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Senator John McCain Telcom's Tough Guy

EXCLUSIVE: 1996
Big Four Network
Revenues/Profits

TV RATINGS:
Slaughter on
Capitol Hill

DBS:
800-Pound
Gorilla in
the Sky

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TOP OF THE WEEK / 4
BROADCASTING / 23
CABLE / 41
TECHNOLOGY / 33

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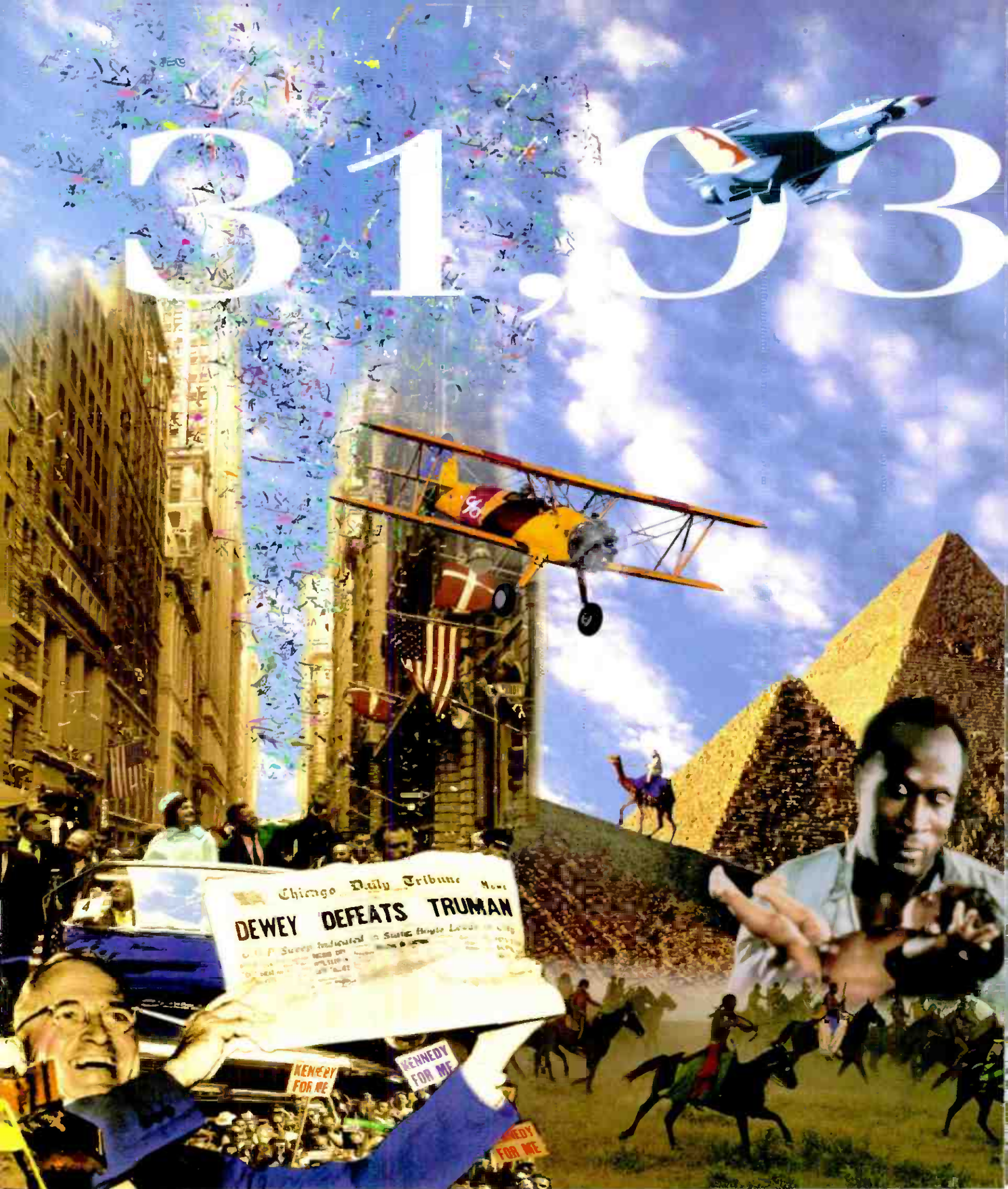
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Fast Track

Must Reading from

**Broadcasting
& Cable**

March 3, 1997

TOP OF THE WEEK / 4

Big Four revenue up, but is it sales or accounting? For CBS, ABC and Fox, the revenue picture was pretty solid. But all three used purchase-price accounting benefits to make operating profits look significantly better on paper than the actual results. / 4

NBC wins sweeps; Fox grows NBC won the February sweeps, but Fox made its strongest showing ever—a second-place finish—in adults 18-49. / 5

TV may consider changes in ratings Despite earlier pledges of unyielding support, TV leaders may reconsider their controversial age-based ratings system, which is under attack by senators and others. / 8

'Schindler' a hit, but an unlikely precedent The airing of "Schindler's List" was a huge success, but some think the movie may have been an aberration when it comes to airing virtually uncut programming under the protection of a TV-M rating. / 10

Justice clears EZ/ARS merger The Justice Department has cleared the way for EZ Communications Inc. to merge into American Radio Systems Corp.—and for ARS to close its pending radio station deals in Fresno, Calif., and West Palm Beach, Fla. / 14



We know his world-famous father, but FCC contender Michael Powell is something of an unknown quantity. / 12

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Comedies focus on family Families are where the laughs are, according to a survey of comedy pilots in development. Pilots include stories of brothers who clash, and kids who rebel against—or inherit—the quirky family business. / 24



Saturday afternoon boxing is making a comeback on network television. / 25

Disney stockholders soothed During a contentious meeting, Disney shareholders grilled Michael Eisner about the Michael Ovitz severance package and other issues. But in the end, the company's stellar financial performance ruled the day. / 34

Stern syndication slow Howard Stern's well-hyped and well-attended movie premiere attests to his national presence. But Stern's nationally syndicated radio show is still a hard sell in some markets. / 39

CABLE / 41

ASkyB/EchoStar merger targets cable Merging his ASkyB into Denver-based EchoStar, Rupert Murdoch commands a formidable satellite TV company capable of delivering hundreds of channels of digital TV and siphoning off many of cable's 67 million subscribers. / 41

News Corp.'s Prime Ticket Networks has launched an antitrust suit against Disney—and its Mighty Ducks Hockey Club—which charges it with conspiring to thwart regional cable network Fox Sports West 2. / 45



**Telemedia
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Microsoft browser to float audio and video streams Microsoft Internet Explorer 4.0 is expected on the marketplace midyear with the capacity for video and audio streaming. / 50

3Com, US Robotics merge 3Com and US Robotics announced plans to merge in a \$6.6 billion deal, resulting in a company which will boast more than \$5 billion in annual revenue. / 51

TECHNOLOGY / 53

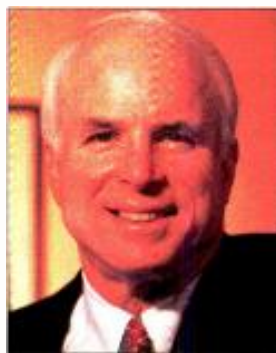
Tektronix will introduce new file server, switcher Tektronix plans to introduce a video server at NAB '97 that will feature more storage and networking capability than its popular Profile PDR100 disk recorder. / 53

COVER STORY

**Senate tough guy
John McCain**

In an interview with BROADCASTING & CABLE, Senate Commerce Committee Chairman John McCain talks about deregulation, campaign finance reform, TV ratings and future commissioners. / 18

Cover photo by Scott Robinson



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Big year for Big Four

(or was it?)

While 1996 revenue is up, ABC, CBS, Fox numbers are helped by creative accounting

By Steve McClellan

NEW YORK

Financially speaking, 1996 was a boffo year for NBC (see chart). For CBS, ABC and Fox, the revenue picture was pretty solid, as the broadcast economy continued to hold up well. But all three used purchase-price accounting benefits to make operating profits look significantly better on paper than the actual results.





Combined, the four networks generated \$19 billion in revenue last year, up 23% over 1995. On paper, operating profits came to \$3.36 billion, up 24% over the previous year.

However, analysts say the paper profits are misleading because CBS, ABC and Fox added back hundreds of millions of dollars to their bottom lines in the form of amortization and depreciation benefits. Without those accounting benefits, combined 1996 operating profits for the Big Four were up 3% at most, analysts say.

News Corp., for example, declared an operating profit of roughly \$90 million for its Fox Broadcasting Co. for fiscal '96. But analysts say company officials also acknowledge that \$125 million in accounting benefits is built into that number, "so in terms of real performance for the year, the Fox network had an operating loss of about \$35 million," says one Wall Streeter: "It's a way to sweeten the results, and this year three of the four networks have very sweetened results."

Disney's 1996 annual report applies a total \$534 million in purchase-price benefits to ABC's profits. Without those benefits, ABC's operating divisions would have shown a combined drop of 14% in operating profit.

Analysts say Disney executives also acknowledge that they boosted the ABC Television Network's profit picture for

		Fiscal '96: The Four-Network Picture			
<i>(Dollar figures in millions)</i>		REVENUE	% CHANGE FROM '95	PROFIT	% CHANGE FROM '95
	ABC				
	Radio networks	\$160	—	\$50	+14%
	Radio stations	\$260	+13%	\$100	+24%
	TV network	\$3,125	-2%	\$410*	+9%
	Owned TVs	\$996**	+11%	\$440	-3%
	Cable/intl.	\$1,690	+47%	\$600	+100%
	Total	\$6,231	+4%	\$1,600***	+21%
	CBS				
	Radio network	\$75	+7%	\$0	—
	Radio stations	\$480	+11%	\$160	+50%
	TV network	\$2,581	+2%	\$25*	—
	Owned TVs	\$809	-6%	\$280	-7%
	Cable/other	\$201	+28%	-\$170	NM
	Total	\$4,146	+3%	\$351	-13%
	NBC				
	TV network	\$4,000	+33.8%	\$380	+15.2%
	Owned TVs	\$940	+40.3%	\$500	+38.9%
	Cable/intl.	\$290	+11.5%	\$10	-†
	Total	\$5,230	+33.4%	\$890	+29%
	Fox				
	TV network	\$1,700	+24%	\$90*	+20%
	Owned TVs	\$800	+6%	\$410	+13%
	Twentieth	\$375	+5%	\$70	+7%
	Cable/intl.	\$600	+15%	\$0	—
	Total	\$3,475	+22%	\$570	+25%

Notes: Estimates are BROADCASTING & CABLE's. Sources include network executives and securities analysts. Revenue is net of agency commission; profit figures are pretax operating profit. *Network profits for ABC, CBS and Fox have each been boosted by more than \$100 million in purchase-price accounting benefits (see story). **ABC's owned TV revenue figure includes \$116 million for KTLA (TV) Los Angeles, which analysts say operated at break-even or at a loss. It has since been sold. Excluding KTLA, the ABC group was down 2% in revenue, to about \$880 million. ***ABC's operating profit includes \$534 million in purchase accounting benefits. †NBC's cable/international holdings operated at break-even in 1995. NM = not meaningful

1996 using purchase-price accounting benefits, a generally accepted financial practice. Disney has given ABC an on-the-books profit of \$410 million for last year, analysts say—roughly \$35 million more than in 1995.

At the same time, the network has suffered double-digit rating declines in key selling demographics. The 1996 designated profit number for ABC-TV is also \$25 million more than NBC's, the top-rated network in prime time, late night and morning.

The reason ABC-TV's profit is so high is the accounting benefit, which Disney officials refuse to break out, even to the investor community. But analysts estimate that it is \$200 million or more. Discounting that benefit would put ABC-TV's real pretax operating

profit at no more than \$210 million, at least a 30% drop from its 1995 pretax operating profit.

Westinghouse has acknowledged that it sweetened its media group profits by \$164 million worth of purchase-price accounting benefits. Most of it, \$131 million, has been allocated to boost the CBS-TV operating profit number to \$25 million for 1996. Without it, the network would have posted a \$106 million operating loss. The network was particularly hard hit in the fourth quarter, when it suffered an \$86 million loss.

Fox also had a tough 1996 fourth quarter, which network officials have said will cost Fox \$50 million—\$60 million in profits for fiscal '97. (News Corp. operates on a fiscal year that ends June 30.)

Declining ratings and increasing

costs (for both production and affiliate compensation) contributed to the profit drops for ABC, CBS and Fox last year, analysts say.

At NBC, revenue was up over the 1995 total by \$1.1 billion, or 33%, to more than \$5.2 billion. Operating profit was up 29%, to almost \$900 million. The summer Olympics contributed \$650 million to the network's 1996 revenue.

All the networks continue to invest heavily in cable and satellite ventures, both in the U.S. and abroad. CBS just plunked down \$1.55 billion for The Nashville Network and Country Music Television. News Corp. will spend at least \$1 billion over the next 18 months on its new DBS joint venture with EchoStar, its cable sports venture with Liberty and its start-up news channel. ■

NBC wins; Fox grows

Must-see movies, minis and series power sweeps victory

By Lynette Rice

HOLLYWOOD

The celebration at the top may have continued for NBC during the February sweeps (ended Feb. 26) but Fox managed to join the party, making its strongest showing ever—a second-place finish—in adults 18-49.

Growth in that key demo and among total viewers was at a premium last month, with Fox the only network of the Big Four to register gains. According to Nielsen Media Research figures, the network's adults 18-49 rating climbs to a 6.1, up 5% over last February, and its total-viewers average increases 3%, to 12.2 million.

Reality specials about animal attacks and scary police chases continue to generate occasional criticism from competitors, but they also helped Fox generate viewership, as did the veteran *X-Files* and newcomer *King of the Hill*. In all, 83% of Fox's schedule in February was regular programming rather than specials or special movie presentations.

It was blockbuster broadcasts such as *Asteroid* and Steven Spielberg's "Schindler's List" that helped NBC remain the leader, with an 11.5/19, averaging 17 million viewers during the sweeps.

"I think what we found [was that] for both advertisers and viewers, it was a real plus," NBC Entertainment President Warren Littlefield said of the Spielberg movie, the cause of a brief flap in Washington (see page 10).

Littlefield said NBC posted growth on Monday, Saturday and Sunday for the month and ranked number one on Monday, Thursday, Saturday and Sunday. The network also boasted 11 of the top 20 shows and was quick to note that those shows were spread out over five nights.



Blockbusters like 'Asteroid' helped NBC win the sweeps.

In all, 91% of NBC's schedule was regular programming.

Littlefield said he wasn't surprised by Fox's gains in the adults 18-49 demo. "We've seen Fox this way for quite some time, and we respect them as a competitor," he said. NBC West Coast President Don Ohlmeyer, however, attributed some of Fox's growth to the reality specials that he has criticized in the past.

CBS placed second in the sweeps with a 10.0/16, averaging 14.4 million viewers with 90% original programming, and ABC came in third with a 9.6/16, averaging 14.1 million viewers and airing 78% regular programming.

The netlets showed significant growth in teens in what was otherwise a flat sweeps period. The WB finished the month with a 2.7, registering declines in adults 18-34 and 18-49. Teens, however, jumped considerably from last February's 2.7 to a 3.2.

UPN through Feb. 23—the latest national numbers available—was averaging a 3.4 household rating, down from last year's 3.6. Performance in the key adults 18-34 and 18-49 demos remained largely unchanged, although teens increased to 2.7 from last year's 2.5. ■

FCC unsnags DARS, LMDS

Public interest obligations may come later

By Chris McConnell

WASHINGTON

New digital services now, possible public interest obligations later.

That was the deal FCC officials struck last week to free up rules for satellite radio and cellular wireless cable, two services long stalled at the commission (see page 15). The compromise also could serve as a model for resolving possible public interest disputes over digital TV service rules, one FCC official said.

"It put licensees on a very specific notice," another official said, adding, "I would anticipate a similar solution for digital TV."

The deal allows proponents of satellite radio and local multipoint distribution service (LMDS) to launch their planned businesses once the FCC auctions spectrum for the two services. Last Friday the commissioners were voting on rules for digital audio radio satellite service (DARS), and FCC sources expected the rules for LMDS to follow close behind.

The expected rules will say that providers of both services may later be subject to public interest obligations. Those obligations would be based either on rules requiring DBS operators to set aside 4%-7% of their channel capacity for public interest programming or on a system where licenseholders would make public interest promises to the FCC when requesting license renewals.

Potential DARS and LMDS licenseholders said they don't mind the possibility of future public interest rules, as long as the commission wraps up the two rulemakings now. "I'd like to get on with the industry," said Shant Hovnanian, president of New York-based CellularVision USA, which offers a 44-channel video service using the LMDS technology. Hovnanian hopes more spectrum will let his company deliver over 100 channels as well as other services, such as high-speed Internet access.

"I think [the FCC] put the public first," said David Margolese, chairman of satellite radio proponents CD

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Walk of Fame on Thursday, February 27, 1987.**

The Hollywood Walk of Fame of the Hollywood Chamber of Commerce is used with permission.

Radio. CD Radio is one of four companies that have been seeking an FCC approval to launch a variety of satellite-delivered radio services. CD Radio, for instances, hopes to deliver a subscription service of 50 channels to silver dollar-sized mobile antennas.

CD Radio and the other DARS applicants won a key victory with an FCC decision to limit bidding on the DARS spectrum to the four existing applicants. FCC Chairman Reed Hundt earlier last week had said he wanted to open the bidding to all interested parties.

Sources also said they expected the FCC to retain provisions that will limit the bidding on LMDS spectrum. The expected rules will restrict local telephone companies and cable systems from bidding on the LMDS spectrum within their own service areas.

TV 'open to ideas' on program ratings

Valenti retreats as senators attack and legislation threatens

By Heather Fleming
WASHINGTON

Under attack from lawmakers and advocacy groups, TV industry leaders say they are open to modifying the industry's age-based TV ratings system.

Motion Picture Association of America President Jack Valenti, who led the development and implementation of the industry system, told a Senate panel "I changed my mind" and would consider alternatives.

National Association of Broadcasters President Eddie Fritts said the industry has "rejected nothing" and is "open to constructive ideas which will make the system more useful."

Last year, Valenti said he would go to court "in a nanosecond" if the government tried to interfere with the industry ratings system, which was implemented in January. But talking with reporters after the Senate Commerce Committee hearing last week, he was willing to wait and see.

Whether to go to court will depend on what Congress does, Valenti said. "Until legislation is passed, you don't know the final shape and form of the bill."

For the most part, the hearing served as a platform for the many critics of the industry system, which is based on icons that appear briefly at the start of each TV program. Each icon identifies the age group for which the producers believe the program is suitable. Lawmakers and children's advocates



Commerce Committee Chairman John McCain (background, left) and ranking Democrat Ernest Hollings (background, right), were among the critics of the TV industry's two-month-old ratings system at a committee hearing. Here, they greet MPAA President Jack Valenti (foreground, left) and NAB President Eddie Fritts (foreground, right).

attacked the system as vague and inconsistent and argued for one based on content.

