hotel, Anaheim. Contact: Rachel Ambrose, (213) 626-1200.

April 12-15—**Broadcast Education Association** 41st annual convention. Las Vegas Convention Center, Las Vegas. Contact: Lara Sulimenco, (202) 429-5354.

April 13—"Investigating the Possibilities," spring training conference presented by the **Radio-Television News Directors Association**. St. Louis Frontenac Hilton, St. Louis. Contact: (202) 467-5200.

April 15-16—**Television Bureau of Advertising** sales and marketing conference. Las Vegas Hilton, Las Vegas. Contact: Janice Garjian, (212) 486-1111.

April 15-17—**Kentucky Cable Telecommunications Association** spring convention. Marriott Resort, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

April 15-18—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 16—"Cheap Tricks," conference presented by the **Cable Television Administration and Marketing Society** and **PROMAX**. Marriott Marquis, Atlanta. Contact: Bonnie Boyle, (703) 549-4200.

April 17—**Broadcasters' Foundation** Broadcast Pioneers breakfast. Las Vegas Hilton, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.

April 18—**National Association of Broadcasters** radio license renewal seminar. Las Vegas Convention Center, Las Vegas. Contact: (800) 342-2460.

April 18-19—"Telco 101: Cable Meets Telephony," course presented by **Women in Cable & Telecommunications**. Vlocam, San Francisco. Contact: Molly Coyle, (312) 634-2353.

April 19-24—MIP TV, international television program marketplace, presented by the **Reed Midem Organisation**. Palais des Festivals, Cannes, France. Contact: Madeleine Noel, (203) 840-5301.

April 20—**Federal Communications Bar Association** 60th anniversary dinner/dance. The National Building Museum, Washington. Contact: Paula Friedman, (202) 736-8640.

April 20—**AP-RTNDA-Emerson College** regional convention and awards dinner. Boston Marriott Long Wharf Hotel, Boston. Contact: Bob Salsberg, (617) 357-8100.

April 21-23—**Midcom Midcab/Midsat '96** Middle East international communications exhibition and conference. Abu Dhabi International Exhibition Centre, Abu Dhabi, U.A.E. Contact: (+9714) 310551.

April 22-28—"Imaging the Future II: Storytelling for the New Millennium" technical and hands-on training workshops and international conference, presented by **Kauai Institute for Communications Media**. Kauai Marriott Resort and Beach Club, Kauai, Hawaii. Contact: (800) 999-4234.

April 23—**Federal Communications Bar Association** luncheon featuring Howard Stringer. Capital Hilton Hotel, Washington. Contact: Paula Fried-

man, (202) 736-8640.

April 24—"The Changing Face of Cable and Telecommunications," career conference presented by the New York chapter of **Women in Cable & Telecommunications** and the **Financial Women's Association of New York**. HBO offices, New York City. Contact: (212) 642-6333.

April 26-27—**Texas Associated Press Broadcasters** annual convention and awards banquet. Sheraton Astrodome, Houston. Contact: Diana Jensen, (214) 991-2100.

April 26-27—**Women in Cable & Telecommunications** Betsy Magness Leadership Institute Meeting. Biltmore, Los Angeles. Contact: Christine Kane, (312) 634-2343.

April 26-28—**Intercollegiate Broadcasting System** 56th annual national convention. Hotel Pennsylvania, New York City. Contact: Fritz Kass, (914) 565-0003.

April 26-28—Adventures in Broadcasting Promotion Director's School, presented by **CRN International**. Sheraton Stamford Hotel, Stamford, Conn. Contact: Doug Harris, (203) 288-2002.

April 26-28—**NewsProNet** producer forum. Stouffer Waverly Hotel, Atlanta. Contact: Michael Shoer, (770) 475-2667.

April 28-May 1—Cable '96, **National Cable Television Association** annual convention and exposition. Los Angeles Convention Center, Los Angeles. Contact: (202) 775-3669.

April 30—**Women in Cable & Telecommunications** annual Accolades Breakfast. Biltmore Hotel, Los Angeles. Contact: Tracy Mitchell, (312) 634-2339.

April 30—Deadline for entries for the 1996 Claron Awards Competition, sponsored by **Women in Communications**. Contact: Colleen Phelan, (703) 359-9000.

April 30-May 2—4th annual **DRTV (Direct Response Television) Expo & Conference**. Long Beach Convention Center, Long Beach, Calif. Contact: Erika Bockhaut, (800) 513-8400.

MAY

May 1-3—Third annual Radio Only Management Conference, presented by **Inside Radio Inc.** Camelback Inn, Scottsdale, Ariz. Contact: (609) 424-6800.

May 1-5—**Southern Educational Communications Association** 11th annual utilization conference. Sheraton Hotel, Columbia, S.C. Contact: Norma Gay, (803) 799-5517.

May 6—Peabody Awards Luncheon presented by **University of Georgia College of Journalism and Mass Communication**. Waldorf-Astoria, New York. Contact: (706) 542-3787.

May 8—Fred Friendly First Amendment Award presentation by **Quinnipiac College** to Leslie Stahl. Metropolitan Club, New York. Contact: (203) 281-8655.

May 8—**International Radio & Television Society Foundation** Awards Luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 9—**Federal Communications Bar Association** luncheon featuring John Sie. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 11-14—100th **Audio Engineering Society** convention. Bella Center, Copenhagen, Denmark. Contact: (212) 661-8528.

May 14-15—"March on Washington," annual Washington rally hosted by the **Association of Local Television Stations** (formerly **INTV**). Contact: Angela Giroux, (202) 887-1970.

May 14-21—**National Association of Black-Owned Broadcasters** 20th annual spring management conference. Nassau, Bahamas. Contact: (202) 463-8970.

May 15-16—East EuroLink, eastern and central European pay-TV conference presented by **Global Exposition Holdings**. Atrium Hilton Praha Hotel, Prague. Contact: (713) 342-9826.

May 15-19—Annual public radio conference, presented by **National Public Radio**. Washington

Hilton and Towers, Washington. Contact: Alma Long, (202) 414-2000.

May 15-19—"Content '96," educational media conference and market presented by *National Educational Media Network*. Waterfront Plaza Hotel, Oakland, Calif. Contact: (510) 465-6885.

May 16-17—"Successfully Implementing Object-Oriented Technology for Telecom Cable and Wireless Companies," conference presented by *Global Business Research Ltd.* Doubletree Guest Suites, Chicago. Contact: (212) 366-3212.

May 17-19—"Economic Issues in the 1996 Elections," conference for journalists presented by the *Foundation for American Communications*. University Inn and Reynolds School of Journalism, Reno. Contact: Christina Gardner, (213) 851-7372.

May 19-22—36th annual *Broadcast Cable Financial Management Association/Broadcast Cable Credit Association* conference. Buena Vista Palace Hotel, Orlando (Disney World), Fla. Contact: Mary Teister, (708) 296-0200.

May 23-25—CES Orlando '96/CES Habitech '96, multimedia trade show presented by the *Electronic Industries Association/Consumer Electronics Show*. Orange County Convention Center, Orlando, Fla. Contact: Cynthia Upson, (703) 907-7674.

JUNE

June 9-15—17th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 19-22—Promax & BDA '95 conference & exposition, presented by *Promax international* and *BDA International*. Los Angeles Convention Center, Los Angeles. Contact: (213) 465-3777.

JULY

July 10-12—WCA '96, *Wireless Cable Association* annual convention. Denver Convention Center, Denver. Contact: Sherry Crittenden, (202) 452-7823.

July 14-16—35th annual *New York State Broadcasters Association* executive conference. Rye Town Hilton, Rye Brook, N.Y. Contact: Mary Anne Jacon, (518) 465-8888.

July 14-17—CTAM '96 national marketing conference, presented by the *Cable Television Administration and Marketing Society*. Boston Marriott Copley Place, Boston. Contact: (703) 549-4200.

SEPTEMBER

Sept. 24—Broadcasting & Cable Interface X

conference, cosponsored by *Broadcasting & Cable* and the *Federal Communications Bar Association*. New York Grand Hyatt, New York City. Contact: Joan Miller, (212) 337-6940.

OCTOBER

Oct. 9-12—World Media Expo, comprising the *National Association of Broadcasters Radio Show* (contact: [800] 342-2460); *Radio Television News Directors Association* international conference (contact: Rick Osmanski, [202] 467-5200); *Society of Broadcast Engineers* annual conference (contact: John Poray, [317] 253-1640), and *Society of Motion Picture and Television Engineers* 138th technical conference (contact: [914] 761-1100). Los Angeles Convention Center, Los Angeles. Contact: Lynn McReynolds, (202) 429-5350.

NOVEMBER

Nov. 11—*Broadcasting & Cable* 1996 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Steve Labunski, (212) 213-5266.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

OpenMike

A modest proposal

EDITOR: Rupert Murdoch recently caused a stir when he offered to give away significant prime time network exposure to political candidates.

Certain reactions are fairly predictable: Traditional broadcasters will feel a chill just at the precedent that such a practice could represent. Trade groups will grumble, saying that Fox has ceded precious ground before any battle on the issue was fully joined. Hardened political observers will be smelling a trade between Mr. Murdoch's offer and the threats from Washington to auction digital spectrum. Politicians will—in spite of their natural suspicions—simply salivate.

My impression is that Mr. Murdoch, as a naturalized American, is sincerely trying to open a full debate on the relationship between elections and television in his adopted sovereign. And that, in itself, is a noble public service. The founder of the fourth network knows by intuition and experience that real reform begins with radical suggestions. And history demonstrates that he has never been afraid of a bold statement.

Any objective observer would agree that our medium has been cheapened by the practice of 30-second political messages. There is a certain irony in that. The most powerful tool in the history of public discourse has been reduced to accom-

plish status in the politicians' race to the rhetorical bottom.

Perhaps the richest irony is that broadcasters are required to sell political advertising time at the lowest unit rate, in the name of public policy.

What conceivable public policy is served by the cheesy half-truths that pass for modern political advertising? Seriously, can anyone say that if political time were sold at premium rates the quality of elective processes in this country would be diminished? It would be much easier to argue that eliminating commercial political messages as an entire category would immediately benefit the system.

After all, the slick, mean, cynical spots that precede most elections today are at least as harmful as cigarettes. Representative democracy deserves better.

Perhaps Mr. Murdoch's gambit will involve linking the current agreement to rate TV programming with a compulsory ratings system for political messages. Use your imagination: Maybe the "V" in V-chip can go down in history more for veracity than for violence. The Telecommunications Act of 1996 could turn out to be an even bigger win for consumers than originally thought.

In fact, this negotiation may be the ultimate patriotic task in Jack Valenti's long career. If anyone can do it, he and Rupert Murdoch can.—*Paul W. Hobby, chairman, Columbine JDS, Houston*

Memories

EDITOR: I just read your March 11 article about the Museum of Television and Radio with great interest. It is a wonderful asset to our industry and to society. I only have one nit to pick: Eve Arden was *Our Miss Brooks*, while Ann Sothern was the *Private Secretary* who ran the office and her boss who was portrayed by Don Porter. I find it amazing and powerful that the "cool fire" made these impressions on this baby boomer forty years ago!—*Tony Caravello, GM, ENG operations, ABC Broadcast Operations and Engineering, New York*

More on ratings

EDITOR: Here's my response to Alfred Schneider's proposal for program ratings. (BROADCASTING & CABLE, March 4). Let's not limit it to sex and violence, let's add politics and religion.