Calling the industry system "confusing and insufficient," National Parent Teacher Association President Joan Dykstra said that nothing short of labeling sex, violence and language would be acceptable.

Because the majority of prime time TV programming is rated TV-PG, the current age-based system "is worse than giving [parents] no information at all," Senator Slade Gorton (R-Wash.) said.

Gorton sees "no escape from the proposition that there needs to be a content-based system." If industry does not adopt one voluntarily, Gorton warned he would "have to get it in another fashion," hinting at legislation.

Senator Joseph Lieberman (D-Conn.) asked the industry not to force lawmakers to legislate a content-based system. Lieberman said he wishes he could "wave a wand or pass a bill that would get this junk off TV." The real

problem, he said, is that "people in this country are worried about the moral decline of America and they associate it with the impact of the entertainment culture—particularly TV."

Valenti and Fritts conceded that many shows have probably received inappropriate ratings. But they urged patience to give the ratings system a chance to work and to allow glitches to be ironed out.

Both continued to defend the age-based system as the only one that would work with the V-chip. Valenti warned that under the broad definitions some might assign under a content-based system, common displays of affection in a show like *Touched By An Angel* or a punch from *Walker, Texas Ranger* could share the same rating for sexual or violent content as a broadcast of the film "Natural Born Killers."

Legislative efforts to revamp the system have begun. Senator Ernest Hollings (D-S.C.) and Representative Thomas Coburn (R-Okla.) have introduced TV "safe harbor" legislation (see page 9).

Coburn said the age-based system "only encourages the airing of more sex and violence" as evidenced by the airing of "Schindler's List." "Less than two months into this new ratings system, the airing of this program raises the question of the sincerity of the networks in their efforts to restore decency to TV programming." (see story, page 10).

Senator Dan Coats (R-Ind.) also has introduced legislation that would further require the TV industry to adopt a content-based ratings system. It would also further require the FCC to refrain from giving broadcasters additional spectrum for the transition to digital.

But Senator Barbara Boxer (D-Calif.) warned that government involvement in any TV ratings system would be "the first step down a very slippery slope—slope that leads down to government control."

Morris Sematin

Hollings introduces safe harbor bill

McCain says he opposes 'quid pro quo legislation'

By Heather Fleming

WASHINGTON

Congressional dissatisfaction with the TV industry's ratings system could aid Senator Ernest Hollings's (D-S.C.) new "safe harbor" bill. But Senate Commerce Committee Chairman John McCain (R-Ariz.) will be the biggest obstacle to the bill's success.

Hollings and Senator Byron Dorgan (D-N.D.) introduced a new version of Hollings's TV safe harbor bill last week in the Senate, while representatives Thomas Coburn (R-Okla.) and Edward Markey (D-Mass.) introduced a House counterpart. The proposed law would give the TV industry a choice: go along with a content-based ratings system, or be subjected to FCC-imposed restrictions on violent programming.

Hollings says he wants to restrict "excessive" or "gratuitous" violence rather than violence that depicts historical occurrences, such as in the film "Schindler's List," which aired last week on NBC (see story, page 10). The FCC would define what programming would be considered violent and to what hours it would be restricted.

McCain said in an interview that he opposes the bill outright. "I have never believed in this kind of quid pro quo leg-

islation," he said, referring to the choice Hollings wants to offer the TV industry. "Legislation should stand on its own merits. Nor do I believe such legislation could get 30 votes on the floor." (See cover story.)

As chairman of the Commerce Committee, McCain could impede the legislation's progress, although Senate procedure allows legislation to be offered without committee approval for a full Senate vote.

The National Association of Broadcasters (NAB) is reserving judgment on Hollings's proposal until it reviews the legislation thoroughly.

Motion Picture Association of America President Jack Valenti told reporters he had "no idea" what he thought about the safe harbor legislation and wouldn't have an opinion until it passes Congress and is in final form. Once it passes Congress, "it will be examined by lawyers to see whether it has intruded on the First Amendment," he said.

Dan Jaffe, executive vice president of the Association of National Advertisers, said the bill would "place the FCC in the role of national television critic and censor. [would be] an unprecedented expansion of regulatory power and would clearly be unconstitutional."

One broadcast lobbyist, however, said, "I wouldn't be surprised to see it



McCain (l) doesn't like the Hollings bill.

pass the Senate this year." In the House, it will be "tougher procedurally."

Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) said he wants to see what comes out of the town hall forum in Peoria, Ill., on TV ratings before he makes up his mind. ■

Ratings show to play in Peoria

WASHINGTON—The battle over the TV ratings system will head to Peoria, Ill., this spring. The House Telecommunications Subcommittee hopes a town hall-style meeting there among TV industry representatives, lawmakers and families will draw national attention.

Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) says he wants to take the discussion of the new ratings system out of Washington and into the heartland of America, where parents will be the judges.

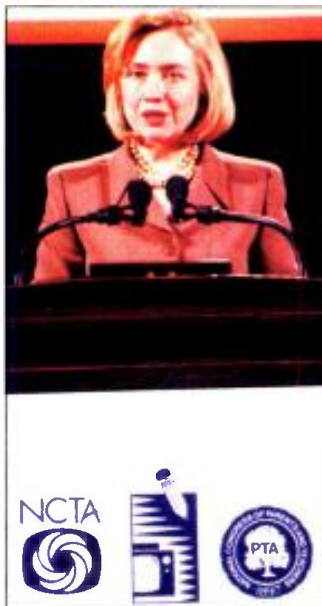
"We want to help the American public focus a little more on the ratings system," he says.

Three hundred families from Peoria—a frequent test-marketing site for new products—will be asked to review TV programs and their age-based ratings. The families will share their findings at the town hall meeting in May, where Tauzin hopes to have a nationally known TV personality, such as Oprah Winfrey or Rosie O'Donnell, interview the family participants.

"The real question will be, 'Does the Hollywood ratings system play in Peoria in prime time?'" Representative Edward Markey (D-Mass.) says. —HF

Video helper

WASHINGTON—First Lady (and Grammy winner) Hillary Clinton last week helped sing the praises of a video to help parents become more educated about watching TV with their children. Clinton (right), at a press conference in Washington, acknowledged that TV ratings alone do not suffice. "The entertainment industry has just begun implementing the ratings system," she said, "but there is much more to be done. And the responsibility for doing a lot of what remains to be done rests with each of us." The four-minute video, sponsored by the Family & Community Critical Viewing Project and hosted by Rosie O'Donnell, was produced by HBO and is available free by calling (800) 452-6351. The Family & Community Critical Viewing Project is a partnership of the National Cable Television Association, Cable in the Classroom and the PTA. —MK



'Schindler' a hit, but is it precedent?

While NBC, Ford praised for uninterrupted showing, practice unlikely to be frequent

By Lynette Rice
HOLLYWOOD

There was no denying the impact of "Schindler's List" on NBC Feb. 23, yet some think the movie may have been an aberration when it comes to airing virtually uncut programming under the protection of a TV-M rating.

Director Steven Spielberg supervised what little editing was done to the 3 1/2-hour movie, but NBC Entertainment President Warren Littlefield said he could detect no major cuts. An estimated 65 million viewers watched all or part of the film, with its violent and grim scenes of Nazi brutality that range from nudity to graphic shooting deaths. What's more, the drama aired commercial-free because of a reported \$4 million-\$5 million sponsorship by Ford.

Still, don't expect another TV-M theatrical to air virtually uncut on prime time television anytime soon, analysts say. "There is a huge difference between a historical situation such as the Holocaust and a movie that in many cases has gratuitous sex or gratuitous violence," says media buyer Paul Schulman. "I



High praise: Fox's Peter Roth called NBC's 'Schindler's List' event programing at its best.

think advertisers recognize the difference. Years ago, when *Roots* played and there were slaves that were topless, there weren't any letters of complaint. That, too, was historical."

Even Fox Entertainment President Peter Roth—while tipping his hat to NBC—conceded the rarity of the broadcast: "As a broadcaster, I'm particularly pleased that I'm part of an industry that [broadcasts] as important, worthwhile, substantive and educative a movie as 'Schindler's List.' The important lesson to be learned is the value of event television. The reason it was so successful is not only [because] of the piece, but the

presentation was excellent. It was event programing at its best. If there were only another 'Schindler's List.'"

Littlefield said NBC will continue to look for "quality events" that would warrant such treatment, but added: "We also have to pay respect to the uniqueness and quality of that picture." The broadcast more than doubled, in one night, the number of people in the U.S. who saw the Academy Award-winning movie in theaters (25 million).

Still, Schulman believes a precedent was set with the broadcast, which brought NBC and Ford well-deserved kudos but left viewers as the ultimate beneficiaries: "There are certain movies that people say would be fine for theatrical release but couldn't play on television. Here is a case where we had one of those movies on a network and it was extraordinarily well received. To be able to see movies of such high quality and, in many cases, great educational value [may now be more likely because the networks may not] rule out movies [saying] that's strictly for theaters and not for TV." ■

'Schindler' broadcast critic retreats

WASHINGTON—Representative Thomas Coburn (R-Okla.) created a stir on Capitol Hill last week when he blasted NBC's airing of "Schindler's List" and quickly found himself under attack.

Coburn issued a statement Feb. 25 taking the TV industry to task for sinking "to an all-time low, with full-frontal nudity, violence and profanity" aired during family viewing time.

Coburn, who is sponsoring TV "safe harbor" legislation in the House (see story, page 9), says the TV industry should adopt a ratings system that would specify the level of violence, sex and language in a program to protect children. Airing "Schindler's List" demonstrated that the new TV ratings system "only encourages the airing of more sex and violence," he said.

"I cringe when I realize that there were children all across this nation watching this program," Coburn continued. "It simply should never have been allowed on public television."

Even among those leading the battle to limit violence on TV, Coburn's comments drew sharp disagreement.

Senator Ernest Hollings (D-S.C.) said "Schindler's List" does not contain gratuitous violence—or violence that is "not necessary to the plot, or not part of the history at all." Instead, it portrays in a "historically accurate" way the happenings of World War II.

Senator Byron Dorgan (D-N.D.) agreed: "'Schindler's List' is a movie of great historical significance." House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) also defended NBC, saying it provided parents with "fair warning" of the material.

NBC West Coast President Don Ohlmeyer responded to Coburn's attack on the broadcast: "We think that Congressman Coburn's statement should send a chill through every intelligent and fair-minded person in America. This is exactly what we find frightening about the 'helpful hand' of the government interfering with television programing decisions."

A day after he attacked NBC, Coburn apologized on the House floor for appearing insensitive to the Holocaust. He said his comments were taken out of context, although he maintained that the program should not have aired at 7 p.m. —HF

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Michael Powell: A general impression

Unlike his famous father, McCain-backed contender for Chong's FCC seat is something of an unknown quantity

By Chris McConnell

WASHINGTON

Rachelle Chong vs. Michael Powell.

For lawmakers and Clinton administration officials charged with naming an FCC commissioner, it's a choice between one young, moderately conservative, computer-literate lawyer and another young, moderately conservative, computer-literate lawyer.

But there are differences. In the 37-year-old Chong, policymakers have a three-year voting record and a well-documented opposition to several of FCC Chairman Reed Hundt's public interest policies.

Little is known about the 33-year-old Powell, however, aside from the facts that his father is retired general Colin Powell and that Senate Commerce Committee Chairman John McCain (R-Ariz.) is backing him for a seat on the FCC.

"I really don't know enough about him yet," Senate Majority Leader Trent Lott (R-Miss.) said last week, characterizing the position of many regarding Powell.

Those who do know Powell describe him as conservative and de-regulatory. "He's not an extremist," says one former colleague. "He's not a fire breather," adds another.

Colleagues also say that having a famous father has made Powell politically savvy rather than arrogant. "It has accelerated his education," says Washington lawyer A.B. Culvahouse.

Culvahouse, who worked with Powell at Washington's O'Melveny & Myers law firm, says that the junior Powell is more conservative than his father.

"Mike has to be given a good reason why the free market wouldn't work," Culvahouse says.

Questions about Powell's political philosophies have troubled those looking for a staunch Republican to counter-balance the FCC's Democratic appointments. Lott last month asked why Powell is working for the Justice Department under the Clinton administration.

Powell's supporters say his job as



Those who do know Powell describe him as conservative and de-regulatory. "He's not an extremist."

Michael Powell (R)

Age 33; chief of staff, Justice Department Antitrust Division—1985-88, officer, U.S. Army; 1988-90, policy adviser, Secretary of Defense; 1993-94, law clerk, Harry Edwards, chief judge of U.S. Court of Appeals in Washington; 1994-96, attorney, O'Melveny & Myers; J.D., Georgetown University, 1993.

chief of staff of the department's antitrust division is not a political appointment. Sources say Powell took the job three months ago at the invitation of antitrust acting chief Joel Klein, who taught Powell at Georgetown University.

Items on Powell's Republican resume include work for former Defense secretaries Frank Carlucci and Dick Cheney as a policy adviser on the U.S.-Japan security relationship. He has done fund-raising for Senator John Warner (R-Va.) and in 1992 worked for Senator Don Nickles (R-Okla.) on the Republican platform committee's staff.

Before launching his Washington

career, Powell served as an Army officer from 1985 to 1988. His military career ended when a near-fatal Jeep accident in Germany left him in the hospital for a year. Some 14 surgeries have followed, friends say.

Powell came to communications law in 1993 after graduating from law school. For one year he worked as a law clerk for Harry Edwards, chief judge for the U.S. Court of Appeals in Washington. During Powell's tenure there, the court considered challenges to the FCC's indecency ban, in 1993 striking down the 6 a.m.-midnight indecency ban (the court later upheld a 6 a.m.-10 p.m. ban).

"[Powell] always lent levity to the chamber," Edwards says of his former law clerk. He describes Powell as a talented lawyer who also could be a prankster "when necessary."

Edwards and others also describe Powell as a tech-head. Edwards, himself a computer enthusiast, recalls phoning Powell in the middle of the night for help loading new software.

At O'Melveny & Myers, Powell worked in telecommunications law and handled some antitrust and litigation work. Clients he represented included GTE and Pacific Telesis.

Lawyers at the firm say they allowed him more responsibility in dealing with clients than they normally would an associate attorney.

Culvahouse recalls one conference at which the young Powell faced a roomful of corporate heavyweights and delivered advice they did not want to hear.

"He didn't flinch at all," says Culvahouse. "Mike's not easily intimidated."

Whether Powell gets a chance to test his resolve against Reed Hundt is now largely in the hands of the Senate Majority Leader. Lott already has asked the Clinton administration to nominate House Commerce Committee Chief Economist Harold Furcht-gott-Roth (B&C, Feb. 24) for one of the Republican seats.

That leaves Powell and Chong competing for the other. Lott last week said he likes Chong and thinks she has done a good job. "But I have to consult with John McCain on these nominations," he added. ■



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Justice clears EZ/ARS merger

By Elizabeth A. Rathbun

WASHINGTON

The Justice Department has cleared the way for EZ Communications to merge into American Radio Systems—and for ARS to close its pending radio-station deals in Fresno, Calif., and West Palm Beach, Fla.

Last Thursday, Justice said it will grant antitrust approval of ARS's \$655 million purchase of EZ, in the works since last August, if ARS sells number-one-rated WRFX(FM) Kannapolis/Charlotte, N.C., and low-rated KSSJ(FM) Shingle Springs/Sacramento, Calif.

But ARS beat Justice to the punch. Last Tuesday—two days before the Justice Department action—ARS said it had a buyer for WRFX (see page 34). ARS has said since December that it would sell the EZ station because owning it would have put the company over the FCC's local ownership cap of eight stations (five of a kind, FM or AM) per broadcaster in that major market. Likewise, ARS has said since last August that it would sell KSSJ, also to conform with the eight-station cap.

A Justice source disputes whether the cap would have forced ARS to divest stations in Sacramento because of "the way the FCC draws boundaries." In Charlotte, ARS may not have sold the top revenue station if left to its own devices, the source says.

"This is exactly the plan we had going," ARS co-CEO David Pearlman says. The settlement "clears the way for us to have a direct path to a full complement of signals in Sacramento and Charlotte." It also results in ARS controlling 40% of radio revenue in Charlotte, compared with the 55% it was seeking. ARS would have owned the market's top three stations and controlled the male demographic there, Justice says.

Revenue was less of an issue in Sacramento, where ARS's share would have grown from 33% to 36%. Instead, Justice was concerned that ARS would control six of the 12 Class B FM stations.

Justice also OK'd ARS's plan to hit the ownership cap in Fresno and West Palm Beach. It also enabled EZ/ARS to swap two Philadelphia FMs to Evergreen in exchange for Evergreen's six Charlotte stations (including WRFX). ■

Closed Circuit

WASHINGTON

Justice drops Cox query

The Justice Department dropped its investigation into Cox Broadcasting's plans to control 54% of the radio revenue in Syracuse, N.Y., Cox attorney Timothy J. O'Rourke says. The tacit approval shows that "revenue share is not necessarily an indicia of market power," he says. Justice officials "are willing to look at other things in the appropriate context." Besides revenue, Justice was interested in Cox's potential signal strength in Syracuse, O'Rourke says. But officials backed off after Cox showed that it would own proportionally fewer Class B stations than Justice approved for American Radio Systems in Rochester, N.Y., last October (three of eight Bs as opposed to ARS's three of seven), O'Rourke says. FCC approval and closure of Cox's plans to buy three of the top five (and five of the top 11) stations in the market is expected "anytime now," he says.

Session scrapped

The National Cable Television Association convention this month won't feature a discussion on how satellite and cable companies can work together, even though such a panel was planned. The official reason: The show needed another public policy session. (There are a dozen scheduled.) The unofficial reason: The topic was deemed "too controversial," says a highly placed source in the DBS industry.

DBS defense

With many regulatory hurdles to overcome before News Corp./EchoStar Communications' Sky DBS venture can come off as planned, look for the cable industry to hammer hard on the crossownership issue. Current law restricts cable-broadcast station crossownership. The question cable will raise is whether the same shouldn't apply to broadcast-DBS service crossownership. A cable counteroffensive on

that and other regulatory and legal fronts may not kill the deal but could well delay it, giving cable and other DBS providers time to come up with some more channels of their own.

NEW YORK

Showtime extends its reach

Showtime is delivering a one-two punch. In an unusual move, the cable network will offer nonsubscribers a pay-per-view showing (\$19.95) of its March 29 boxing card, which includes Michael Moorer vs. Vaughan Bean and Julio Cesar Chavez vs. Ricardo Lopez.