Here are my ratings scales:

Political Content

R—Republican
D—Democrat
Really big D—dictatorial
S—socialist
A—anarchic

Religious Content

A—agnostic
M—mild religion
P—pious
D—devout
Z—zealous
S—sacrilegious
N—necromancy—*Jeffrey A. Krauss, Rockville, Md.*

Raising the bar on television programming

Probably few television executives credit Henry Kissinger with having played a part in determining their career choice. But Warner Bros. Television's Tony Jonas does.

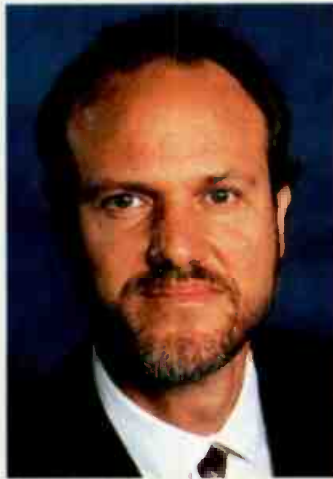
Jonas studied political science while attending UCLA, intending to join the foreign service following his graduation. "I even took some classes in Chinese and hoped to help open up China while working for the State Department," he says. "Then Henry Kissinger beat me to the punch and I thought, what now?"

In addition to his political science curriculum, Jonas took a film class that examined the work of Frank Capra and other well-known directors. "That got me excited about the film business." As a result of his new-found interest, Jonas wrote a film script and began shopping it around. "I figured that just writing a script would lead to another and so on." His writing career proved short-lived: after being budgeted, the project fell apart. The experience proved valuable, however, as Jonas gained "some business sense." More important, "that's where the beginning came."

He formally entered the business in 1977 as an assistant at EMI TV, where he rose to the rank of associate producer. He credits his time there for giving him broad knowledge about the business, including development. "It was a wonderful company for me because it was small; we did only about eight movies a year," he says. "So I was able to move around and learn about a lot of things. Even at the beginning I wrote proposals for movies and started working with writers and I found that was exciting." He credits his early experiences working with writers, and his subsequent dealings with them, as helping curb his desire to put pen to paper. "The writing I wanted to do was somewhat sublimated by working with those writers. It was something I enjoyed right from the start."

Jonas freely admits that he benefited greatly from his associations not only with writers but with many top executives, including Aaron Spelling, Gary Nardino, Gary David Goldberg and Jeffrey Katzenberg. "Working with Leslie Moonves was really the icing on the cake in the sense of [my] grooming," he says of his former boss, who now oversees CBS Entertainment.

It was during his tenure at Paramount working under Gary Nardino that Jonas came up with the idea for *MacGyver* while



"This studio remains in the hands of the writers and producers."

Tony Russell Jonas

President, Warner Bros. Television, Burbank, Calif.; b. May 8, 1952, Los Angeles; BA, political science, UCLA, 1975; EMI TV, Los Angeles: assistant, 1977-78; associate producer, 1978-79; Aaron Spelling Productions, L.A.: director of movies, 1979-80; director of movies, series, specials, 1980-81; director of dramatic development, Paramount Network Television, L.A., 1981-83; VP, drama series and long-form, MGM Television, L.A., 1983-85; head of development, Winkler-Rich Productions, L.A., 1985-86; VP, development, Disney Television, L.A., 1986-89; senior VP, drama development, Lorimar Television, L.A., 1989-91; Warner Bros. Television: senior VP, creative affairs, 1991-92; executive VP, creative affairs, 1992-95; present position since July 1995; m. Janet White, April 19, 1981; children: Michele 14,

trying to solve the problem of executives falling asleep during pilot screenings. "Nardino said people were falling asleep, and what were we going to do. I came up with the idea for the series, about this character who took all kinds of shortcuts, so that the 48 minutes of the show would go by so quickly that people couldn't fall asleep."

During his six years at Warner Bros., which Jonas calls the "culmination" of all he has learned, he has contributed to arguably the most successful supplier of network programming in history. Just a quick look at the past season's output of *ER*, *Friends* and *Hope & Gloria* (the three highest-rated new shows of the 1995-96 season), among others, leaves little room for argument. At the start of the season, Warner Bros. was the top program supplier to the networks with 23 shows, including 10 new series. However, several of those new projects failed to secure midseason pickups, proving that even Warner Bros. isn't right all of the time.

Perhaps the toughest task that Jonas faces is maintaining the extraordinary level of success at Warner Bros. Television. The bar has been raised even higher with the success of *ER* and *Friends*. However, he welcomes the challenge: "It's a good problem to have. I take pride in those shows and in the fact that many of the spec scripts we get from prospective writers who want to show what they can do are geared for those shows."

In addition to the division's success, Jonas takes pride in the fact that Warner Bros. Television develops and produces all types of programming for all audiences. Its output ranges from children's and family-oriented comedies like the *TGIF* shows that have been a staple, to more adult comedies such as *Friends*. On the drama side, the diversity is just as prevalent with projects such as *ER*, *Lois & Clark* and *Sisters*.