HOLLYWOOD

No free ride

Howard Stern's first profits from his new movie "Private Parts" came from an unlikely source last week: Universal Television Group chief Greg Meidel. Meidel sent Stern \$20 (via E! Entertainment Television programming head Fran Shea) after enjoying a free screening of the Rysher Entertainment production, which opens this week. Mindful of how Stern often rails against the perks handed out to Hollywood executives, Meidel's letter complimented Stern on a job well done, adding: "Here's the \$20 I would've spent at the theater." Stern was clearly touched by the gesture, noting on-air last week that "it's the first money I've made on the movie."

Correction

Rather than selling KSNB-TV Superior, Mich., to Colins Broadcasting Co. for \$10, as reported Feb. 17, Pappas Telecasting Cos. is assigning the right to purchase the station to Colins for \$10. Pappas originally planned to buy the station from Fant Broadcasting Co. Omitted from the item was the fact that Colins will pay Fant \$333,333 for KSNB-TV. Meanwhile, as reported, Pappas keeps an option to buy KSNB-TV from Colins.

Commissioners counter Hundt's public interest bent

Conflicts slowing rulemaking process

By Chris McConnell

WASHINGTON

FCC Chairman Reed Hundt is having a hard time selling his public interest policies to the rest of the FCC.

The three other commissioners have opposed his efforts to place public interest obligations on providers of satellite radio and wireless cable. And now they are bracing for an expected effort to write a public interest requirement into the digital TV rules the FCC hopes to issue by April 1 (also see Hundt's commentary on page 32).

"He's gone way too far with these expansive ideas," says Commissioner James Quello, who has opposed Hundt on a series of public interest-related rulemakings.

Two rulemakings concern satellite radio and a wireless cable technology called local multipoint distribution service (LMDS). Hundt wants to place public interest obligations on providers of both new services.

"DBS and [satellite radio] and LMDS spectrum belong to the public no less than broadcast spectrum," he said in a speech last week.

The other commissioners don't see it that way. Quello has said he does not want to constrain news services with public interest obligations before they have a chance to get off the ground. Commissioner Susan Ness also draws a distinction between terrestrial broadcasters, who do not pay the government for their channels, and the other new service providers, who will have to obtain their spectrum at an auction.

"That's an important factor," says Ness. She adds she would like to see a notice of inquiry that would explore what public interest obligations spectrum users should carry.

The public interest conflicts have stalled both satellite radio and LMDS for weeks, although FCC sources at mid-week said they were closing in on resolutions to the disputes. The same delays could befall digital TV if the commissioners do not settle apparent differences over rules for the new service.

Hundt has suggested setting aside for now a portion of the digital TV licenses for public interest obligations that would be specified later. Developing and recommending specific rules would be left to the advisory panel proposed last month by Vice President Gore.

Hundt says the requirement that DBS operators devote 4%-7% of their spectrum to public interest programming could serve as a model for general DTV public service obligations the commission could establish now.

Others at the FCC predict that any insistence on a quantified public interest set-aside will lead to more conflicts and delays. Quello says public interest obligations already exist for broadcasters and do not need to be spelled out further. Any delays over the issue, he adds, will be Hundt's fault "and no one else's."

Ness says she supports placing "a marker" in the FCC's rules for future public interest provisions but does not want to constrain the work of any advisory committee by dictating specific standards now.



The other commissioners oppose Hundt's public interest policies.

Hundt concedes that a delay over possible differences is possible, but voices confidence that a majority of the commissioners will sign off on some form of general public interest requirement to be specified later.

"We're just looking to put broadcasters on notice," says one commission official.

Last week, the commissioners had not yet begun to review drafts of the digital TV service rules. FCC officials say they will need to wrap up the service rules before they can vote on another pending proceeding to match each broadcaster with a channel for digital TV. ■

Chairman wants networks on digital fast track

WASHINGTON—The FCC should put some of the networks' stations on a faster track for delivering digital TV, Reed Hundt suggested last week.

"We want build-out rules that maximize the number of viewers in the shortest amount of time," the FCC chairman said last week in a speech to the National Association of Broadcasters State Leadership Conference. Hundt said a successful transition to digital TV likely will require the participation of the networks.

"If that's the case, then that's what the rules ought to say," Hundt said, voicing hopes the larger broadcasters will begin to deliver DTV within 18 months of receiving a license.

Network chiefs have said they plan to move fast to put digital signals on the air. But industry sources last week voiced concerns with the idea of mandating a shorter construction period for the larger broadcasters. Some said a shorter digital TV construction period might later translate into a faster return and auction of the analog channel.

"I'm wary of that," said one industry source.

Hundt, meanwhile, reiterated his opposition to simulcast requirements and requirements that broadcasters deliver high-definition pictures. Hundt also said the FCC should take a "flexible and open attitude" toward any fees it charges broadcasters delivering subscription services.

"The power to tax is the power to destroy," he said.

—CM

Lott complains of 'liberal' bias by networks

Yet Senate leader usually takes broadcasters' side

By Heather Fleming
WASHINGTON

Senate Majority Leader Trent Lott (R-Miss.) gave broadcast TV networks a tongue-lashing last week for what he called their "liberal" bias.

"Eddie, I grit my teeth and I hold my tongue because of my friendship with you, but the networks get under my skin sometimes," Lott told National Association of Broadcasters President Eddie Fritts last week at the NAB's State Leadership Conference.

Lott—a friend of Fritts's since college days at the University of Mississippi—said the networks are "prejudiced" and "biased toward the liberal side. Sometimes the networks get into a frenzy that is pretty staggering."

But he conceded that Republicans share the blame for their negative portrayal on the networks. They are not

"accessible and available and aggressive" in using the medium to get their message across, he said.

"We feel that we strive to do a fair job covering politics. But we get complaints from both sides, which proves the point that we're fair," responded Eileen Murphy, spokeswoman for ABC News.

Despite reprimanding the networks, Lott comes down on the side of broadcasters on key issues. He opposes campaign reform legislation that would force broadcasters to give federal candidates free airtime. "Who pays for that?" Lott asked. "This is alien to what I believe in."

He also questions President Clinton's estimate of raising \$36.1 billion in new spectrum auction revenue in five years. The plan, which includes auctioning the analog TV spectrum in 2002 to raise an estimated \$14.8 bil-



Trent Lott to NAB's Eddie Fritts: "The networks get under my skin sometimes."

Scott Robinson

lion, is "not achievable." Lott told the broadcasters. "I have always thought that they were just picking a number out of the sky."

Lott was instrumental in fighting efforts last year to auction the digital TV spectrum.

On TV ratings, Lott praised broadcasters for "tak[ing] a step that was not an easy one," although he acknowledged that parents and the industry need to continue the dialogue on the ratings system. "I don't think Congress as a general rule is satisfied with it." ■

Courts can review costs of city demands on cable, judges say

But court upholds city's rejection of franchise renewal

By Chris McConnell
WASHINGTON

Cable operators negotiating new franchise agreements dodged a potential setback last week, the industry's lawyers say.

The U.S. Court of Appeals in Cincinnati said courts can consider the costs of demands made on operators by local franchising authorities negotiating franchise renewals. That ran contrary to a lower court decision that, if upheld, would have restricted the ability of courts to review requirements imposed by franchising authorities as part of franchise renewals.

"This is a great case for the cable

"The [Cable Act] does not require a cable operator to meet demands by the franchising authority that are unreasonable in view of their costs."

U.S. Court of Appeals

industry," says Washington lawyer Mark Palchick, who represented Union CATV in its battle with the city of Sturgis, Ky. The cable opera-

tor had challenged the city's decision to deny Union's franchise renewal, maintaining that demands made by the city were unreasonable.

A lower court rejected Union's appeal, saying a city's identification of its cable-related needs was beyond the court's purview. Although the appeals court did not overturn the city's denial of the franchise renewal, it said that courts could review the costs associated with a city's demands.

"The [Cable Act] does not require a cable operator to meet demands by the franchising authority that are unreasonable in view of their costs," the three-judge panel said.

The judges maintained that courts could review the costs of city demands, and said Union had not supported its contention that the city's demands

were unreasonable.

"The burden is on the cable operator," says Fred Cowan, who represented the city of Sturgis. Cowan points to portions of the ruling where the judges said courts should give the franchising authorities "a degree of deference com-

parable to that owed a jury."

"That's critical language," says Cowan. "I see this as a strong decision for the cities."

Cable lawyers applauded the court's decision not to foreclose the ability of courts to review cost issues.

"That's the important part," says Steve Effros, president of the Cable Telecommunications Association. "There's a sigh of relief," adds cable lawyer Frank Lloyd. "It came out just about as well as the cable industry could expect." ■

Tauzin considers proposal for alcohol ad code

Proposal would grant limited antitrust exemption for broadcasters

By Heather Fleming

WASHINGTON

Representative Billy Tauzin (R-La.) is considering a proposal that would grant the broadcast industry a limited antitrust exemption for establishing an industry code to protect children from alcohol ads.

Tauzin, chairman of the House Telecommunications Subcommittee, maintains that he wants government to stay out of the business of regulating the airwaves. But he also wants broadcasters to agree voluntarily to a code of conduct that would insure that all alcoholic beverage ads are targeted strictly to adults. Congress would have to approve an antitrust exemption.

"I think the American public wants two things: they want the First Amendment; they don't want their rights trampled upon. Second, they want the industries to be responsible in terms of how they direct their advertising. [The advertising] has to be targeted to the legal audience," Tauzin said in an interview. "I don't want to get in the business of defining the difference [between legal rights and responsibilities]. That's why I'm calling upon the industry to discuss the issue and agree to a code of conduct."

Tauzin's call for an industry code comes on the heels of the distilled spirits industry's decision last year to lift its decades-old self-imposed ban on TV liquor ads. The move was preceded by Joseph E. Seagram & Sons' decision to advertise its products on TV. So far, there have been few takers.

"The signal [Tauzin is] sending is that he'd rather not have any federal intervention on the question [of liquor ads]. He hopes the industry can police itself," one broadcast lobbyist says. "If you look at it, none of the networks are carrying the ads, very few affiliates and some independents—less than 20. Most are being carried

on cable, so we're trying to make it a non-issue for us."

The distilled spirits industry is welcoming Tauzin's proposal. "If this would treat all beverage alcohol advertising equally, as Tauzin said it would, we would support it," says Lisa Hawkins, a spokeswoman for the Distilled Spirits Industry Council (DISCUS).

National Association of Broadcasters spokesman Dennis Wharton agrees that "private industry and not Congress or the regulatory agencies can provide the most practical solutions" to hard-liquor ads, although he acknowledged that "there are thorny antitrust and First Amendment con-

cerns in this area."

In 1982, the NAB dropped its industry-wide code of conduct in response to a Department of Justice challenge to provisions related to commercial time limits. Included in that code was a ban on ads for hard liquor, contraceptives and psychics.

Others on Capitol Hill think Congress should step in. Representatives Joseph Kennedy (D-Mass.), Edward Markey (D-Mass.) and others are backing a legislative ban on liquor ads.

"It's not good for the health of this country for children to be exposed to this kind of advertising," said Markey. Liquor ads would have "nitroglycerine-like consequences," he added. ■

Washington Watch

Standard procedures

FCC Commissioner Susan Ness praised participants in the digital TV standard-setting effort during a reception last week celebrating last year's DTV standard adoption. Also on hand were commissioners Rachele Chong and James Quello. The event followed a meeting of the Advanced Television Systems Committee, the first full meeting of the group's members since 1989. (Meetings of the full committee are rare, as most of its votes on industry standards are conducted through ballots sent to members.) Committee members heard updates on ATSC's work as well as addresses from NAB President Eddie Fritts and representatives from Mexico, Brazil and Canada. Membership in the group during the past year has grown by 21 companies to more than 70. New companies participating in the standard-setting work include Microsoft, Intel, IBM and Pacific Telesis.

Following the meeting and reception, participants in the digital TV Grand Alliance held a farewell dinner at Washington's Grand Hotel, the site of the 1993 negotiations that hatched the seven-company consortium.

Grandfathering satellite signals

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) has suggested broadcasters and satellite carriers consider grandfathering customers who now receive distant network signals via satellite. The two industries have been battling over the delivery of distant network signals, with broadcasters maintaining that the carriers are delivering signals into areas already reached by local terrestrial broadcasters. "I know I will face many angry members of Congress should service to present consumers be discontinued, and I am sure that you can appreciate the great political appeal of the concept of a 'grandfather clause,'" Tauzin said in a letter last month to NAB President Eddie Fritts.

Tough's The Word For John McCain

Scott Robinson

Your arrival on the telecommunications scene, along with the new administration in the House, represents—if not a sea change in telecommunications policy—at least a significant movement. Do you have a sense of what you hope to accomplish and what you think the direction is going to be in the next two years?

As far as telecommunications is concerned, we have to do everything we can to keep out of the way of the enormous and significant progress that's being made in the industry. I believe that government's job is to minimize regulations and impediments to progress. Every time Congress has attempted to intervene, it seems to me, it has had a negative effect. The Telecommunications Act of 1996 was an impediment to progress rather than an assist to it because they attempted to insure fair competition rather than deregulate an industry.

I also think there are many issues associated with telecommunications that have enormous consequences. The future of the economy and the future of the world lie in telecommunications. I view it as the most serious and time-consuming aspect of my chairmanship.

What are the features of the Telecommunications Act that you find flawed?

When we deregulated the airline industry in 1978, we removed all


restrictions and abolished the regulatory agency: the Civil Aeronautics Board. Consequently, there were winners and there were losers. But the overall winner was the American citizen who rides on an airline because ticket fares—in real fares—are still dramatically lower than they were in 1978. The 1996 Telecommunications Act attempted to insure fair competition by setting up checklists, by saying that certain aspects of competition were contingent upon "public interest," whatever that means. It usually ends up being in the eye of the beholder, who happens to be a bureaucrat. In the short term it has resulted in higher phone rates, higher cable rates, higher interconnect rates and an as-yet-undetermined bill for "universal service"; no one seems to know how large that's going to be and who's going to pay for it.

And no competition?

Major corporations—TCI, Ameritech and others—have withdrawn from competition, at least temporarily. That, combined with court decisions that have prevented entrants or increased competition, has made the Telecommunications Act anything but a piece of legislation that will help average Americans who own a telephone or a television set or a computer.

Would you consider doing something about it?

I would love to, but I can't for several reasons—some of them good, some of them bad. One is that Congress just finished sev-



Republican Senator John McCain of Arizona is a formidable figure on the Washington political scene. A war hero (he survived over five years of imprisonment in North Vietnam), he now heads the Senate Commerce Committee. He is a man of strong convictions and a leader in the fight to achieve new political campaign laws. Many believe he will be a candidate for President in 2000. In the meantime, he controls much of the legislative machinery that affects the telecommunications industry. In this interview with BROADCASTING & CABLE'S Heather Fleming and Dor West, he lays out the principal points of the philosophy that governs his approach to the Fifth Estate.

eral sessions on the bill, so it's not going to want to reconsider it. Second, the special interests still dominate and everybody has to get their piece of the action, so I'm not sure it would come out a lot different right away. We're going to have to have hearings, and we will get the various objective observers in these hearings and describe the intended and unintended consequences of the legislation, and perhaps over time we can make changes that will benefit the American consumer in the form of true deregulation of the industry.

I'm not very familiar with the airline industry, but I understand that a lot of people are questioning the quality of the service that has emerged from this deregulated industry.

I know of no one who lines up to pay \$40 on Southwest Airlines to fly from Phoenix to San Diego—and who used to pay about \$150—who won't tell you that they're willing to have a soft drink and pretzels as opposed to paying three or four times the fare. Again, I rely on objective observers, not my personal experience, but anyone who is an objective economist will tell you that the American citizen is now flying hugely increased amounts at lower cost, and, frankly, as far as expansion in the airline industry is concerned, it has been dramatic. It will continue to be dramatic. Which it couldn't have been under the old regulatory regime.

Moving to campaign finance reform, from 30 minutes of free

airtime for federal candidates to discounted advertising rates, broadcasters think that your campaign finance reform bill is going to cost them millions. Why should the burden of redoing the nation's campaign laws fall on their shoulders?

I believe that when they receive their licenses for use of extremely valuable spectrum, when they agree to act in the public interest, part of that obligation might be to provide political candidates with an opportunity to express their views. Or, better yet, to give the political candidates an opportunity to make themselves known to the voters, which right now is very difficult for challengers to do.

We could consider additional provisions, such as if a "millionaire" candidate spent over a certain amount of money, he or she would have to pay full fare, not the reduced rates they are receiving today. The last time I checked the coffers of the television industry, they were at an all-time high. They do use something that's owned by the public, just like the rafter uses the Grand Canyon. I believe the American taxpayer should have the benefit of that something.

How would it work in the transition to digital? Would you have analog broadcast stations giving free airtime as well as the digital channels? Or is that still being worked out?

That's something that could be worked out. But the broadcasters want this asset, which is valued at \$30 billion to \$35 billion, for free, and they still do not feel that they have any obligation to give the public anything in return. I find that interesting, but I'm also keenly aware of the enormous power and influence of the National Association of Broadcasters.

But do you give consideration to the point that broadcasters are going to give back this asset on a quid pro quo basis in a few years?

I give great credence to the fact that the asset that they're giving back is far less valuable than the asset they're getting. Otherwise, they wouldn't be switching from analog to digital—which, by the way, they have been using for free, or relatively for free, for 30, 40, 50 years, however long they've been broadcasting.

What are the chances of the bill passing?

I believe pressure is mounting enormously in the wake of all these scandals that some kind of reform be enacted. We're guided by two principles. One is to reduce the influence of money in political campaigns, and the other is to give the challenger a more level playing field. If somebody can devise a way of doing that that's more effective, then I would feel more than eager to do it. Right now, in a Senate race, 70% to 80% of the budget that any candidate diverts to the campaign is spent on television. That's why we made this proposal for the 30 minutes of airtime.

So if your campaign finance reform plan goes nowhere this year, would you consider proposing some sort of public interest obligation for broadcasters?

Let me address campaign finance reform first. If it doesn't happen this year or early next, it's not going to happen. The last time there was campaign finance reform was in the wake of the Watergate scandals. If we change it again, it will not be because of the eloquence of John McCain or his persuasive powers but because the American people are so fed up that they demand change. It will not happen because someone in the Senate or the House decides we need campaign finance reform. So I think it

will happen this year or sometime next.

But I also believe that, rightly or wrongly, the FCC will continue its efforts to—I don't know if the phrase is "use force"—but make the broadcast industry act in the public interest, whether it be in children's programming or educational television or whatever. I see a continuing involvement in the whole public interest issue on the part of the FCC and possibly the Congress. For example, the TV ratings issue is not going away anytime soon. I can't make a newspaper rate its product, nor a magazine—nor would I wish to. But, again, because this is public spectrum that's being used to convey this message, people are going to continue to try to get some kind of ratings system that they think is viable.

It seems to me that you would be sympathetic to what the FCC is up to in terms of campaign contributions, and could get what you want from the broadcasting industry, if the FCC imposed a 3% requirement on broadcasters.

I don't think that necessarily translates. I don't know what Reed Hundt and the FCC are going to do on that issue of the 3%, but I don't believe that anything is going to happen which gives free television time to candidates unless it's part of an overall campaign reform package, which will have to be legislation passed by Congress. I do not

COVER STORY

*"I believe that there should be public interest requirements on
But I would not impose free television time for candidates*

believe that Congress will allow Mr. Hundt or the FCC to act by itself and impose free television time. It's just not going to happen. That is the responsibility of Congress, not the Federal Communications Commission. I do not believe that Mr. Hundt would exercise his authority, if he has it, in that fashion. Because that alone is not campaign finance reform; that's part of an overall package. Congress would naturally rebel if Mr. Hundt said, "Well, OK, we're going to give this time to candidates without the rest of a reform package being passed." It would be a total non-starter. I think Mr. Hundt realizes that, as well.

This initiative at the FCC has been going on a long time, and I haven't heard of that kind of congressional opposition.

It's not that I'm opposed to it. I would love to see it. I'm just saying that it's not possible. Because unless you had some restraint on campaign spending, that would just be another freebie for candidates.

Then you would oppose the imposition of public interest requirements on broadcasters as a condition of getting the digital license?

No. I believe that there should be public interest requirements on broadcasters no matter what they're using—analogue or digital. But I would not impose free television time for candidates absent an overall campaign finance reform package. But I still believe that they have to act in the public interest until the day comes when they are just like newspapers and magazines.

You've said recently that you didn't want to fight any battles you couldn't win. Is that a signal that you're giving up on digital auctions?

Oh, no, I didn't say I didn't want to fight any battles that I wouldn't win; I've continued to fight battles that I know I can't win, and that's been my legislative history. Over time, I have won. It took 10 years to get the line-item veto. It took four years to get a gift ban. It took eight years to get the Social Security earnings test lifted. I can go through a long litany of issues.

But you're running out of time on digital TV.

Yes. And this is driven by the President's budget, which calls for \$37 billion in revenue from spectrum auctions in order to balance the budget by 2002. That changes the entire dynamics of the debate, because now the obligation on those who oppose spectrum auctions is to find some other source of revenue. Where's the money going to come from? Education? Medicare? I'm going to write a letter to Pete Domenici asking him to be very specific about where they're going to come up with \$35 billion because, by the way, you could not get \$35 billion just from the analog auction.

The President also called for a trigger tax, which would require broadcasters to make up the difference if the auctions fell short of \$35 billion. I oppose it.

When the Budget Committee acts, which will then require the Commerce Committee to act, that's when we will sit down and conduct negotiations about where we can come up with

these funds. I hope we can do it in the easiest and least painful manner.

So will I win? I don't know. As I've said on hundreds of occasions, the most powerful lobby I have encountered in Washington is the National Association of Broadcasters, and they've generally had their way. And to state the obvious, with Senator Dole—an advocate of spectrum auctions—gone from the Senate, that does not enhance my position.

We have two First Amendment questions. One deals specifically with campaign reform, with Senator Hollings suggesting an amendment to the First Amendment. And two, how do you feel about the First Amendment in general as it applies to the broadcasting and electronic communications industries?

Well, to start with, the constitutional amendment is also Senator Bradley's proposal, and I believe Daschle's as well. I'm reluctant to change the Constitution unless it's absolutely necessary, and I don't believe it's absolutely necessary because I think we can put in voluntary restraints on spending in return for certain benefits that would stand a constitutional test.

Second, there are now limits on the contributions of an individual and a PAC—you know, \$1,000 for the primary, \$1,000 for the general. No one that I know of has challenged the constitutionality of that limit, so we would be limiting contributions from soft money, which in my view is no more unconstitutional than the present system, only now soft money contributions are unlimited.

Another point is that it takes years to amend the Constitution. Our Founding Fathers set up a system that makes it very difficult. I'd like to act quickly and soon so that we can start cleaning up this mess as quickly as possible and not wait three, four,

five, 10, 20 years before we get something. So even though it is proposed with the best of intentions, the effect is an unacceptable delay in moving forward with the next system.

Isn't the taking of broadcast property for political purposes a violation of the First Amendment?

No more than saying that television broadcasters have to show a certain amount of children's television. And I guess I'd have to repeat again that no one puts a gun to the broadcaster's head when he signs, in return for his license, a statement that says he will act in the public interest. What is more in the public interest than the system by which we elect our representatives that govern the country?

I mean, it's remarkable—70% to 80% of any Senate budget is devoted, not to paying workers, not to printing literature, not to buying newspaper advertising, not to holding rallies or barbecues, but to purchasing television.

You commented briefly earlier on the TV ratings system and it seemed as if you were not entirely pleased with the age-based system. Is that the case?

Our hearing last week was prompted by the letters and phone calls that we and every other senator are getting from organizations and parents that are dissatisfied with this system. The *New*

We are hoping to do a package deal on nominees and send them over together, both the Democrat one and the Republican one. We're still working on that idea.

What are your thoughts on Bill Kennard, the FCC general counsel? I understand the Democrats have sort of settled on him to take Jim Quello's seat.

I don't know much about him. But if the Democrats wanted him and the White House recommended him...

There are rumors that Reed Hundt may be leaving before the end of the year.

I've heard those rumors about Mr. Hundt for as long as he's been there, whether it be baseball commissioner or deputy chief of staff at the White House, so I don't know about that. But I have great respect for Mr. Hundt. There are issues we agree on and issues we disagree on, but he works very hard at his job. He does not disguise his philosophy. I believe that he has been a very effective chairman of the FCC, and one that I would enjoy continuing to work with even when we have our differences, which indeed we do.

I am almost compelled by the editorial policy of our magazine to ask you a few more questions about the First Amendment. You

broadcasters no matter what they're using—analogue or digital. absent an overall campaign finance reform package."

York Times reported a survey of parents who think, one, that there should be ratings and, two, that they should be much better than they are. So I'd like to hear the industry make its case, at least why they think this system is viable, but we also want to give parents and teachers and other organizations, family-oriented organizations, a chance to state their views.

There are two jobs of government: one is to pass laws and the other is to educate people on issues and thereby build consensus. Even Senator Lieberman, who has been heavily involved in this issue, has said he's reluctant to act legislatively, but we have to be the focal point of providing the information the American people need in order to make a decision on this. I would expect that the industry would be responsive to the views of the American people and Congress without having to pass a law to do so.

Turning to the FCC nominations. You've been backing Michael Powell for the past few weeks. All of a sudden Trent Lott has made it public that he's sent Harold Furchtgott-Roth's name over to the White House. Is there some sort of power struggle going on between the two of you over FCC nominations?

No. And if there were, Trent Lott would win because he's the majority leader. We have agreed to sit down in the next week to two weeks to try to work out a system where we can consult on all these nominations, not just for the FCC but all the others. The majority leader does have the final say on nominations proposed to the White House. Obviously, the President of the United States has the final say, because he was elected President. So we have to work with Senator Lott, but also with the administration.

Where do things stand right now with Powell? Are you still hoping to get him in?

have indicated that it's OK for the government to require children's television of the industry, that it's OK to ask for political campaign time, and, in addition, that the government may impose a system of ratings on the industry. At what point...

I didn't say that. I didn't say it was acceptable for the government to impose a system of ratings. Don't misquote me. I did not say that. I said that I believed that public pressure, by virtue of hearings and expressions by parents' organizations, teachers' organizations, and other people like that, could bring pressure on the industry.

But there is a law. The Congress passed a law requiring the industry to set up a ratings system. The law exists without public pressure; the public pressure may be following the congressional pressure. But at any rate, we worry about the most powerful communications medium in the country being denied full First Amendment privileges, and I wonder if you don't, at some point, feel that the Congress ought to consider the overall impact of all these nibblings that one day may consume the entire medium?

I worry about that. And there's reason to worry. I also worry when I read in a magazine that a network executive, talking about the family hour, says we're going to "push the envelope as far as we can." Or when I hear from parents all over my state that are saying, "What is going on on television? What my kids are seeing is appalling." Or when the biggest story in the industry seems to be whether the star of a sitcom is going to come out of the closet and declare that she is a—I believe "lesbian" is the proper word. I worry when graphic sex and violence continue to grow, in the opinion of objective observers. So I worry about government interference, but I also worry about the trends within a television program which, in the words of that executive, "push the envelope."

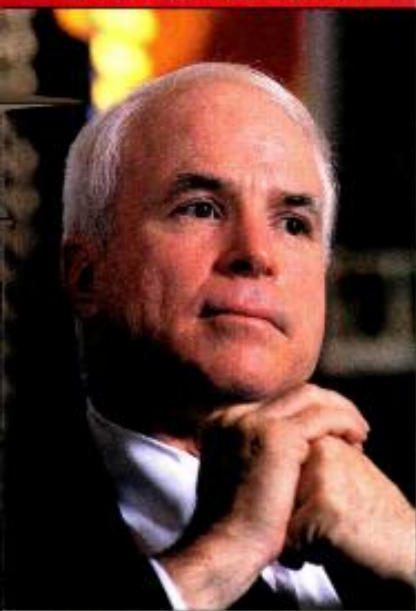
And I fear the influence that graphic sex and violence and the

content of these programs has on young Americans. So I'm worried by Congress intervening and somehow abridging First Amendment rights, and I'm also worried about the continuing decline in the quality of television fare that our children and young people are subjected to and the influence it has on their thinking and behavior. I am not a moralist. I don't set myself up as one, nor do I make judgments. But what I can see with my very own eyes, and what other objective observers see, is not healthy for America.

Senator Hollings has reintroduced the safe harbor bill on television violence. He's saying that broadcasters will have a choice of either going along with a content-based ratings system or taking his approach. What do you think?

I have never believed in this kind of quid pro quo legislation. Legislation should stand on its own merits. Nor do I believe such legislation could get 30 votes on the floor.

COVER STORY



"I'm worried about the continuing decline in the quality of television fare that our children and young people are subjected to."

Both you and Senator Hollings, the ranking minority member of your committee, are known as being very strong-willed legislators. What can we expect from the interaction between you?

One of the few virtues of being around here a long time is that I've worked with Senator Hollings, Senator Inouye, Senator Ford—the three top members of the

committee—very closely for many years on many issues. We have strong philosophical differences, but we realize that if you want to achieve a legislative objective you have to work in a bipartisan fashion. Our friendship is warm and it's close, and we will continue to have philosophical battles, but they will be, in my view, educational rather than acrimonious. And that's certainly been the history of our relationship over the 10 years we've worked together in the Congress.

Let me go back to the First Amendment thing. What the broadcasters fail to see, in my view, is that they agree to act in the public interest when they use an asset that is owned by the American public. That's what makes them different from a newspaper or a magazine. I have never been one who believes in government intervention, but I also believe that when you agree to act in the public interest—and no one forced them to do that—you are then obligated to carry out some of those obligations, and exactly what those obligations are is a subject for debate, discussion and maybe even legislation. But to allege that the broadcasting industry is, say, exactly like a newspaper publishing business flies in the face of the facts. If I want to start a newspaper, I buy a printing press and [get] a bunch of people and we start selling newspapers on the street. If I want to start a televi-

sion station, I've got to get a broadcasting license. And that broadcasting license entails my use of something that's owned by the American public. So I reject the thesis that the broadcasters have no obligation. And if they believe that there is no obligation, then they shouldn't sign the statement that says they agree to act in the public interest. Don't sign it, OK? Come to Congress and have us pass laws that not only give you the spectrum for free, which you've been getting, but also free without obligation. And that's where I have a strong difference of view from the broadcasters.

In my view, they want to have their cake and eat it too. I don't blame them for taking that position. They're in the business to make a profit and do as well as they can for their stockholders and their owners. But it's also my obligation to see that they live up to their commitment to act in the public interest. I don't believe that is necessarily an abridgment of First Amendment rights. It can be, but at the same time I don't believe that, so far, it has been.

Would it follow that if you secured spectrum through an auction you could then use it unimpaired in terms of the First Amendment?

I've been asked this question before. First of all, I believe that there's no such thing as selling spectrum outright. I believe that these are leases that they would be bidding on. So it's really kind of a theoretical question. They would be bidding on getting the spectrum for a certain finite period of time.

So what would be gained?

You get the use of the most valuable asset that I know of in America today. Perhaps in the world today.

But you get it now without having to pay for it.

And so we're supposed to continue a procedure that took place under very different times and that under the lottery system turned out to be egregiously abused. When an African American who attends St. Albans and goes to Harvard and becomes a wealthy person gets free spectrum because they happen to be a minority, it's wrong. There were other people in America—Hispanic, Appalachian, white and many others—who were excluded from that auction because they weren't, quote, "minority." We know that the lottery doesn't work. And it's a symptom of today.

So, again, we obviously have a fundamental disagreement. Your publication and its editorial views, and my views, are dramatically different. It's all got to do with the definition of what spectrum's all about and who owns it and therefore what you have to do to use it. But please don't hide behind this First Amendment argument, because it does not hold water.

I'm not hiding behind it. I'm fronting for it.

Obviously, we have a philosophical difference. I do not agree. ■

Broadcasting

March 3, 1997

**WHAT ARE THE CHANCES THAT A
FIRST-RUN STRIP WILL ATTRACT A
WIDE AUDIENCE, PROVE ITSELF
AS A NEWS LEAD-IN
AND BE INSTANTLY
RECOGNIZABLE THE
FIRST TIME OUT...**

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Comedies focus on family


Pilots in development include ones on rebellious kids, quirky siblings and parents and struggling couples

By Lynette Rice

Working people get some laughs, but most of the fun is in the family, according to a survey of comedy pilots in development for fall.

Clashing brothers and children who rebel against or inherit the quirky family business are hot this year, as are domestic comedies with husband and wife in less than desirable living conditions. Singles get their spotlight, too, as Jenny McCarthy plays a Midwestern transplant in Tinseltown on NBC, while Tom Selleck is an eligible bachelor at a New York City publishing house on CBS.

With orders for drama pilots largely completed, here's a partial list of situation comedies tapped for next season (some story lines were not available at press time). Unless otherwise noted, the following are pilot orders only:

 ■ A comedy in the spirit of "City Slickers" (Brillstein-Grey)—Actor Brian Benben inherits a Texas ranch.

■ Four episodes of *Father's Day* (Touchstone TV, Wind Dancer Productions)—A widowed minister raises four children on the same street as the family in *Home Improvement*.

■ *Missing Links* (Green Grass; executive producers Robert Morton and Kevin Wade)—A has-been golf pro tries to maintain a struggling golf course near an exclusive country club.

■ *900 Lives of Jackie Frye* (Universal TV; executive producers Dave Richardson, Greg Nathanson, Jeff Nathanson, Gavin Palone)—A man who works for a greeting card company finds solace in an extensive fantasy life.

■ *Over the Top* (TriStar; executive producers Robert Morton, Mitch Katlin and Nat Bernstein)—Tim Curry stars as a struggling actor who takes a job at a small country inn owned by his ex-wife.

■ *Boys and Girls* (Tri-Star)—Nancy McKeon stars in this ensemble, thirty-



Damon Wayans, Jenny McCarthy and Tom Selleck are among those hoping to tickle network funny bones.

something comedy.

■ *Teen Angel* (Touchstone TV)—An underachieving party person is killed in a freak accident and returns to earth as his best friend's guardian angel.

■ *Modern Man* (20th Century Fox; executive producer Danny Jacobsen)—A husband-and-wife domestic comedy.

■ *Over the Top* (TriStar; executive producers Robert Morton, Mitch Katlin and Nat Bernstein)

■ *Dirty Rotten Scoundrels* (Carsey-Werner)—A spin-off of the movie that starred Steve Martin and Michael Caine.

■ *Burns Brothers* (20th Century Fox)—Two couples share a house in Queens.



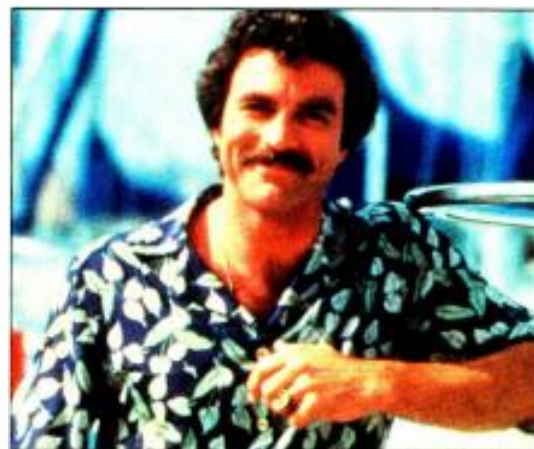
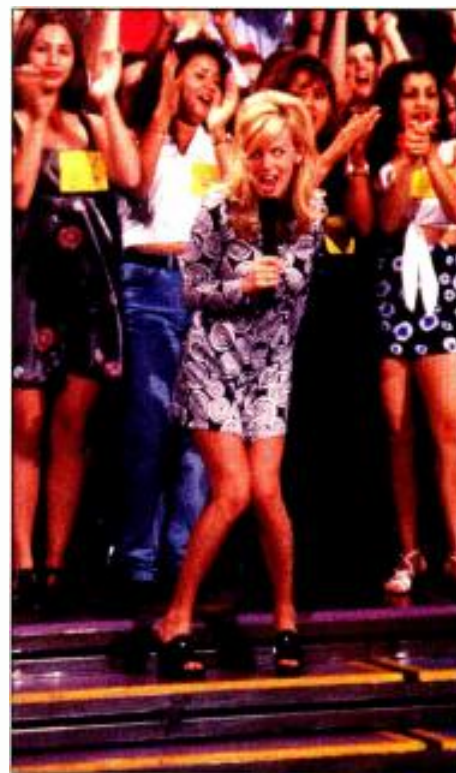
■ Two comedies (Miller/Boyette/Warren, Warner Bros.)—One of the comedies stars Bronson Pinchot.

■ *George and Leo* (Paramount)—A comedy in the spirit of "The Odd Couple."

■ *Heaven Will Wait* (Warner Bros.)—Features neighbors in a retirement village.

■ *Ed* (Worldwide Pants; executive producer Rob Burnett).

■ *Something Blue* (20th Century Fox;



executive producer Howard Morris)—About a man who inherits his mother's wedding planning business.

■ *Square One* (TriStar/CBS Productions)—Gregory Hines stars in a comedy about a widower and his teenage son, who both face the dating scene.

■ Series commitment (Paramount; executive producer Barry Kemp)—Tom Selleck plays an eligible bachelor at a New York publishing house.

■ *Style and Substance* (Touchstone TV)—An entertainment maven clashes with a new business partner.

■ *Queens* (MTM; executive producer Pam Norris)—A Manhattan couple is forced to trade in their posh lifestyle for a new life in Queens after the husband loses his corporate job.