With quantitative and qualitative success in hand, Jonas always steers credit to the writers and producers and prefers to focus on the qualitative success. "Our goal has always been Emmys, but we've also been fortunate to have received awards from the Screen Actors Guild and Directors Guild and others. So that level of respect is very gratifying from so many different segments of the industry. This studio remains in the hands of the writers and producers. Our fortune is locked up with the wonderful talented people who do the shows." —SC

Fates & Fortunes

BROADCAST TV

Charles Bivins Jr., VP/station manager, WSTM-TV Syracuse, N.Y., named VP/GM.

Appointments at WTNZ(TV) Knoxville, Tenn.: **Tom Macmillan**, creative services photographer/editor supervisor, WSET-TV Lynchburg, Va., joins as production manager; **Scott Piper**, account executive, named LSM.

Appointments at KOMO-TV Seattle: **Shawn Briggs**, assistant news director, named executive producer, special projects; **Sharon Howard**, associate producer, *Front Runners*, named programing producer; **Scott Jensen**, operations technical coordinator, named operations manager; **Darrell Toland**, graphics animator, WKRC-TV Cincinnati, joins as broadcast graphic designer.



Webb

Kimberly Godwin Webb, assistant news director, WCAU-TV Philadelphia, joins WUAB(TV) Lorain, Ohio, as news director.

Charlotte Bouzigard, creative/marketing director, Lakeside

Shopping Center's advertising agency, New Orleans, joins WVUE(TV) there as creative services director.

David Johnson, NSM, WSYM-TV Lansing, Mich., named general/local sales manager.

Appointments at KNBC-TV Los Angeles: **Doug Culver**, producer, *Channel 4 News* at 5 p.m., named executive producer, afternoon newscasts; **Michael Jack**, sales



Culver



Jack

manager, National Television Sales, Capital Cities/ABC-TV, Los Angeles, joins as VP, sales; **Mary Parks**, bureau chief/reporter, Riverside County, KCBS-

TV Los Angeles, joins in same capacity, Inland Empire area; **Mona Rivera**, account executive, Valencia, Perez & Echeveste, Pasadena, Calif., joins as publicist.

Jane Akre, producer/manager, Target Television, Tampa, Fla., joins WTOG (TV) St. Petersburg, Fla., as anchor, *44 News Dayside*.

Kate Fitch, executive assistant to the president, NBC, New York, joins WPBT(TV) Miami as program manager.

PROGRAMING

Larry Forsdick, VP, programing, Paramount Domestic Television, Hollywood, named senior VP, programing.



Luiting

Anne Luiting, VP, production, Film Roman Inc., Los Angeles, joins MCA/Universal Family Entertainment and Universal Cartoon Studios, Universal City, Calif., as senior VP, production.

Appointments at *Entertainment Tonight*, Hollywood: **Claudia Cagan**, senior segment producer, *The Stephanie Miller Show*, joins in same capacity; **Shelley Ballance**, director, research, *The John and Leeza Show*, joins in same capacity; **Janet Annino**, segment director, named supervising producer.

Meade Camp, VP, marketing, Turner Program Services, Atlanta, named senior VP, marketing and sales strategy.

RADIO

Appointments at CBS Radio properties: **Roger Nadel**, VP/GM, WWJ(AM) and WYST(FM) Detroit, joins KFWB(AM) and KTWV(FM) Los Angeles in same capacity; **Rich Homberg**, president/GM, Shadow Broadcast Services, joins WWJ(AM) and WYST(FM) Detroit as VP/GM; **Brian Whittemore**, news and program director, WBZ(AM) Boston, joins KDKA(AM) Pittsburgh as VP/GM.

Elen Rockwell, evening air personality, WFLY(FM) Troy, N.Y., named afternoon drive host.

Wes Minter, host, WCCO(AM) Minneapolis, joins KMBZ(AM) Kansas City, Mo., as 3-6 p.m. talk show host.

Tim Patterson, sports marketing director, KRLL(AM) Dallas, named station manager, KTCK(AM) there.



Swenson

Steve Swenson, executive editor/program director, WINS(AM) New York, joins WTOP (AM) Washington as VP/GM.

Kim Rygh, senior clearance manager, ABC Radio Networks, Dallas, named regional

manager, small markets.

Bill Froelich, GSM, WBLS(FM) New York, joins WWRL(AM) there in same capacity.

Glenise Cloudy, research director, KYKY(FM)/KSD-AM-FM St. Louis, adds national equal employment opportunity coordinator to her responsibilities.

CABLE



Durso

Appointments at ESPN, Bristol, Conn.: **Arthur Bulgryn**, director, research and sales data services, Capital Cities/ABC National Television Sales Inc., joins as VP, research and sales development;

Bryan Burns, consultant, The Paragon Alliance, joins as VP, distribution development; **Derek Yeoman**, head, internal audit, Barnes Group, Bristol, joins as VP/controller; **Ed Durso**, executive VP/general counsel, named executive VP, administration; **Christine Driessen**, senior VP/CFO, adds management, information services and travel services to her responsibilities.

Joseph Cece, president/COO, Cablevision Lightpath, named president, telephony and data services, and senior VP, strategic planning, Cablevision Systems Corp., Woodbury, N.Y.

Appointments at News 12 New Jersey: **Frank Cipolla**, news director, Staten Island Cable; **Donna DePetro**, anchor/reporter, WABC(AM)/WPLJ(FM) New York; **Tom Fitzgerald**, news anchor/reporter, Cablevision of Monmouth; **Christine Perez**, anchor/reporter, Cablevision of Riverview; **Esther Pierre**,

reporter, WAND(TV) Decatur, Ill., and **Cynthia Scott**, reporter, Cablevision of Monmouth, join as reporters: **Bill Gillen**, news director, WSSH-TV Portland, Me., joins as senior assignment editor; **Don Koshansky**, photojournalist, News 12 Long Island, joins as chief photojournalist; **Scott Jazmin**, operations center supervisor, USA Network, joins as chief engineer.