■ *Between Brothers* (TriStar; executive producers Barry O'Brien and Cheryl Alu)—Two brothers share a condo in an *Odd Couple* situation.

■ *A.N.G.E.L.* (20th Century Fox; executive producer Chuck Lorre)—About a computer-generated woman.

■ *Damon Wayans* (20th Century Fox; executive producers Max Pross and Tom Gammill)—Wayans tries to break into show business through his actress wife.

■ *Dilbert* (20th Century Fox; executive producer Bob Stevens)—A live-action sitcom based on the comic strip by Scott Adams.

■ *Metropolitan Hospital* (Universal TV; executive producers Brian Levant, Ivan Reitman)—A tongue-in-cheek satire of medical dramas that stars Robert Guillaume.

■ *Knight Life* (TriStar; executive-produced by Robert Sternin and Prudence Fraser)—A medieval comedy.

■ *Manhattan Man* (20th Century Fox; executive producers David Stern, Jamie Widdoes and Jonathan Axelrod)—A reluctant superhero rebels against his father by refusing to go into the family business.

■ *Birthmarks* (Touchstone TV)—A lawyer's life is disrupted when his parents move in after getting evicted.

■ *Hollywood Tales* (Touchstone TV; written by Jon Favreau)—Based on last year's independent theatrical "Swingers."

■ *Two Guys, a Girl and a Pizza Place* (20th Century Fox; executive producer Danny Jacobsen)—Buddy comedy set above a pizza parlor.

■ *MV24* (Brillstein-Grey; executive producer Kevin Abbott)—Set backstage at a 24-hour music video show.



■ Jeff Greenstein and Jeff Strauss project (20th Century Fox)—An ensemble comedy set in a restaurant owned by two brothers.

■ Tony Danza project (TriStar)

■ *Forever and Always* (TriStar; executive producers Sternin and Fraser)—Couple unable to conceive turns to adoption and gets more than they can handle.

■ Yvette Lee Bowser project (Warner Bros.)

■ 13-episode commitment to Jenny McCarthy project (Paramount/MTV; executive producers Mark Reisman and Howard Gewirtz)—McCarthy stars as a Midwestern girl who inherits

a Hollywood mansion and works as the assistant to a movie celebrity.

■ 13-episode commitment to *Kirstie Alley* project (Warner Bros./Bright, Kauffman & Crane)

■ *Lateline* (Paramount; executive producers Al Franken and John Markus)—Franken stars as the producer of a "Dateline meets *The Larry Sanders Show*" news magazine.

■ Lee Evans project (NBC Studios; executive producer Bob Bendetson)—Evans plays a simpleton from Europe who is lost in America.

■ *Maggie Bloom* (cast-contingent project from Paramount; executive producer Norman Lear)—A young woman tries to make it in New York as a singer.

■ Mark Pitta project (NBC Studios; executive producers Fred Barron and Marco Pennette)—Pitta stars as a married TV movie reviewer whose father moves into his basement apartment.

■ *Union Square* (NBC Studios; executive producers Barron and Pennette) Comedienne Mel Gorham stars.

■ *Norman of the Future* (Marshall Brickman project for NBC Studios; executive producers Barron and Pennette)—An American family in 2097.

■ *Working* (NBC Studios; executive producers Bill Rosenthal and Michael Davidoff)—An ensemble comedy that

features a green MBA graduate working at a large corporation.



■ 13 episodes of *Girls Across the Lake* (Warner Bros. and Miller/Boyette/Warren)—Cindy Williams stars as headmistress of a girls school.

■ Tom Arnold project (Universal TV)

■ *House Broken* (Universal TV; executive producers Alan Cross and Tom Spezialy)—Sean Astin stars as a young married man who is forced to live with his two single brothers in their childhood home.

■ *Kelly* (TriStar)—Shelley Long stars as a woman who meets her fireman fiancé on a cruise ship, only to discover the five puppies he said he had are actually five sons.



■ *Veronica's Video* (Jay Tarses/Big Ticket TV)—A father/son relationship comedy set in a video store.

■ *Hits* (cast-contingent Paramount/MTV) about a couple of men in charge of developing talent for a record company.

■ *Head Over Heels* (TriStar; executive producer Jeff Franklin)—About a family-owned dating service in South Beach. ■

ABC, NBC come out swinging on Saturday

Networks heavy up on boxing cards

By Steve McClellan

Saturday afternoon boxing is making a comeback on network television. ABC is tripling the number of fights aired last year with 10 bouts in 1997. CBS is doubling the amount of its boxing coverage, with eight scheduled matches totaling 12 hours of coverage.

NBC has been out of the boxing game since 1992, and executives there say they're not planning a reentry. The reason: poor ratings and the fact that boxing was, for NBC at least, a very tough sell to advertisers.



Boxing is coming back on Saturdays.

CBS, however, went out and presold its entire lineup to Anheuser-Busch. The Budweiser Boxing Series debuts March 30 with a bout the network is

promoting as James "Buster" Douglas's "comeback" match against Brian Scott at the Mohegan Sun Casino in Uncasville, Conn.

And Jon Litner, vice president, programming, ABC Sports, says the network is talking with several potential sponsors of its boxing lineup and expects to have a deal in place shortly. "More likely it will be a one-sponsor deal," like CBS's arrangement with Busch, Litner says.

ABC's first televised bout of the year was scheduled to air two days ago (March 1), featuring WBC lightweight champion Jean-Baptiste Mendy against Steve Johnson in a match in Paris. Afterward, the network was to air a Wide World "Classic" bout from 1981 featuring Sugar Ray Leonard and Thomas Hearns. That bout served as

ABC's tie-in to the 40-year-old Leonard's comeback fight that night on Titan Sports' pay-per-view coverage from Atlantic City.

Both Litner and CBS Sports Programming Vice President Rob Correa say their networks are expanding boxing coverage because of the growing realization by fight promoters and boxers that even championship-caliber fighters need a national following before they can cash in on a major PPV fight.

"For a while, TVKO was doing a fight a month, and they lost a lot of money because a lot of those boxers simply hadn't established themselves in the public's eye," Litner says. "The pendulum has kind of swung back to the middle, giving us an opportunity to get fights we couldn't afford before and at the same time providing the

audience these fighters need to build a national following."

At CBS, Correa agrees. "The really big checks are still going to be written by cable" for the top championship title fights, he says. "But we are a crucial element because those big pay-per-view events are going to dry up if interest and awareness in the sport aren't kept up at the mass audience level."

Last year, CBS averaged a 2.2/6 with its four boxing matches. ABC's coverage of three matches last year also averaged between a 2 and a 3 rating, which is what Litner predicts this year's 10 bouts will average.

The era of double-digit ratings for network boxing is long gone, he says. But the demographics, which skew heavily to men, both 18-34 and 18-49, appeal to certain advertisers. ■

S Y N D I C A T I O N M A R K E T P L A C E

'Undercover' star salutes overachievers

New York Undercover star Malik Yoba is set to host the 1997 edition of a special that's become an annual tradition for Baruch Entertainment. *Success Through Education: A Salute to Black Achievement* has been cleared for broadcast between April 19 and June 8 in markets covering more than 80% of black TV households. Stations on board for the hour special include ABC O&Os in New York and Chicago and KCBS-TV Los Angeles.

Winding up 'Mummies' sales

Claster Television has sales of *Mummies* all wrapped up. The half-hour strip is cleared for a fall launch on more than 100 stations covering 85% of the country, including 78 of the top 80 markets. The animated series chronicles the crime-fighting adventures of a group of Egyptian mummies brought back to life in contemporary San Francisco.

I'm ready for my closeup, Ms. Thomas

The star has a knack for irritating the FCC, but dozens of brave broadcasters have agreed to take a closer look at *The Making of Private Parts*. Rysher Entertainment has sold the behind-the-scenes look at its new biopic of shock jock Howard Stern (directed by former *Hill Street Blues*

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Feb. 16, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	12.5/230/99
2. Home Improvement	10.4/232/98
3. Jeopardy!	10.3/224/99
4. Oprah Winfrey Show	8.5/235/99
4. Seinfeld	8.5/228/98
6. Buena Vista I	8.3/181/98
7. Xena: Warrior Princess	7.7/227/97
8. Simpsons	7.1/206/96
9. Wheel of Fortune-wknd	7.0/188/86
10. Hercules, Journeys of	6.9/233/98
11. Entertainment Tonight	6.6/190/96
12. Star Trek: Deep Space Nine	6.0/238/98
13. Home Improvement-wknd	5.5/217/96
14. Rosie O'Donnell Show	5.3/223/99
15. Inside Edition	5.2/155/90
15. Montel Williams Show	5.2/194/96

trouper Betty Thomas) to more than 100 stations covering 80% of the country. Rysher is offering the extended trailer on a barter basis of 3 minutes national, 4 minutes local; stations also have the option of a second barter-free run. The half-hour special has been picked up by NBC O&Os in New York and Chicago and KCAL(TV) Los Angeles.

From the mouths of babes

Jokes sent in by kids have become a staple of *The Rosie O'Donnell Show*, and soon, some of those yarns will be collected in a book designed to raise money for children's charities. "Kidz Are Punny," to be published by Warner Books, is expected to be in stores by Mother's Day. Some of the

proceeds will be donated to O'Donnell's private foundation, which supports a number of children's charities.

I want to suck your brake fluid

Vanpires has sunk its teeth into the top 20 markets. Summit Media has cleared the new animated weekly about a group of "derelect vans in a junkyard that come to life" in 80% of the country for a fall start. Producers MSH Entertainment and Abrams/Gentile Entertainment have also signed a major toy licensing agreement with Galoob Toys.

'Conan' a go

Western International Syndication has given a green light to its first-ever action hour, *Conan the Adventurer*. The weekly hour has been sold to 75 stations covering 62% of the country. Twenty-two episodes of the series about the Robin Hood-esque character will be shot on location in Romania and Mexico.

Bilingual boost

MG/Perin is reaching out to a minority audience with a package of quarterly specials aimed at the bilingual Hispanic audience. *Mi Gente! My People!* has been cleared on 53 stations covering 89% of Hispanic TV households, with a lineup that includes major-market outlets in the NBC, CBS, Gannett and A.H. Belo broadcast groups.—CL

Cable

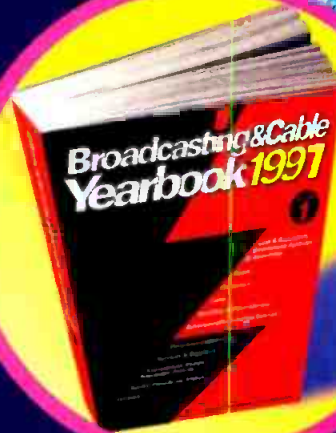
Radio

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NATPE plots new course

Association president, chairman meet with syndicators to discuss changes to annual convention

By Cynthia Littleton

NATPE officials are studying ways to reorganize the annual conference and exhibition to make the four-day gathering a more cost-effective investment for major syndicators.

NATPE President Bruce Johansen and Universal Television Group chief Greg Meidel, this year's NATPE chairman, met with executives from most major distributors last week to solicit ideas from NATPE's key members.

NATPE officials declined to comment on the meeting, but sources said little consensus was achieved on the major issues of the costs and the timing of the syndication sales gathering.

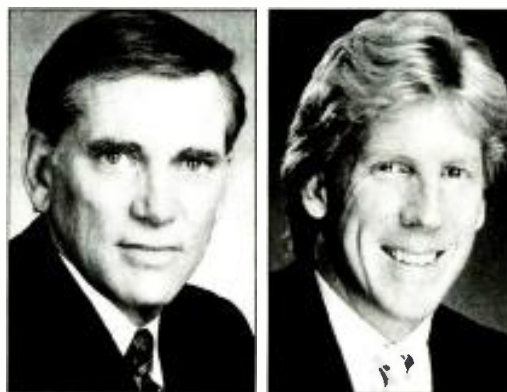
Last Tuesday's breakfast meeting at a Beverly Hills hotel comes on the heels of one-on-one sessions Johansen and Meidel have held with members since the close of NATPE '97 in Janu-

ary. Those attending last week's meeting included division heads and senior executives from Warner Bros., Disney, Fox, Columbia TriStar, Paramount, Universal, Eyemark, Tribune, MTM and Carsey-Werner.

In the weeks leading up to this year's convention, some syndicators questioned the role of the annual gathering in light of changes in the domestic TV marketplace over the past few years.

Last week's meeting was designed as a brainstorming session to help NATPE officials plot the organization's long-term course, but sources said the discussion underscored the challenge NATPE's leaders face devising a strategy to satisfy competing corporate agendas.

Distributors are divided on the question of timing. Some want the convention to remain in mid-January; others



NATPE President Bruce Johansen (l) and Chairman Greg Meidel

want it shifted to mid-March.

The drop-off in foot traffic on the convention floor after the first day of the exhibition is another big concern.

Most major syndicators spend more than \$1.5 million on exhibition space and booth facilities. NATPE organizers are looking for ways to provide incentives to domestic and international buyers to shop for programming and conduct other business during all three days of the exhibition. ■

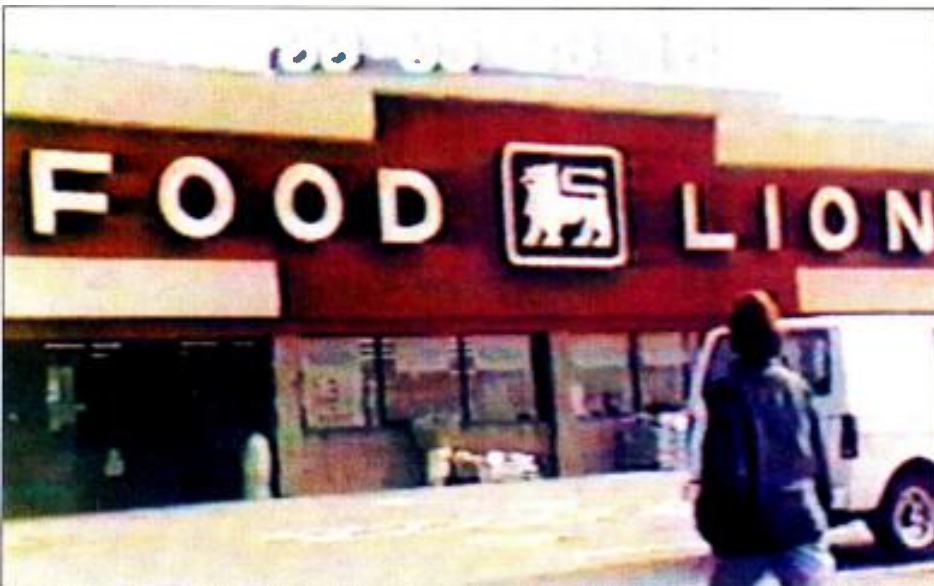
ABC fires back in Food fight

Asks courts to overturn Food Lion decision and \$5.5 million award

By Steve McClellan

Ms. Dale and Ms. Barnett are surely not the first Food Lion employees who ever lied on their employment applications. Nor are they the first Food Lion employees who have ever misrepresented or concealed their real motives for seeking employment at Food Lion. And they are surely not the first employees who ever failed to give Food Lion the full measure of devotion and loyalty that it would like to demand of its employees. But they are in all likelihood the first employees of Food Lion who have been taken to court by the company for having falsified their applications, misrepresented their purposes and failed to perform adequately. And they are surely the first employees in the history of Food Lion or any other employer whose delinquencies in these regards led to an exemplary damage award of \$5.5 million."

With that introduction to its legal



ABC took to the courts last week to appeal its loss to the Food Lion chain; shown above is ABC footage used by the chain in a video about its victory.

brief filed last week in the Winston-Salem, N.C., division of the U.S. District Court, ABC began its appeals process in the Food Lion case.

The network asked the court that oversaw the jury trial to overturn the verdict, arguing that Food Lion did not present sufficient evidence at trial to

prove that ABC reporters and producers committed fraud, trespass and related charges brought by the food chain.

ABC argued that Food Lion essentially did an end run around the nation's libel laws by bringing fraud and trespass charges against the network. But during the trial, Food Lion proceeded to attack ABC's journalistic ethics, urging the jury to act as "policemen on the media highway."

In separate filings, ABC asked the U.S. District Court in Charlotte, N.C., to throw out the \$5.5 million punitive damages award as inappropriate or, alternatively, to find the award excessive and reduce it by a "significant" amount.

ABC argued that the fraud and trespass laws Food Lion cited in its lawsuit "are distorted by being invoked in these circumstances. The tort of fraud does not bring into court every deception committed in modern history."

The network also argued that Food Lion was contradicting itself in alleging both fraud and trespass. The food chain said ABC reporters were guilty of trespass because they lied on resumes to get jobs and therefore should be treated as though they weren't real employees when they were on the premises doing their story. At the same time, Food Lion argued that as employees, the reporters violated their "fiduciary duty" to the food chain. "Food Lion cannot blow both hot and cold at the same time on its trespass claim," the network said.

ABC also argued that common law torts such as trespass and fraud "do not apply to newsgathering conduct" and that to find they do would violate First Amendment rights.

The network contended that the \$5.5 million in punitive damages was way out of line with the actual damage sustained by Food Lion. "The punitive damages were clearly meant to punish and deter investigative reporting by

journalists," ABC said.

If a jury finds that a news organization trespassed to get a story, it may find that organization liable for actual damages, ABC said. But to award millions in punitive damages because it found ABC's newsgathering techniques "reprehensible," or because it believed the network was hoping for big ratings, is an abridgment of the network's First Amendment press freedoms. ■

News Corp. to sell \$800 million in assets

Company will also spend \$2.5 billion on existing operations and developing new businesses

By Steve McClellan

News Corp. executives told financial analysts in Los Angeles last week that the company plans to sell \$800 million in assets during the next year. Analysts also reported that in the next 18 months, the company plans to spend \$2.5 billion on existing businesses and developing new ones. Also for the next year, about \$550 million has been earmarked for the new Sky venture with EchoStar.

News Corp. officials did not specify which assets will be spun off, but analysts guess that Ansett Airlines, based

in Australia, is high on the list, as are some book publishing operations.

Meanwhile, a proposal to spin off a piece of the company's children's programming assets, including the Fox Children's Network, is in registration, and details are expected to be released this month, analysts said.

Another spin-off proposal—involving a UK digital technology company called DataCom—has been delayed because of a lawsuit by the Israeli government claiming that the company failed to pay taxes on transactions that took place in Israel.

Meanwhile, analysts were told that



'C-Bear' reprieve

Fox Kids Network says that *C-Bear and Jamal*—which now airs on Saturday mornings—will join the fall weekday lineup from 7 to 7:30 a.m. Friday. Fox Kids' CEO Margaret Loesch had planned to shelve the Film Roman strip but decided to give it another go

next fall, when it will begin its second season as part of Fox Kids' core educational programming. The fall weekday schedule will be as follows: 7 a.m.—*Babby's World* (Monday-Thursday); 7 a.m.—*C-Bear and Jamal* (Friday); 7:30—*Spider-Man*; 3 p.m.—*Casper*; 3:30 p.m.—*Beetleborgs Metallix*; 4 p.m.—*Goosebumps*; 4:30—*Power Rangers Turbo*.