Epstein

Appointments at Comedy Central, New York: **Laura Nelson**, manager, media relations, named director, corporate affairs and publicity; **David Epstein**, director, sales administration, named VP, sales planning and operations.

Mary Anderson, managing director, NBC Cable, and senior general attorney, NBC, New York, named VP, business development, NBC Cable.

Appointments at Access Television Network, Irvine, Calif.: **Samara Cummins**, regional director, Southeast, Digital Music Express, joins as affiliate sales and marketing manager, Southeast; **Phoebe Limebrook**, regional account

executive, named affiliate sales and marketing manager, Western region.

Catherine McConnell, director, sales/retail, Northwest Cable Advertising, Seattle, named GM.

Appointments at Turner Inc.: **Ronnie Gunnerson**, VP, public relations, Turner Home Entertainment, Atlanta, named senior VP; **Shirley Powell**, director, public relations, Cartoon Network, Atlanta, named VP; **Gloria Berg**, senior publicist, Midwest and Southern regions, TNT, named manager, regional publicity, TNT Originals; **Samantha Graham**, film and video press representative, joins as manager, publicity, TNT Originals, East Coast, New York.

Michael Feinner, VP, advanced technologies product and business development, Prevue Interactive, joins Popcorn Channel, Los Angeles, as VP, Western region, and VP, business development.

Brad Schofield, director, Eastern region, affiliate sales and marketing, Bravo and The Independent Film Channel, Woodbury, N.Y., named VP.

Appointments at Cox Communications, New Orleans: **Melvin Bijou Jr.**, director, technical operations, Comcast, joins in same capacity; **Lorraine Washington**, director, human resources and development, Cleveland, moves to Louisiana

system in same capacity: **Thomas Leone**, VP/GM, Cox Communications, Santa Barbara, Calif., named VP, operations, San Diego.

Lauren Ong, VP/assistant GM, SportsChannel Chicago, named senior VP/GM, Prism and SportsChannel Philadelphia.

MULTIMEDIA

Appointments at Heritage Media Corporation, Dallas: **James P. Lehr**, senior VP/chief accounting and administrative officer; **Douglas N. Woodrum**, VP, finance, named executive VP/CFO.

Michael J. Mannheimer, director, materials management, Cox Communications Inc., Atlanta, named VP, materials management.

Appointments at WKBN-AM-FM-TV Youngstown, Ohio: **Doris Saloom**, corporate secretary, named VP/chief administrative officer; **William Kelly Jr.**, AM/FM station manager, named VP, radio GM.

Russ Dodge, GSM, WXTZ(FM) Noblesville, Ind., joins Network Indiana, Indianapolis, in same capacity.

Gabriel Sidhom, VP, global business marketing, France Telecom, Paris, joins Keystone Communications Corp., Washington, as VP, marketing and business planning.

Appointments at Cox Communications Inc., Atlanta: **Carey Phillip**, assistant general counsel, California Cable Television Association, joins as director, state and regulatory affairs, broadband services; **David Livengood**, director, customer services and business telephony, Telewest (formerly SBC CableComms), joins as director, broadband services marketing; **David Pugliese**, VP, marketing, and GM, consumer long distance, Frontier Corp., joins as executive director, marketing strategy, voice and data services; **Praveen Abichandani**, manager, investment planning, named director, financial planning and analysis.

ADVERTISING/MARKETING

Appointments at Temerlin McClain, Dallas: **Gretchen Krueger**, media communications specialist, Texas A&M University, College Station, Tex., joins as manager of contributed technical articles; **John Duff**, director, graphic services, J. Walter Thompson, Chicago, joins as art studio manager.

Dianne Dean, business manager, produc-

Longevity in San Diego

In a business noted for its transience, spending 43 years at the same station is an accomplishment in itself. But for Julian M. Kaufman, who just retired as chairman of XETV(TV) Tijuana/San Diego, that is just the beginning of his list of achievements.

After stints at KSTP(TV) Minneapolis and KGO-TV San Francisco, Kaufman became sales manager and later general manager at KPHO-TV Phoenix in 1951. In 1952 he wrote an article for BROADCASTING (NOW BROADCASTING & CABLE) offering how-to advice on operating a TV station in a medium-size city. It struck a chord in the fledgling business, and he received 23 job offers following its publication. The one he accepted came from Don Emilio Azcarraga, owner of XETV, to be the station's general manager.

After overcoming many obstacles from both the FCC and the Mexican government over a Mexican station broadcasting in English to the U.S., Kaufman converted the independent into an ABC affiliate and (much later) into its current status as a Fox affiliate.

In addition to XETV, Kaufman was instrumental in Azcarraga's other broadcasting activities, including KMEX-TV Los Angeles and several other stations in Azcarraga's Spanish International Network, which provided Spanish-language programming in the U.S.

A winner of Peabody and Emmy awards, Kaufman, 77, hopes to write a book about his television career.

—MKM



Kaufman in 1952

tion. Saatchi & Saatchi Advertising, New York, named manager, broadcast business.

Martha Garnica, media planner, DDB Needham, Chicago, named media supervisor/Hispanic specialist.

SATELLITE/WIRELESS

William Landers, VP, engineering and operations, KCET(TV) Los Angeles, joins DIRECTV International Inc., there, as VP/GM, California Broadcast Center, Long Beach.

Bill McNamara, manager, systems engineering support, Comsat World Systems, joins Orion Atlantic LP, Rockville, Md., as manager, satellite sales.