Greenberg tops Fox marketing

George Greenberg takes over as Fox's executive VP, marketing, replacing Stacey Marks-Bronner, who rejoins

WLFD-TV Chicago as VP and general manager. Greenberg had been senior VP, creative director, Fox sports, since May 1994. In his new role, he will oversee all network marketing efforts, including on-air promotion and on-air operations, affiliate and national promotion, among other duties. Marks-Bronner returns to the Fox-owned station in Chicago where she served as VP and general manager from January 1993 until May 1996.

Blockbuster awards

Vanessa Williams is set to host the third annual *Blockbuster Entertainment Awards*, which will air live on UPN Tuesday, March 11. Other presenters include Halle Berry, Shaquille O'Neal and actor Jean-Claude Van Damme.

'Schindler's' impact

More than 8,000 calls were made to Steven Spielberg's Shoah Foundation after NBC's airing of the Academy award-winning "Schindler's List" Feb. 23. After the movie, Spielberg encouraged Holocaust survivors to contact the foundation, which documents survivors' stories. —LR

FBC will generate \$50 million less in operating profit in fiscal year 1997 because last year's summer Olympics and the current season's lower prime time ratings. That will put network

operating profit at \$50 million-\$60 million for fiscal 1997, analysts were told.

However, the owned-TV station group will offset that loss with at least a

\$100 million operating profit gain to \$500 million, largely from the New World acquisition. Fox officials predict that the TV station group will have operating profit of \$1 billion by 2000. ■

NFL Players show is free agent

Association has yet to find home for hour series

By Joe Schlosser

The NFL Players Association is putting itself up for "free agency" in the TV industry.

The sports and marketing subsidiary of the NFL players' union has formed a joint venture with Atlanta-based Kestrel Communications and Kevin Kiley to produce a weekly series, *The Players*. The hour show is slated to be on the air in August, when the NFL preseason starts. There is a catch, though—the show has yet to find a home.

"We'll be on the air. I promise you," NFL union head Gene Upshaw says. "We believe in free agency and are looking for the best offer. The players are in this not only to give insight into weekly games but to make money."

The group says it has had "serious" talks with a number of cable and broadcast outlets in the past few months. Upshaw says there has been a lot of interest and that the show will probably wind up on a major cable network. Kestrel officials say they want *The Players* to air on weeknights and in prime time.

Neither Fox nor ESPN would comment on the matter. The show will be done in a live-to-tape format, with a dozen or more NFL players appearing on it each week. The idea is to provide fans with an opportunity to gain insight and go behind the scenes of that weekend's big game. Upshaw says.

"It gives us a chance as players to get our faces out there in a different way from those highlights you see on ESPN," New England Patriot Chris Slade says. "We can give the fans an inside look at what actually takes place week in and week out."

Turner Sports announcer and former Canadian Football League player Kevin Kiley came up with the concept and will be the show's executive producer. Kiley, a former Washington sports personality and anchor, has not ruled out hosting the show.



The NFL Players Association looks for a TV opening.

Each week NFL players will conduct a poll of the top teams in the league and in each conference. A player-representative from the individual teams will coordinate the voting.

NFL Union President Doug Allen said *The Players* is only the first product to come from the venture. Award shows and other television products will be unveiled in the future. ■

NBC tips off WNBA schedule

Will be first regular broadcast network coverage of women's professional sports

By Lynette Rice

NBC has taken the wraps off the regular-season telecast schedule for the Women's National Basketball Association, the first time a professional women's sports league has had weekly broadcast network TV coverage.

The season begins Saturday, June 21, with the Los Angeles Sparks hosting the New York Liberty and culminates Aug. 30 with the WNBA champi-

onship game. Each of the eight WNBA teams—which are divided into Eastern and Western conferences—will make at least one appearance on the network.

NBC previously announced that Hall of Famer and four-time All-American Ann Meyers will serve as an analyst on the WNBA telecasts. Her broadcast

partners will be announced later.

The women play 20-minute halves and use a 30-second shot clock. ■

New York Liberty at Los Angeles Sparks, 4 p.m., June 21
 Charlotte Sting at Phoenix Mercury, 4 p.m., June 22
 Los Angeles Sparks at Charlotte Sting, 2 p.m., July 5
 Sacramento Monarchs at Houston Comets, 2 p.m., July 12
 Los Angeles Sparks at New York Liberty, 4 p.m., July 19
 Cleveland Rockers at Utah Starzz, 4 p.m., July 26
 Phoenix Mercury at New York Liberty, 4 p.m., Aug. 2
 Los Angeles Sparks at Houston Comets, 2 p.m., Aug. 9
 Houston Comets at Charlotte Sting, 2 p.m., Aug. 16
 New York Liberty at Cleveland Rockers, 4 p.m., Aug. 23
 WNBA Championship, 4 p.m., Aug. 30

KEY: RANKING/SHOW (PROGRAM RATING/SHARE) • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 97.0 MILLION HOUSEHOLDS; ONE RATINGS POINT=970,000 TV HOMES
 YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 23	abc	CBS	NBC	Fox	UPIN	WB	
	8.0/12	10.0/16	15.4/24	9.1/14	3.0/5	2.4/4	
MONDAY	8:00 77. Fey, Hey, It's The Monkeys 6.4/10	15. Cosby 12.0/19	61. Jeff Foxworthy 8.0/13	39. Melrose Place 9.1/14	93. In the House 3.3/5	100. 7th Heaven 2.8/4	
	8:30	25. Ink 10.6/16	56. Mr. Rhodes 8.2/13		89. Mal & Edlie 3.3/6		
	9:00	48. American Comedy Awards 8.8/14	52. Murphy Brown 8.6/13	4. NBC Monday Night Movie—Asteroid, Part 2 19.0/30	41. When Animals Attack 3 9.0/13	98. Sparcs 3.3/4	105. Savannah 2.0/3
	9:30	50. Cybill 8.7/13				103. Goose Bvr 3.3/4	
	10:00	28. Chicago Hope 10.1/16					
10:30							
TUESDAY	8:00 25. Roseanne 10.6/17	33. Promised Land 9.8/16	33. Mad About You 9.8/16	61. Fox Tuesday Night Movie—Cool Runnings 8.0/13	93. Moesha 3.3/5		
	8:30 21. Drew Carey 10.8/17		53. Smthg So Right 8.5/14		101. Homeboys 2.7/4		
	9:00 10. Home Imprvmt 12.8/20	18. CBS Tuesday Movie—The Perfect Mother 11.2/18	18. Frasier 11.2/17		102. The Eurring Zone 2.6/4		
	9:30 27. Spin City 10.5/16			36. Caroline in/City 9.6/15			
	10:00 11. NYPD Blue 12.6/21		31. Dateline NBC 9.9/17				
10:30							
WEDNESDAY	8:00 50. Grace Undr Fire 8.7/15	37. The Nanny 9.3/16	73. Wings 6.8/11	41. Beverly Hills, 90210 9.0/15	89. The Sentinel 2.6/6	93. Sister, Set 3.3/6	
	8:30 41. Coach 9.0/15	67. Pearl 7.6/12	76. Chicago Sons 6.5/10			96. Nick Fre 3.2/5	
	9:00 13. Drew Carey 12.1/19	66. CBS Wednesday Movie—Murder in My Mind 7.7/13	80. NewsRadio 6.0/9	44. Party of Five 8.9/14	86. Star Trek: Voyager 4.3/7	88. Way 15 Er 3.7/6	
	9:30 24. Ellen 10.7/17			70. Men Bhvg Badly 7.3/11		87. Jamie Foxx 3.8/6	
	10:00 9. PrimeTime Live 14.3/25		31. Law & Order 9.9/17				
10:30							
THURSDAY	8:00	21. Diagnosis Murder 10.8/17	5. Friends 18.6/29	84. Martin 5.5/9			
	8:30 60. ABC Thursday Night Movie—Unforgiven 8.1/13	64. Moloney 7.9/12	7. The Single Guy 16.9/26	83. Living Single 5.7/9			
	9:00		2. Seinfeld 22.6/34	81. New York Undercover 5.8/9			
	9:30	54. 48 Hours 8.4/14	6. The Naked Truth 18.2/28				
	10:00		1. ER 23.3/39				
10:30							
FRIDAY	8:00	71. Dave's World 7.1/13	44. Unsolved Mysteries 8.9/16	85. Sliders 5.3/10			
	8:30 15. ABC Movie Special—The Flintstones 12.0/21	74. Ev Loves Raymd 6.7/12					
	9:00	56. JAG 8.2/14	28. Dateline NBC 10.1/18	77. Millennium 6.4/11			
	9:30		61. Homicide: Life on the Street 8.0/15				
	10:00 8. 20/20 14.9/27	44. Nash Bridges 8.9/16					
10:30							
SATURDAY	8:00	48. Dr. Quinn Medicine Woman 8.8/17	65. All-New TV Censored Bloopers 7.8/15	81. Cops 5.8/11			
	8:30			79. Cops 6.1/11			
	9:00 56. Saturday Night at the Movies—The Bodyguard 8.2/15	55. Early Edition 8.3/15	67. Screen Actors Guild Awards 7.6/14	72. America's Most Wanted: AFB 6.9/13			
	9:30	21. Walker, Texas Range 10.8/20					
	10:00						
10:30							
SUNDAY	7:00 69. Am Fun Hm Vid 7.5/13	12. 60 Minutes 12.4/20	35. Dateline NBC 9.7/17	75. World's Funniest Outtakes 6.6/11		104. Brotherly Lv 2.2/4	
	7:30 56. Am Fun Hm Vid 8.2/13		3. NBC Sunday Night Movie—Schindler's List 20.9/31	39. The Simpsons 9.1/13		105. Nick Fre 2.0/3	
	8:00 42. World's Deadliest Volcano 8.9/13	13. Touched by an Angel 12.1/18		37. King of the Hill 9.3/13	98. Parnt Hood 2.9/4	91. Steve Harvey 3.5/5	
	8:30			20. The X-Files 10.9/16	91. Unhap Ev Af 3.5/5	95. Jamie Foxx 3.2/5	
	9:00 17. ABC Sunday Night Movie—Volcano: Fire on the Mountain 11.4/17	30. CBS Sunday Movie—Night Sins, Part 1 10.0/15					
9:30							
10:00							
10:30							
WEEK AVG	10.0/16	9.5/16	13.1/21	7.6/12	3.3/5	2.9/4	
STD AVG	9.5/16	9.7/16	10.8/18	8.0/13	3.2/5	2.6/4	

FIRST THINGS FIRST

A commentary by Reed Hundt, chairman, Federal Communications Commission

No values in our society are more important than those advanced and protected by the First Amendment. These values, the bedrock of a free society, are twofold: government should not reward or punish anyone for his or her speech, and informed, educated citizens are essential to democracy.

Any government policy relating to television must square with these principles.

For example, I oppose the commission's 1992 proposal to require broadcasters offering digital television to provide a high-definition signal, and to require broadcasters to simulcast their analog content on their digital signal. I think broadcasters should be able to send multiple signals (multicast) at standard-definition resolution, and they should be able to send whatever content they wish to their DTV audience. I have two reasons:

(1) I support free market competition and believe that DTV can compete better if digital broadcasters have flexibility of use.

(2) I believe that the goals of the First Amendment—free speech and more speech—are better served by letting broadcasters send more channels instead of fewer, and by letting them broadcast digitally whatever content they wish.

I can almost hear this magazine's editorial page asking: "How can Hundt reconcile these pro-First Amendment views with his insistence on clear, quantifiable public interest obligations for all broadcast licensees (or, for that matter, on all spectrum licenseholders)?"

The principal reason is that public interest obligations serve the goal of giving us an informed, educated citizenry—the second of my two key First Amendment values. And if these obligations are clearly defined in measurable, objective (and therefore quantifiable) ways, then they cannot be used by government to reward or punish any licenseholder for the point of view or opinions it expresses over the air. And that meets the first of my key First Amendment values.

Children's educational television and "stump" time for political debate are two kinds of public interest programming that serve the goal of educating our citizens. So that meets the second of my key First Amendment values.

Some would argue that the marketplace will naturally generate kidvid and media access for political debate. But this is, as Dr. Johnson said about second marriages, "a triumph of hope over experience." The repeal of the FCC kidvid rules in the early 1980s by all accounts began the worst decade in children's programming on broadcast TV. The renewal of these rules by our decision last year has at least redirected some creative energy toward the laudable goal of educating kids

with the most popular medium ever invented—broadcast TV.

The current campaign system, also given us by marketplace competition for eyeballs, is a negative cycle that distresses all Americans. Here is our current scheme: we give the public property of the airwaves to private parties so that candidates for public office have to raise hundreds of millions of dollars of private money in order to buy from private parties access to the public on the airwaves that are, as a matter of law, public property. Public officials must raise private money to buy access to public airwaves? Why? We are the only country in the world with such a truly perverse system. It threatens our democracy in an information age, and everyone knows it.

The soapbox in Hyde Park, the podium in the park, the speaker's platform on the tarmac, the press conference on the street corner are all free, open and public ways for candidates to debate the issues. Television should be, to a reasonable degree, just as free, open and public.

Suppose a public interest obligation on any and every airwave licenseholder translated to a quantifiable obligation to deliver media access to all participants in federal elections. Would that threaten either of the First Amendment values I've cited?

Not that I can see. After all, no one believed that the experiment in free time granted by the networks in the last election prejudiced their free speech. So even if broadcasters and other TV media granted a billion dollars of free time every even-numbered year to candidates and parties as part of a plan to limit fundraising (as Barry Diller suggests), there's no serious risk that anyone would think that infringed on the broadcasters' speech.

Some think that a public interest obligation imposed on DTV licensees is like a quid pro quo for the giveaway of the licenses. That does make some sense. But even if airwave licenses are sold at auction—as I believe they generally should be, and as I hope they will be for LMDS, DARS, MMDS and DBS—I still think all licenses for the airwaves should be conditioned by an obligation to serve the public interest.

Nor is it an unusual or untoward burden to ask an industry for a public interest commitment. This is similar, for example, to the common practice among lawyers (who, like broadcasters, are also public trustees) to devote a percentage of their time every year to pro bono work for charitable or indigent clients.

For example, what would be wrong with specifically defining the public interest as requiring that DTV licenses should not advertise hard liquor when kids are likely to be in the audience? Such a rule wouldn't interfere with the promotion of an educated citizenry. It certainly wouldn't violate a broadcaster's



right to express a point of view. And it wouldn't even deny hard-liquor companies the chance to reach an adult audience (their only lawful audience). It would just limit those ads to programs or times of day when children wouldn't reasonably be in the audience.

It could be argued that broadcasters should enforce such a rule themselves. Of course, for many years, NAB had a detailed code whereby it agreed not to run ads for products that could harm children, like liquor. Perhaps this code should be re-established. But either an FCC rule or an NAB rule is the only way to define specifically broadcasters' commitment to use the spectrum in ways that meet the public interest.

Similarly, what's wrong with requiring broadcasters to provide and transmit ratings for their own shows? A ratings system generally promotes free speech: the ratings represent more, not less, information. And as long as the government doesn't do the ratings, there's no serious argument that the ratings are a way for government to approve or disapprove any particular programs.

What about the rule requiring three hours of children's educational TV? The rule is clear (it's two pages long), reasonably objective (no one is truly confused about the difference between *Barney* and *Baywatch*, *Sesame Street* and *Seinfeld*), and quantified (a station hypothetically in disfavor for political reasons cannot be punished for not doing "enough" kidvid; three hours by definition is always enough).

Most important, the kidvid rule that we passed last year pointedly says that nothing in the rule relates to the point of view or opinions of the children's shows at issue. A TV licensee can teach creationism or evolution. The FCC just shouldn't care about viewpoint; we care only that the station try to teach something to kids a certain amount of time a week. So the kidvid rule doesn't reward or punish any broadcaster for its views or opinions.

And plainly the kidvid rule promotes the First Amendment value of developing an informed and educated population.

In any event, the only fair way to insure programing that meets the public interest in an increasingly competitive world is through clear, quantifiable rules. Everyone knows that broadcasters—especially tomorrow's DTV broadcasters—face intense competition for audiences and for ad revenue. In an increasingly competitive media world, broadcasters should not reasonably be expected to deliver less than fully commercial programing except to the degree that the public interest requires. Moreover, any public interest requirements should be competitively neutral. A specific, measurable public interest commitment is what we require of cable, through PEG and leased-access obligations. Similarly, we ask DBS to set aside specific amounts of airtime for noncommercial, informational and educational programing. Shouldn't broadcasters have not more and not less public interest obligations than their competitors?

The constitutionality of clear and concrete public interest obligations was upheld only a few weeks ago in *Time Warner Entertainment Co. v. FCC*. There, the D.C. Circuit held that the DBS 4%-7% set-aside for noncommercial educational and informational programing was constitutional for at least two reasons.

First, as stated in the panel opinion, spectrum is scarce and the public is therefore entitled to condition its use. Second, as stated in the dissent to the denial of the petition for rehearing,

a specific public interest requirement may be justified as payment in kind for the use of the public spectrum.

Nonetheless, broadcasters are generally concerned that specific and quantifiable public interest obligations would limit their creativity in delivering public interest programing. Just two weeks ago, Bob Wright of NBC reaffirmed his commitment to serve the public interest before the House Telecommunications Subcommittee. But he expressed concern about the specifics.

My own view is that the biggest threat to our First Amendment goals (not letting government sanction free speech and promoting an educated citizenry) comes from *not* having specificity or quantification of public interest duties.

I know that historically the FCC has often favored a general, vague public interest standard. But history also teaches us the dangers of such an approach.

In the 1950s, an FCC sympathetic to Joe McCarthy used the vagueness of the public interest standard to threaten the license of a broadcaster brave enough to run news that pointed out McCarthy's dangerous lies.

In the 1970s, the Nixon White House considered exploiting the vagueness of the public interest standard to challenge the TV licenses of stations owned by the *Washington Post*, in retaliation for its Watergate coverage.

In numerous, less infamous cases the government has jawboned, nudged and wheedled broadcasters to serve the public interest in various ways. Typically the purpose has been benign. But it is dangerous to First Amendment values to tolerate informal, private, vague and sporadic efforts by government to enforce public interest duties. The relationship between industry and government can become a cozy game of "you owe me one; I owe you one." This unfortunate intimacy would be happily broken up by specific, measurable public interest rules.