James Crowe, VP, operations and engineering, Group W Network Services, Stamford, Conn., named managing director, Asia Broadcast Centre, Singapore.

ALLIED FIELDS

Tom Nielsen, director/producer, joins On the Scene Productions, New York, as production manager; **Leslie Johnson** joins as office manager.

Appointments at EFX Systems, Burbank, Calif.: **Paul Rodriguez**, executive VP/GM, named president; **Debi Kimball**, director, sales, named VP.

Stan Burrows, senior software engineering manager, Lotus Development, joins The Arbitron Company, New York, as chief information officer.

Alan Foreman, VP, international support, CableData International, named VP, global customer care.

Appointments at The Broadcast Image Group, San Antonio, Tex.: **Tom Dolan**, VP, news KSAZ-TV Phoenix, joins as executive director, news and talent development; **Linda Lee**, marketing associate, The Bank of Boulder, Boulder, Colo., joins as director, marketing and product development.

Eugene Connell, president/CEO, Nynex CableComms Group, UK, named executive VP, Nynex Worldwide Communications and Media Group, New York; **John Killian**, COO, Nynex CableComms Group, named president/CEO; **Christine Killorin**, VP/GM, operator services, Nynex Telecommunications Group, named VP, quality.

Appointments at GREAT, Atlanta: **Shelley King**, promotion manager, named director; **Mark Lawson**, promotion coordinator, named fax broadcast service

George Burns: 1896-1996

George Burns, 100, died March 9 at his home in Beverly Hills.

Burns, the elder statesman of the Golden Age of radio comedy, had not only survived the transition from vaudeville to radio to television (to films to concerts to books to you name it) but had triumphed in all of them. His good friend Jack Benny may have refused to age, but Burns reveled in being as old as God (literally, since he played the title role in the movie "Oh, God!" and its two sequels). He gave much credit for his success (and much was due) to his partner Gracie Allen, the lovable flake to his wryly unshakable straight man.

Burns, born Nathan Birnbaum in New York City, Jan. 20, 1896, began as a hooper in vaudeville before hooking up with Gracie professionally in 1923 and matrimonially in 1926. They began their radio career in the U.S. in 1932 (Burns had earlier appeared on the BBC) and aired on the NBC and CBS networks. They were consistently voted among the country's favorite radio comedy teams. (In 1935, for example, they tied for top honors with Jack Benny and Mary Livingstone and Amos and Andy, according to then-BROADCASTING magazine.) The pair were still going strong in 1950 when they moved to CBS TV and an eight-year run that ended only with Allen's retirement in 1958. Burns's other TV credits included *The George Burns Show* for NBC (1958-59), *Wendy & Me* (ABC, 1964-65) and *George Burns Comedy Week* (CBS, 1985).

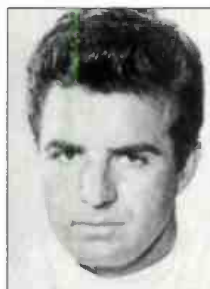
Among his many honors, Burns was an Oscar winner and a Kennedy Center honoree and was in the inaugural class of BROADCASTING & CABLE'S Hall of Fame in 1991.



George Burns with trademark cigar at NAB in 1964

bureau manager; **Angela Carpenter**, promotion coordinator, named promotion manager; **Ann Moceyunas**, attorney/co-founding partner, Technology Law Associates, Atlanta, joins as general counsel/CFO.

DEATHS



Edwards in 1961

Vince Edwards, 67, actor best known for his role as television's Dr. Ben Casey, died of pancreatic cancer March 11 in Los Angeles. Edwards began his performing career at Paramount Pictures in the '40s, appearing in several movies. His early television credits included *Alfred Hitchcock Presents* and *The Untouchables*, but he achieved real fame virtually overnight when he was cast in the title role of ABC's *Ben Casey*, which aired from 1961-66. He also directed 12 episodes of the series.

In 1970-71 he again played a doctor, this time a psychiatrist on ABC's *Matt Lincoln*. Edwards later appeared in numerous TV movies and series and directed episodes of *Police Story* and *In the Heat of the Night*, among others. In 1988 he reprised his role as Dr. Casey in a syndicated made-for-TV movie, *The Return of Ben Casey*. Survivors include his wife, Janet, and three daughters from earlier marriages.

Don Coulter, 40, customer support engineer for Telos Systems, Cleveland, died of cancer March 7 at his home there. Coulter began in broadcasting as a staff engineer at WLTF-FM Cleveland, and later became chief engineer at WGAR-AM-FM there. Later, he served for seven years as systems project engineer/telecommunications manager for Pacific Recorders & Engineering. Before coming to Telos, Coulter worked for Walt Disney Imagineering, designing audio and video systems for Disney's theme parks. Survivors include his wife, Jane, and three children.

—Compiled by Denise Smith
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Metro-Goldwyn-Mayer Inc. officially went on the auction block

last week after the investment bank Lazard Freres & Co. advised its owner, a holding company of the French bank Credit Lyonnais, that the time is ripe to sell the studio. In addition to production and distribution assets, MGM owns the United Artists movie and TV library and a 4,500-title home video library. The studio, which has reversed its sagging fortunes with recent theatrical hits and the revival of TV's *The Outer Limits*, is expected to bring more than \$2 billion. Potential suitors are said to include GE, PolyGram and the Walt Disney Co.

The on-then-off deal between American Radio Systems and Marlin Broadcasting is on again.