I would like the National Association of Broadcasters to come up with a proposal to save our democratic system. Cynics would say I'm asking for the moon. But as recently as 1991 NAB supported a very positive free-time idea. Jerald Fritz (Allbritton Communications), speaking for the NAB, testified before the House Telecommunications Subcommittee that the NAB could live with a proposal that would abolish lowest unit rate but give candidates one free spot for every two spots bought at full price. Let's build on that. Perhaps "stump time" could be the centerpiece to a definition of the public interest for DTV licensees. It certainly could steal the scene during the debates in the Gore Commission on DTV public interest standards.

For now, I believe the FCC should grant the DTV licenses subject to a clear statement of the necessity of a public interest obligation of commensurate, clear, measurable scope. Then we can contract a more specific rulemaking on this topic when the Gore Commission completes its work, and include any congressional or other public record guidance.

All spectrum licenseholders now and in the future should be aware that they must carry public interest duties. But licenses and government (and this magazine) should constantly keep the two eternal First Amendment values (free speech and more speech) always in mind. I believe they both can be furthered by a new paradigm for the public interest—clear, reasonable specific, competitively neutral rules. ■

Either an FCC rule or an NAB rule is the only way to define broadcasters' commitment to use the spectrum in ways that meet the public interest.

Disney stockholders soothed by color of money

Despite uproar over executive pay, lucrative package for Eisner is approved, directors re-elected

By Cynthia Littleton

Michael Eisner worked a tough room last week. During an unusually contentious annual stockholders meeting in Anaheim, Disney shareholders grilled Eisner and other studio executives about Michael Ovitz's severance package (see box), executive pay plans and allegations that some Disney-branded products are made in Third World sweatshops.

In the end, however, the company's stellar financial performance ruled the day. Shareholders re-elected five directors to the Disney board and approved Eisner's lucrative new 10-year employment contract.

Shareholder initiatives designed to limit executive pay and toughen workplace standards for Disney contractees were voted down by the more than 10,000 stockholders who took part in Tuesday's marathon, five-hour meeting.

On the ABC front, the tone of the presentation was somewhat conciliatory. Robert Iger, president of ABC Inc., vowed to concentrate his energy and attention in the coming months on shoring up ABC's prime time performance.

"Fixing a television network should be approached with creativity, patience and with the recognition that we can't solve every problem at once," Iger said. "Our primary challenge—our priority—is the ABC Television Network."

Once again, financial statistics and Disney's strong balance sheet helped assuage stockholder concerns about

ABC. As of last week, Disney's stock price had climbed \$18 in the 20 months since the studio announced its \$19 billion acquisition of Capital Cities/ABC.

On the broadcasting front, Iger told shareholders that ABC has a "firm desire" to own more radio and TV stations—but only at the right price. "The fear of consolidation will not cause us to mimic others who are paying prices which we believe to be too high to create shareholder value."

Earlier in the day, Eisner spoke of long-term plans to "take advantage of the explosion in cable and satellite television across the world to bring localized Disney channels to viewers everywhere." ■

Eisner faces the music on Ovitz 'situation'



Michael Ovitz

Disney chief executive Michael Eisner gingerly referred to it as "the Michael Ovitz situation."

One angry stockholder called it "more money than a schmoe like me makes in a lifetime." Both men were talking about the estimated \$90 million severance package Disney gave Michael Ovitz, the former superagent who had a rocky 14-month tenure as studio president.

Eisner addressed the issue head-on by admitting that the decision to hire his longtime friend and business associate was a mistake. Regarding Ovitz's lucrative golden parachute, Eisner issued a

terse mea culpa: "Not good...a mistake...won't happen again."

Later, when shareholders refused to drop the issue during the Q&A portion of the meeting, Eisner's revealed some of his personal frustration with the whole affair.

"Be angry," he replied to a shareholder's suggestion that Ovitz's severance be deducted from Eisner's newly approved 10-year bonus package. "Be annoyed—God knows I am." —CL

Westinghouse/CBS swaps some FMs

By Elizabeth A. Rathbun

Westinghouse Electric Corp./CBS Inc. has satisfied the Justice Department's requirement that it spin off radio stations in Boston and Philadelphia in order to merge with Infinity Broadcasting Corp.

CBS will swap low-ranking WBOS (FM) Brookline, Mass./Boston and number-nine WMMR (FM) Philadelphia, as Justice required, to Greater Media Inc. CBS also is throwing in low-ranking WOAZ-FM Lowell/Boston, which is co-located with WBOS and shares some staff, a CBS spokesperson says.

In exchange, CBS will get the low-

ranked combo KRLA (AM) Pasadena/Los Angeles-KLSX (FM) Los Angeles from Greater Media. (Station rankings are overall from Arbitron's fall 1996 book.) The stations boost CBS to the local ownership cap of five FMs and three AMs in that major market. Meanwhile, Justice is holding CBS to four FMs and one AM in Boston and two FMs and three AMs in Philadelphia. CBS could buy up to the limit in those markets, but Justice almost certainly would scrutinize any future deals.

CBS is "pleased to expand our position in Los Angeles," Arbitron's second market. CBS Radio Chairman Mel Karmazin said last Tuesday in a news

release. "This combination will offer advertisers a strong alternative to advertising in the *Los Angeles Times*." Radio owners have been targeting newspapers as they try to beef up their share of a market's advertising revenue.

The deal also brings Infinity personality Howard Stern into the CBS fold in Los Angeles. KLSX is one of Stern's top affiliates.

Observers estimate the value of the tax-free exchange at more than \$100 million (see "Changing Hands," page 35). The FCC and the Justice Department must approve the deal.

As for Greater Media, it leaves Los Angeles but reaches the cap of five FMs

in Boston and grows to two FMs and one AM in Philadelphia. "Focusing our radio assets in fewer markets will best position Greater Media to enjoy the expected fruits of the trend toward market clustering." Executive Vice President/COO Thomas J. Milewski said in a release.

Also last week, SFX Broadcasting Inc. said it finally is acquiring WRFX(FM) Kannapolis/Charlotte, N.C. In a swap with EZ Communications Inc. (which is being bought by American Radio Systems Corp.), EZ complies with the FCC's ownership limit in Charlotte, picks up SFX's number-three WDSY-FM Pittsburgh and gets \$20 million from SFX (see "Changing Hands," page 37).

The deal is weighted in favor of the Charlotte station, though that city is Arbitron's 37th largest market and Pittsburgh is the 20th-largest. "While Charlotte is a smaller market, WRFX produces more cash flow than WDSY," explains Ron Peele, EZ's vice president/CFO.

Observers tag the value of the deal at around \$60 million.

As part of the deal, SFX acquires syndication rights to the WRFX-based *John Boy and Bill* morning show. The show is carried on 37 stations, including five already owned by SFX, and has "significant growth potential," SFX said last Tuesday in a news release.

SFX in December 1996 gave up plans to acquire number-one-ranked WRFX after a proposed three-way deal proved too complicated for the companies involved. With WRFX, SFX owns three FMs in Charlotte, EZ gets down to five FMs and two AMs there, and grows to three FMs in Pittsburgh. EZ also nets \$10 million from the deal, which is subject to FCC and Justice Department approval. EZ President Alan Box said in a release.

Pappas to build in Sioux City

The FCC has granted conditional approval to Pappas Telecasting Cos. to build a TV station in Sioux City, Iowa. While there will be a Grade B overlap between the station and Pappas's KPTM(TV) Omaha, the commission notes in its Feb. 25 order that there is no Grade A overlap. The FCC last November agreed that, generally, one broadcaster can own overlapping TV signals if the stations' Grade A contours do not overlap and if they are in separate DMAs, as in Pappas's case. But final approval of the license is conditional upon the FCC's enacting that standard. The new TV station is to be on ch. 44. Construction is expected to begin "promptly," says Pap-

pas lawyer David Burns.

Clear Channel and the great outdoors

It's a number that resembles the prices being paid for major radio groups these days: \$1.15 billion. But instead of buying a radio group, Clear Channel Communications is buying an outdoor advertising business. The San Antonio, Tex.-based company is purchasing Eller Media Corp. of Phoenix for \$750 million cash and \$400 million in stock.

Founded in 1901, Eller is the oldest and largest outdoor advertising business in the U.S., Clear Channel says. It has more than 50,000 "display faces" in 15 markets, including 11 where Clear Channel owns or is buying radio stations: Los Angeles, San Francisco, Miami, Tampa, Chicago, Cleveland, Dallas-Fort Worth, El Paso, Houston, San Antonio and Milwaukee.

"Outdoor advertising has exhibited strong, consistent, top-line revenue growth coupled with high operating margins, resulting in significant free cash flow. In this respect, it is similar to our two core businesses of radio and television," Clear Channel Chairman L. Lowry Mays said last Tuesday in a news release. ■

Changing Hands

The week's tabulation of station sales

TV

Three-way swap involving KMOV(TV) St. Louis, KSTW(TV) Tacoma/Seattle and KIRO-TV Seattle plus \$70 million cash being paid by current owner of KSTW/future owner of KIRO-TV to current owner of KMOV/future owner of KSTW (B&C, Feb. 24)

Value: At least \$160 million (price Cox agreed to pay for KSTW, B&C, Jan. 27)
Current owners: KMOV: Paramount Stations Group Inc., Hollywood (Tony Cassara, president; Kerry McCluggage, chairman, Paramount TV Group; owner Viacom International Inc. [Sumner M. Redstone, president/66.66% owner]); KSTW: Cox Broadcasting Inc., Atlanta (Nicholas D. Trignon, president; Andrew S. Fisher, executive VP—TV; Robert F. Neil, president, Cox Radio Inc.; 75% owner Cox Enterprises Inc. [James C. Kennedy, chairman]); KIRO-TV: A.H. Belo Corp., Dallas (Robert W. Decherd, president/8.3% owner; Ward L. Huey Jr., president, Broadcast Division)

GRAPEVINE BROADCASTING

has acquired

KTBY-TV

Anchorage, Alaska

from

RONALD K. BRADLEY

for

\$8,500,000

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

Future owners: KMOV: Belo; KSTW: Paramount; KIRO-TV: Cox

Holdings: ■ Paramount: see "Changing Hands," Feb. 24 ■ Cox: KFI(AM)-KOST-FM Los Angeles, KACE-FM Inglewood/Los Angeles and KTVU(TV) Oakland, Calif.; WFLC-FM and WHQT-FM Miami and WFTV(TV) Orlando and WSUN(AM)-WCOF-FM St. Petersburg/Tampa and WWRM-FM Tampa, Fla.; WSB-TV-AM-FM Atlanta; wxnu(FM) Valley Station/Louisville, WRVI-FM (formerly WAJE-FM) New Albany, Ind./Louisville and WRKA(FM) St. Matthews/Louisville, Ky.; WHEN(AM)-WWHT(FM) (formerly WHEN) Syracuse, N.Y.; wsoc-TV Charlotte, N.C.; WHIO-TV-AM and WHKO-FM Dayton, Ohio; WPXI(TV) Pittsburgh; KFOX(TV) El Paso; is buying/acquiring WZZK-AM-FM and WODL-FM Birmingham, Ala.; KRTO-FM (formerly KMQA) West Covina/Los Angeles, Calif.; WEZN-FM Bridgeport, Conn.; WCFB(FM) Daytona Beach, WHTQ(FM), WHOO(AM), WMMO (FM), WDBO(AM)-WWKA-FM and WZKD(AM) Orlando and WFNS(AM) Plant City/Tampa, all Fla.; WJZF-FM La Grange/Atlanta; WBBS(FM) Fulton/Syracuse and WSYR(AM)-WYYY(FM) Syracuse, N.Y.; KGTO(AM)-KRAV-FM, KRMG(AM)-KWEN(FM), KJSR(FM) and KGTO(AM)-KRAV-FM Tulsa, Okla., and KCJZ(FM) Terrell Hills/San Antonio and KKYX(AM)-KCYF(FM) San Antonio, Tex.; is selling WIOD(AM) Miami; is swapping away WCKG(FM) Elmwood Park/Chicago and WYSY-FM Aurora/Chicago; has LMAs with WCNN-AM Atlanta and WUPL(TV) New Orleans. Cox also owns Rysher Entertainment and newspapers in Arizona, Colorado, Florida and Atlanta. ■ Belo: KXTV(TV) Sacramento, Calif.; WWL-TV New Orleans; KOTV(TV) Tulsa, Okla.; WFAA-TV Dallas and KHOU-TV Houston, and WVEC-TV Hampton/Norfolk, Va.; is buying KMSB-TV Tucson, Ariz.; KTVB(TV) Boise, Idaho; KHNL(TV) Honolulu (and satellites KHBC-TV Hilo and KOGG[TV] Wailuku), Hawaii; WHAS-TV Louisville, Ky.; KASA-TV Santa Fe., N.M.; WCNC-TV Charlotte, N.C.; KGW(TV) Portland, Ore., and KING-TV Seattle and KREM-TV Spokane, Wash.

Facilities: KMOV: ch. 4, 100 kw visual, 15 kw aural, ant. 1,097 ft.; KSTW: Ch. 11, 316 kw visual, 47.8 kw aural, ant. 891 ft.; KIRO-TV: ch. 7, 316 kw visual, 63.2 kw aural, ant. 820 ft.

Affiliations: KMOV: CBS; KSTW-TV: CBS (to be UPN); KIRO-TV: UPN (to be CBS) *Cox was in process of buying from Gaylord Entertainment Co.

COMBOS

Swap of KRLA(AM) Pasadena/Los Angeles-KLSX(FM) Los Angeles, Calif., for WBOS(FM) Brookline/Boston,

Proposed station trades

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

THIS WEEK:

TVs □ **\$160,000,000** □ 1
 Combos □ **\$140,210,000** □ 6
 FMs □ **\$78,000,000** □ 6
 AMs □ **\$2,000,000** □ 1
 Total □ **\$380,210,000** □ 14

SO FAR IN 1997:

TVs □ **\$950,429,000** □ 14
 Combos □ **\$3,305,273,155** □ 52
 FMs □ **\$489,369,035** □ 67
 AMs □ **\$24,339,617** □ 40
 Total □ **\$4,769,410,807** □ 173

SAME PERIOD IN 1996:

TVs □ **\$315,900,510** □ 16
 Combos □ **\$760,132,734** □ 61
 FMs □ **\$240,407,630** □ 60
 AMs □ **\$12,706,412** □ 42
 Total □ **\$1,329,805,287** □ 179

Source: BROADCASTING & CABLE

Mass., WOAZ-FM Lowell/Boston, Mass., and WMMR(FM) Philadelphia

Value: More than \$100 million

Swapper, KRLA-KLSX: Greater Media Inc., East Brunswick, N.J. (Peter A. Bordes, chairman/owner); owns WROR(FM) (formerly wbcx) and WNFT(AM) (formerly WMEX)-WMJX-FM Boston and is swapping WEBR(FM) Washington for WKLB-FM Framingham/Boston; also owns WPEN(AM)-WMGK-FM Philadelphia. ■ Greater Media also owns WHND(AM)-WCSX-FM and WRIF-FM Detroit; WCTC(AM)-WMGQ-FM New Brunswick, N.J.; cable systems in Philadelphia and Massachusetts; is swapping WWRC(AM) Washington for WQRS(FM) Detroit

Swapper, WBOS, WOAZ-FM, WMMR: Westinghouse Electric Corp./CBS Inc., Pittsburgh (Michael H. Jordan, chairman); owns KNX(AM)-KCBS-FM, KFWB(AM)-KTWV(FM), KROQ-FM and KRTH-FM Los Angeles and KCBS(AM)-KRQR(FM), KPIX-AM-FM, KOME-FM, KFRC-AM-FM and KYCY(FM) San Francisco; WJZ-TV, WJFK(AM)-WLIF-FM, WPGC-AM-FM and WCAO(AM)-WXVY(FM), all Baltimore/Washington, and WARW(FM) Bethesda, Md./Washington; WQYK-AM-FM Tampa, Fla.; WZGC-FM and WAOK(AM)-WVEE(FM) Atlanta; WBBM-AM-FM, WMAQ(AM), WXRT-FM, WUSN-FM, WJJD(AM)-WJMK-FM and WCKG(FM), all Chicago; WBZ(AM), WODS(FM), WBCN-FM and WZLX-FM, all Boston; WWJ(AM)-WYST(FM), WLLZ(FM), WYCD(FM), WOMC-FM, WXYT-AM, all Detroit; WCCO(AM) and WLTE(FM) Minneapolis; KMOX(AM) and KLOU(FM) St. Louis; WCBS-AM-FM, WINS(AM)-WNEW(FM), WFAN(AM) and WZRC(AM)-WXRK-FM, all New York; WGMP(AM)-WOGL-FM, KYW(AM) and WIP(AM) and WYSP-FM Philadelphia and KDKA

(AM) Pittsburgh; KVIL(FM), KLUV(FM), KRBV-FM and KHVN(AM)-KOAI(FM), all Dallas/Fort Worth, and KXYZ(AM), KILT-AM-FM and KIKK-AM-FM Houston; is selling WSCR(AM) and WYSY(FM) Chicago; KDMM(AM) Highland Park/Dallas and KEWS(FM) Arlington/Dallas, Tex., and KYCW-FM Seattle; is swapping KRRW(FM) Dallas/Fort Worth and KTXQ(FM) Fort Worth/Dallas for WHFS(FM) Annapolis, Md./Baltimore/Washington; is swapping WHOO(AM)-WHTQ(FM) and WMMO(FM) Orlando, Fla., for WCKQ(FM) Elmwood Park/Chicago, and KKRW-FM Houston for KRLD-AM Dallas/Fort Worth and Texas State Network

Facilities: KRLA: 1110 khz, 50 kw day, 20 kw night; KLSX: 97.1 mhz, 29.5 kw, ant. 2,998 ft.; WBOS: 92.9 mhz, 8.8 kw, ant. 1,100 ft.; WOAZ-FM: 99.5 mhz, 32 kw, ant. 600 ft.; WMMR: 93.3 mhz, 18 kw, ant. 827 ft.

Formats: KRLA: oldies; KLSX: classic rock; WBOS: soft album rock; WOAZ-FM: smooth jazz; WMMR: AOR

KHTX(AM)-KDON-FM Salinas/Monterey and KRQC-FM Marina/Monterey, Calif.

Price: \$8.25 million

Buyer: Lartique Multimedia Systems Inc., San Diego (John T. Lynch, president/owner); is buying KTOM-AM-FM Salinas (for other holdings, see "Changing Hands," Feb. 10)

Seller: Henry Broadcasting Co., San Francisco (Charlton H. Buckley, president/owner); no other broadcast interests

Facilities: AM: 1460 khz, 5 kw; FM: 102.5 mhz, 18.5 kw, ant. 2,270 ft.; KRQC-FM: 92.7 mhz, 6.9 kw, ant. 567 ft.

Formats: AM: dark; FM: contemporary hit; KRQC-FM: classic rock

Broker: Media Services Group Inc.

KJCE(AM) Rollingwood/Austin-KKMF-FM Austin and KAMX(FM) Luling/Austin, Tex.