That merger was called off last December, but a hotter radio market and a better price convinced ARS to take on Marlin's WQRS-FM Detroit and WFLN-FM Philadelphia, says ARS CFO Joe Winn. What had been a \$70 million deal is now \$66.5 million, with Marlin President Howard "Woody" Tanger intending to buy back his WTMJ-FM Miami for about \$18 million (last time around it was \$20 million). The deal brings ARS into its second and third top 10 markets. Also last week, ARS paid \$11 million for Nationwide Communications Inc.'s KXNO-AM North Las Vegas-KLUC-FM Las Vegas. Both deals are subject to FCC approval.

KCBS-TV Los Angeles is moving *The CBS Evening News with Dan Rather* to 5:30 p.m. next month as part of a complete overhaul of its news schedule. Details were sketchy at press time, but starting April 8, the station will scrap its 4 p.m. news hour in favor of a half-hour report at 5 p.m., and will follow up the network newscast with a local news hour at 6 p.m.

Comsat has filed a lawsuit against Latin DBS proponents News Corp., PanAmSat and Grupo Televisa following News Corp.'s decision to abandon its contract for capacity on the Intelsat satellite system. The complaint, filed in the U.S. District Court for Maryland, has seven counts, including breach of contract, violation of tariff, tortious interference and civil conspiracy, and

seeks damages of at least \$250 million plus punitive damages. In the suit, Comsat claims that PanAmSat and Grupo Televisa, which owns 40% of PanAmSat, "wrongfully induced" News Corp. to break its agreement with Comsat, the U.S. signatory for Intelsat. News Corp. and PanAmSat officials declined to comment.

Radio revenue from combined local and national advertising was up an average 7% in January from January 1995, according to the Radio Advertising Bureau. Local advertising, which accounts for the majority of radio revenue, rose an average 8% across 100 markets surveyed in January, while revenue from national advertisers grew 1%, the RAB reported.

Silver King paid more than \$2 million to build and operate WTMW (tv), Arlington, Va., Urban Broadcasting said in a filing with the FCC Friday. Following up on charges that Silver King broke FCC ownership rules by exercising control over the station, even though its stock in the station was nonvoting (see page 20), Urban gave the FCC copies of invoices to Silver King for construction and operation costs. "Urban did not interview these vendors, negotiate the terms of their retention, or sign contracts with them," Urban said. The commission earlier last week said it would investigate Urban's charges.

Senate Commerce Committee Chairman Larry Pressler (R-S.D.) has proposed to give the FCC sole authority over spectrum policy, cut-

Cable-radio crossover

Fueled by talent from St. Louis's number-one radio station, cable company Charter Communications has purchased WIBV(AM) Belleville, Ill./St. Louis from Belleville Broadcasting for \$1 million-\$1.5 million. It will be managed by cable ad executive Timothy C. Dorsey.

Dorsey put together the deal and has lured a dozen employees from Westinghouse/CBS's top-rated KMOX(AM). WIBV was rated 19 of 21 stations this past summer, according to Arbitron. According to local news reports, Charter has wanted to buy a radio station for years.

Howard L. Wood, chairman of Charter's management committee, envisions carrying WIBV's programming over cable channels: "You can think in terms of a radio station on cable." Also possible is televising WIBV's radio broadcast, communicating with cable customers via radio in case of an outage, and crosspromotion. Charter owns or manages cable systems in 17 states and has about 900,000 subscribers, including 200,000 in the St. Louis area.

—EAR

ting the Commerce Department's National Telecommunications and Information Administration out of the picture. Pressler also called on the federal government to turn over large chunks of spectrum to private industry. Pressler made the comments during a speech on the Senate floor.

A TCI-owned cable system in the San Francisco Bay area is under investigation by the Santa Clara District Attorney's office for possibly overcharging its Silicon Valley subscribers. The investigation reportedly is looking into the hourly rates the TCI system charges for installation and service. A TCI spokesperson says the cable system complies with federal and state law on billing and is cooperating fully with the DA.

Susan Kantor is the latest member of the new regime at the MCA Television Group. Kantor last week was appointed to the newly created post of senior VP, advertising and promotion. She is a former VP, advertising and promotion, for Paramount Domestic Television.

Emmy-winning local news veteran Mark Hoffman has been named executive producer of *Maureen*, the upcoming talk show strip from Warner Bros. Domestic Television Distribution. Hoffman, most recently VP/GM of KDNL(TV) St. Louis, has spent the past 18 years in local news, including two years as VP of news for KNBC-TV Los Angeles. *Maureen*, hosted by former *A Current Affair* anchor Maureen O'Boyle, has cleared 75% of the country.

Closed Circuit

WASHINGTON

Radio rules under fire

Press Broadcasting, a small Neptune, N.J.-based broadcast group, plans to ask the FCC this week to rewrite its just-released radio ownership rules. Implementing the 1996 Telecommunications Act, the rules permit a single company to own eight stations in the largest markets (those with 45 or more stations), but progressively fewer stations in smaller markets. According to Press's Bob McAllan, the FCC's definition of "market" is so broad that a company could own the maximum number of stations—eight—in many small markets. In Trenton, for instance, where Press owns an AM-FM combo, he complains, a company could own all eight stations because the "market," by the FCC's reckoning, encompasses Philadelphia. The FCC ignored the act's goal of maintaining program diversity in all radio markets, McAllan says. "All they wanted to do was ramrod this thing through."

New studio from Bohbot

Word has it that children's TV distributor Bohbot Entertainment's planned initial public offering will go toward bankrolling its first foray into production. According to John Hess, Bohbot's senior VP, domestic program sales, Chicago, the animation studio (Come Monday Productions is one possible name) will be based in either Los Angeles or New York when it opens in late 1996 or early 1997. The studio's first two projects will be *A Man Called A-X*, described as *Terminator* meets *Action Man*, and *Mayan Monsters of the Yucatan Kort*, although both are now being labeled Bohbot Entertainment productions.

Good guy, by George

George Hamilton may not have set the Nielsen ratings on fire during his stint as co-host of Rysher Entertainment's *George & Alana*, but his unflinching efforts to save the sinking ship earned

him a heap of goodwill with broadcasters. Several general managers who stuck by the low-rated, soon-to-be-canceled morning show say they will be sorry to see it go. Others close to the show say they were impressed by the actor's commitment to his ex-wife, Alana Stewart, late last year when the producers began hinting that a new co-host might translate into a share point or two.



What's in a logo?

What is it? That's the question many were asking last week when the National Association of Television Program Executives unveiled its new logo, which formally drops the oxymoronic "International" from the organization's name. NATPE's new look consists of a diagonal black paint stroke offset by a red oval and a blue diamond. Well-placed sources say the logo design was envisioned as a cubist-style "N." But now it's viewed as an abstract representation of TV itself, meaning that its content is open to interpretation, even in the age of the V-chip.

New life for 'Live'

Live from the House of Blues, the weekly concert showcase that had a yearlong run on superstation WTBS, may soon rock again on VH1. Distributor Warner Bros. reportedly is close to striking a deal with the cable channel for old and new episodes of the hour show, which features performances taped at various outposts in the growing House of Blues nightclub/restaurant chain. Last year the series gave rock fans an early glimpse

at such up-and-comers as Hootie & the Blowfish and Joan Osborne, but TBS canceled the low-rated series last fall, saying it was a bad fit with the station's older-skewing audience.

NEW YORK

CompuDeals

CompuServe is close to striking deals with Microsoft and AT&T WorldNet that would extend its reach in cyberspace. A source close to CompuServe says the deals would be similar to those that America Online announced last week, making CompuServe accessible via the new AT&T service and on Windows 95, with CompuServe using Microsoft's Explorer Internet browser. CompuServe and Netscape announced a pact last week to make Netscape's browser available to CompuServe's subscribers.

Automotive accolade

The New Jersey State Senate Transportation Committee has issued a joint resolution to name recently opened Route 129 as the Ernie Kovacs Memorial Highway. The Trenton native and TV comedy pioneer hosted several innovative and off-the-wall TV shows before his death at age 43 in a 1962 automobile accident in Los Angeles. The resolution still faces approval by both houses of the legislature.



Drawn for BROADCASTING & CABLE by Jack Schmidt

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The loyal opposition

It's still no more than an undercurrent, but there are broadcasters who are less than enamored of the prospect of going digital, and who would tell the government to shove off if it tried to auction the digital spectrum. On and off the record, they tell this page that (a) analog is just fine with them, (b) giving up VHF in the process of going digital is a dicey trade-off and (c) there's no way they'll pay for the privilege of buying digital spectrum on top of the privilege of rebuilding their stations at great cost to transmit into a wilderness where no set exists.

Stanley S. Hubbard, head of that leading broadcasting family, is perhaps the most public. While emphasizing that he supports the National Association of Broadcasters in its efforts to acquire the digital spectrum without auction, he also says that "I think it's a grave mistake" to go digital. "Why have the networks paid so much in the past few years to solidify their relationship with their VHF affiliates? Going digital will disserve the public, forcing them to buy new sets. We already have the infrastructure. We have the brand names. How could someone else compete against us in digital, with no sets out there? We're just being suckered into this new technology."

Nor is Hubbard a fan of high-definition television, the new medium that would be enabled by digital transmission. "After all these years, how many HDTV sets are there in Japan? One hundred thousand, and most with 25-inch and 28-inch screens." Nor is he sanguine about using digital for multiple-channel transmission. "They'll either auction off that extra channel capacity or put it up for grabs by others."

We don't share Hubbard's view, but we don't dismiss it. We think the medium, the public and the future will be best served if the government proceeds with Plan A, under which broadcasters would be allocated transitional spec-

trum in anticipation of returning the analog spectrum for auction. But it's not going to be a picnic. It will be years before the digital side begins to return on investment. And, let's face it, the existing analog system is going to be tough to retire. Every year, millions of new analog sets are sold, each capable of a decade or more of service.

This page wants the best for broadcasting. We don't want the medium to go into the 21st century with a technology whose best years are behind it. But we understand the problem. It's time the government understood it, too. Transitional digital spectrum is no giveaway to broadcasters. It's the right way to jump-start an ever better broadcasting future and make sure that free, over-the-air television has a competitive chance against pay television. It will be a tragedy if the government forces broadcasters to take a reactionary leap backward into the future.

Low ceiling

Jack Valenti brought us up short at one point during the cover story interview that distinguishes this issue. The exchange appears toward the bottom of the first column on page 29, after we ask if the new ratings system might permit more adventurous programming than today's. His response [paraphrased]: "Listen, broadcasting and cable are licensed media and thus can never be as free as the movies. You have to be renewed by the FCC."

Valenti's been around too long and is far too smart to be summarily contradicted. Which is to say, he might be right. But that's not the way we choose to see it. The First Amendment preempts any condition of license, in our view, and the goal of broadcasting (and cable) is to become as responsible to their possibilities as to the authorities.

We remain dedicated to the day when the Fifth Estate is circumscribed only by its freedom. It may be a while.

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Source: NTI Primetime Prel. AA% Est. 9/18/95-3/10/96 versus 9/19/94-3/12/95. Sweep Dates: Feb. '96. Nov. '95. July '95. May '95. Feb. '95. All Programs.

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