Price: \$28.7 million

Buyer: American Radio Systems Corp., Boston (Steven B. Dodge, chairman); for holdings, see "Changing Hands," Feb. 24

Seller: Amaturu Group Ltd., Fort Lauderdale, Fla. (Joseph C. Amaturu, general partner); owns KOOU(FM) and KXEZ(FM) (formerly kwxh) Riverside, KFRG(FM) San Bernardino, KSRO(AM)-KXFX(FM) Santa Rosa, KFGY(FM) (formerly KLCQ) Healdsburg/Santa Rosa, KMGG(FM) Monte Rio/Santa Rosa, KNJO-FM Thousand Oaks and KLIT(FM) (formerly KRCI) Avalon, all Calif.

Facilities: AM: 1370 khz, 5 kw day, 500 w night; FM: 95.5 mhz, 100 kw, ant. 1,000 ft.; KAMX: 94.7 mhz, 100 kw, ant. 1,154 ft.

Formats: AM: urban gold; FM: adult

contemporary; KAMX: oldies

WVSC-AM-FM Somerset, Pa.

Price: \$1.55 million for stock
Buyer: Winston Radio Corp., Johnstown, Pa. (Michael I. Brosig Sr., chairman/13.27% owner); owns WALY(FM) Bellwood and WJAC(AM)-WKYE(FM) Johnstown; 82.5% of WVRT(FM) Jersey Shore and WWPA(AM) Williamsport, Pa.
Seller: Ridge Communications Inc., Somerset, Pa. (I. Richard Adams, Dean M. Hottle, George R. Shafer, each 33% owner); no other broadcast interests
Facilities: AM: 990 khz, 10 kw day, 75 w night; FM: 97.7 mhz, 3.5 kw, ant. 430 ft.
Formats: AM: C&W; FM: adult contemporary

WMAM(AM)-WLST-FM Marinette, Wis.

Price: \$1 million (includes telephone answering service)
Buyer: Badger Communications LLC, San Rafael, Calif. (David Winters, manager/55% owner); no other broadcast interests
Seller: Near North Broadcasting Inc., Marinette (Frank Lauerman, president); no other broadcast interests
Facilities: AM: 570 khz, 250 w day, 100 w night; FM: 95.1 mhz, 1 kw,

ant. 436 ft.
Formats: AM: talk; FM: hot AC
Broker: Kozacko Media Services

KOHU(AM)-KQFM(FM) Hermiston, Ore.

Price: \$710,000
Buyer: Capps Broadcast Group, Baker City, Ore. (David Capps, president); owns KCMB-FM Baker City/LaGrande, KSRV-AM-FM Ontario and KUMA-AM-FM Pendleton, all Ore.
Seller: Hermiston Broadcasting Co., Hermiston (Bob Chopping, Harmon Springer, owners); no other broadcast interests
Facilities: AM: 1360 khz, 4.3 kw day, 300 w night; FM: 99.3 mhz, 3 kw, ant. 300 ft.
Formats: AM: C&W; FM: adult contemporary
Broker: Montcalm Inc.

RADIO: FM

Swap of WDSY-FM Pittsburgh for WRFX(FM) Kannapolis/Charlotte, N.C.

Value: About \$60 million (includes \$20 million cash paid by swapper of WDSY-FM to swapper of WRFX)
Swapper, wdsy-fm: SFX Broadcasting, New York (Robert F.X. Sillerman, executive chairman/53.2% owner); owns WTDR-FM Statesville/Charlotte and WLYT(FM) Hickory/Charlotte; is buying

WDVE(FM), WDXD-FM and WJJJ(FM) Pittsburgh ■ SFX also owns KCEE-AM-KWFM (FM) and KNST-AM-KROQ(FM) Tucson, Ariz.; KMKX(FM) and KYXY(FM) San Diego; WPOP(AM), WHCN(FM) and WKSS(FM) Hartford, WMRQ(FM) Waterbury/Hartford and WPLR(FM) New Haven, all Conn.; WGNE-FM Titusville/Daytona Beach and WOKV-AM-WKQL(FM), WIVY(FM) and WPDQ (AM) Jacksonville, all Fla.; KNSS(AM)-KKRD (FM) Wichita and KRZZ-FM Derby/Wichita, Kan.; WHMP-AM-FM Springfield and WPXK-FM Northampton/Springfield, Mass.; WMJY(FM) Biloxi and WKNN-FM Pascagoula/Biloxi; WJDS(AM)-WMSI-FM, WKTF-FM and WJDX(FM) Jackson and WZRZ(AM)-WSTZ-FM Vicksburg/Jackson, all Miss.; WYSR(FM) Rotterdam/Albany, WGNA-AM-FM, WPYX(FM) and WTRY(AM) Troy/Albany and WGVV(AM) Freeport/Long Island, all N.Y.; WHSL(FM) High Point/Greensboro, WZZU(FM) Burlington/Raleigh, WDCG(FM) Durham/Raleigh, WTRG(FM) Rocky Mount/Raleigh and WRDU(FM) Wilson/Raleigh, all N.C.; WSNE(FM) Taunton, Mass./Providence and WHJJ(AM)-WHJY(FM) Providence, R.I.; WROQ(FM) Anderson/Spartanburg, WMYI-FM Hendersonville/Spartanburg and WGVN-AM and WSSL-FM Gray Court/Spartanburg, all S.C.;



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WSIX-FM Nashville and WRVW(FM) Lebanon/Nashville; KODA(FM) Houston and KNUZ(AM)-KQUE-FM Houston, and WMBX(FM) Richmond, WVGO-FM Richmond and WLEE-FM Williamsburg/Richmond, Va.; is buying WWYZ(FM) Waterbury/Hartford, Conn.; WNDE(AM)-WRZX(FM) and WFBQ(FM) Indianapolis; WTAM(AM)-WLTF(FM) Cleveland; WKHK-FM Colonial Heights/Richmond and WBZU(FM) Crewe/Richmond, all Va.; is swapping WGBB(AM) Freeport/Long Island-WBAB-FM Babylon/Long Island, WBLI(FM) Patchogue/Long Island and WHFM(FM) Southampton/Long Island, all N.Y., for WFYV-FM Atlantic Beach/Jacksonville and WAPE-FM Jacksonville, Fla.; is swapping KRLD-AM Dallas/Fort Worth and Texas State Network for KKRW-FM Houston; is swapping WHFS(FM) Annapolis, Md./Baltimore/Washington for KRRW(FM) Dallas/Fort Worth and KTXQ(FM) Fort Worth/Dallas; is selling KOLL(FM) Maumelle/Little Rock, Ark., WAEG(FM) Evans/Augusta and WAEJ(FM) Waynesboro/Augusta, Ga., WYAK-FM Surfside Beach/Myrtle Beach and WMYB(FM) Socastee/Myrtle Beach, S.C., and KTCK-AM Dallas/Fort Worth; has LMA with WVO(FM) Myrtle Beach; has joint sales agreements with WYBC-FM New Haven, WCHZ(FM) Augusta, and WMFR(AM)-WMAG(FM) High Point/Greensboro and WTCK(AM) Greensboro, N.C.

Swapper, wrrx: American Radio Systems Corp. (via EZ Communications Inc.), Boston (Steven B. Dodge, chairman); is buying WBZZ(FM) and WZPT(FM) Pittsburgh and WNKS-FM, WSOC-FM and WSSS(FM) Charlotte, WFNZ(AM) Charlotte-WPEG(FM) Concord/Charlotte and WBAV(AM) Charlotte-WBAV(FM) Gastonia/Charlotte; is buying KJCE(AM) Rollingwood/Austin-KKMJ(FM) Austin and KAMX(FM) Luling/Austin, Tex. (see item, above)

Facilities: WDSY-FM: 107.9 mhz, 50 kw, ant. 500 ft.; WRFX: 99.7 mhz, 100 kw, ant. 1,044 ft.

Formats: WDSY-FM: hot new country; WRFX: classic rock

WMAX-FM Irondequoit/Rochester and options to buy WMHX-FM Canandaigua/near Rochester and WRCD(FM) Honeoye Falls/near Rochester, N.Y.
Price: \$7 million cash

Buyer: Jacor Communications Inc., Cincinnati (Randy Michaels, CEO; Zell/Chilmark Fund LP, 70% owner); is buying WNVE(FM) South Bristol Township/Rochester, N.Y.; is swapping WKRQ(FM) Cincinnati for WHAM(AM)-WVOR-FM and WHTK(AM) Rochester (for other holdings, see "Changing Hands," Feb. 10)

Seller: Auburn Cablevision Inc., Auburn (Ed Osborne, president); owns Auburn cable system

Facilities: WMAX-FM: 106.7 mhz, 3.5 kw, ant. 266 ft.; WMHX-FM: 102.3 mhz, 3.4 kw, ant. 282 ft.; WRCD: 107.3 mhz, 6 kw, ant. 305 ft.

Formats: WMAX-FM: rock; WMHX-FM: simulcasts WMAX-FM; WRCD: dark
Broker: Blackburn & Co.

WMEZ(FM) Pensacola, Fla.

Price: \$7 million

Buyer: Patterson Broadcasting Inc., Atlanta (James W. Wesley Jr., president; Dyson-Kissner-Moran Corp., 65.9% owner); owns WXBW-FM Milton/Pensacola, Fla.; KKTR(AM)-KBOS-FM Fresno and KRZR-FM Hanford/Fresno, Calif.; WCHY-AM-FM Savannah and WYKZ(FM) Beaufort/Savannah; KSSK-AM-FM Honolulu and KUCD-FM Pearl City/Honolulu; WCVS-FM Virden and WFMB-AM-FM Springfield, Ill.; WELL-AM-FM, WBCK(AM) and WWKN(AM)-WBXX-FM, all Battle Creek, WRCV(AM), WGRD-FM and WLHT-FM Grand Rapids and WRCC(FM) Marshall, all Mich.;

KCBN(AM)-KRNO(FM) Reno and KWNZ(FM) Carson City/Reno, and WIPI(AM) (formerly WEEX-WODE-FM Easton/Allentown and WTCY(AM)-WWNK-FM Harrisburg, Pa.; is buying WWSF(FM) Andalusia, Ala./Fort Walton Beach, Fla.; WSOK(AM)-WAEV(FM) Savannah and WLVH(FM) Hardeeville, S.C./Savannah, Ga.; KIKI-AM-FM and KHVH(AM)-KKLV-FM Honolulu, and WYKZ(FM) Beaufort, S.C.; is selling KTHT(FM) Fresno, Calif.

■ Robert R. Dyson, chairman/61.9% owner, Dyson-Kissner-Moran Corp., owns WALL(AM)-WRRV(FM) Middletown, N.Y.; is president of companies that own WCZX(FM) Hyde Park and WEOK(AM)-WPDH(FM) Poughkeepsie, N.Y.

Seller: Frederic T.C. Brewer, Pensacola

Facilities: 94.1 mhz, 100 kw, ant. 1,328 ft.

Format: Adult contemporary

KPEL-FM Erath, La.

Price: \$2 million for stock

Buyer: Communications Corp. of America, Lafayette, La., (Thomas R. Galloway Sr., chairman/owner); owns KPEL(AM)-KTDY(FM) Lafayette (for other holdings, see "Changing Hands," Nov. 11, 1996). Galloway has nonattributable interest in KPEL-FM Erath, La.

Seller: Michael B. Mitchell, Lafayette; no other broadcast interests

Facilities: 107.7 mhz, 25 kw, ant. 328 ft.

Format: News/talk

KBAT(FM) Midland and KQIP(FM) Odessa, Tex.

Price: \$1.5 million (\$1.025 million for KBAT; \$475,000 for KQIP)

Buyers: ■ KBAT: New Frontier Communications Inc., Odessa (Michael L. Owens, president/40.5% owner). Owns 24% of KUZZ-TV-AM-FM and KCWR(FM) Bakersfield, Calif.; has interest in KCWW(AM) Tempe-KNIX-FM Phoenix, ■ KQIP: ICI Media I Inc., Odessa (Ed Lasater, president; Investment Corp. of America, owner); no other broadcast interests

Seller: KWEL Inc., Midland (Bob Hicks, owner); no other broadcast interests

Facilities: KBAT: 93.3 mhz, 100 kw, ant. 500 ft.; KQIP: 96.9 mhz, 100 kw, ant. 500 ft.

Formats: KBAT: AOR; KQIP: gold '60s and '70s

KOPE(FM) Medford, Ore.

Price: \$500,000

Buyer: Chancellor Broadcasting Co. Inc., Central Point, Ore. (Alan Corbeth, president/30% owner; Talk Radio Network Inc., 66% owner. Talk Radio is owned by Foundation of Human Understanding.)

Seller: Broadcast Communications Inc., Grants Pass, Ore. (Ann Masters, principal); no other broadcast interests

Facilities: 103.5 mhz, 100 kw, ant. 1,023 ft.

Format: News/talk

RADIO: AM

KVOZ(AM) Laredo and KUOL(AM) San Marcos/Austin, Tex.

Price: \$2 million (\$1.85 million for KVOZ; \$150,000 for KUOL)

Buyer: Paulino Bernal, McAllen, Tex.; owns KJAV-FM Alamo, KBRN(AM) Boerne, KCZO-FM Carrizo Springs, KMFM-FM Premont and KUBR(AM) San Juan, all Tex.; has applied to build FMs in Big Lake and McCamey, Tex.

Seller: Border Broadcasters Inc., Boerne, Tex. (Willis Jay Harpole, president/owner); owns KOYE-FM Laredo and KUVA-FM Uvalde, Tex. Harpole owns KEPS(AM)-KINL-FM Eagle Pass;

65% of KVOU(AM)-KYUF-FM Uvalde

Facilities: KVOZ: 890 khz, 10 kw day, 1 kw night; KUOL: 1470 khz, 250w

Formats: Both Spanish

—Elizabeth A. Rathbun

Amplification

The broker for the seller of KTNO(AM) Fort Worth/Dallas (B&C, Feb. 17) was Michael McHugh. Seller of the station was Stuart Gaines Broadcasting Corp.; buyer was Personal Achievement Radio Inc.; price was \$2.3 million.

Stations slow to slot Stern

A year after launching syndication push, show has picked up handful of stations

Radio

By Donna Petrozzello

Create an event with rock bands, a much-hyped movie premiere and a personal appearance by the self-proclaimed "King of All Media," and they will come.

Whether it meant sleeping in a ticket line overnight on a cold New York City sidewalk or taking a seven-day bus trip from Los Angeles, thousands of Howard Stern's loyal radio listeners endured much to attend their hero's "Private Parts" movie sneak preview Feb. 27 at New York's Theater at Madison Square Garden.

Turnout for the gala is a testament to both Stern's popularity and his talent for self-promotion. But despite his national presence in film, books and on television, Stern's nationally syndicated radio show is still a hard sell in some markets.

In February 1996, Stern, his agent Don Buchwald and then-Infinity Broadcasting president Mel Karmazin set out to sign affiliates across the country. Although they have since netted a handful of markets, including sixth-ranked Detroit, some key markets still resist signing their mornings over to Stern. (Both Buchwald and Karmazin declined requests for interviews.)

Among the Stern-less large markets are Atlanta, Seattle and Houston. Also unable to hear him are listeners in Richmond, Va.; Knoxville, Tenn., and Buffalo, N.Y.

Programers who have turned down Stern cite the anticipated high cost of the show, fear of losing local talent in morning drive and concern about losing advertisers that won't buy controversial talk programming.

Michael Hughes, program director of WKLS(FM) Atlanta, says his market provides enough local talent to keep him from turning to a syndicator for a successful morning host: "While Howard certainly deserves our respect, with the market size of Atlanta and the impact that strong, local talent can have, local talent is the way to go."

"You'll always be ahead when you can devote a morning show to local



Shock jock Howard Stern's latest venture is the autobiographical movie 'Private Parts.'

issues, like the Braves game last night. You just don't have that flexibility when utilizing a syndicated show," Hughes says.

Seattle is another Stern holdout. Album-rock KISW(FM) Program Director Clark Ryan says he considers the show which has commanded up to \$1 million annually from stations in major markets, cost-prohibitive. And Ryan sees no reason to fix his local morning show: "We've got a successful morning show that works and gets good ratings. You don't throw out good shows, because they're hard to find. Besides, Stern is an expensive deal and he's not always the best strategic move for every station."

Ryan's attitude, similar to that of programers at some other stations without Stern, is that Stern is "so strong that his image takes over the station. Your station becomes the Stern station. That's something to think about."

However, WNFJ(FM) Knoxville, Tenn., Program Director Jonathan Pirkle says he'd "be all over the chance to get Stern here." But Pirkle says he has not been approached by Stern's management with an offer: "Our station managers have talked about getting Stern, but we heard it's cost-prohibitive and that he wouldn't want to be in a market the size of Knoxville. But I think Stern would be great here. People would eat him up."

Some seem to agree with Pirkle. Stern's show launched successfully in several markets, including Memphis and

Syracuse, N.Y., over the past year. Stern also recaptured Detroit, adding WYST(FM) earlier this year, and moved from nights to mornings on WBCN(FM) Boston last year.

WMFS(FM) Memphis General Manager Sherry Chimenti added Stern's show last June. Chimenti is "extremely pleased" with the ratings and the attention the show has generated for the station, which went on the air three

years ago. "To accomplish what we want to in the market, we needed to show advertisers we could deliver an audience," she says.

While Chimenti says she's found that some larger advertisers have "no-controversy dictates" precluding them from buying certain radio shows, including Stern's, those advertisers "just bought dayparts outside Stern."

Stern returned to New Orleans when alternative rock KKND(FM) picked him up in January. He had solid ratings at WEZB(FM), his former affiliate in the market, before the show was canceled along with other controversial shows after a format change.

KKND Program Director Vince Richards expects Stern to "fit in better with an alternative rock crowd, which is far more liberal and far more accepting of people telling it like it is" than were the WEZB listeners.

Likewise, Stern's ratings have climbed at WCKG(FM) Chicago since he signed on last July. Stern has had difficulty building a wide listenership in Chicago during past affiliations at a number of stations there. WCKG Vice President/GM Michael Disney says that since July, Stern has moved up from a 2.8 share to a 4.4 with listeners 25-54 in Arbitron's monthly Arbitrends reports. With adults 18-34, Stern has gone from the bottom of the market to fourth place since July. "It's a slow and steady march to the top," Disney says, "but I think Howard will dominate the market." ■

Talk headlines at 'Liddy-Palooza'

Watergate participant turned radio host G. Gordon Liddy celebrated his fifth year on the air with a live broadcast from Washington's Renaissance Mayflower Hotel last Friday (Feb. 28). Liddy has hosted a midday talk show on WJFK-FM Manassas, Va./ Washington for five years and has been syndicated nationally by Westwood One Entertainment for four. The self-proclaimed "Liddy-Palooza" event (the title a play on alternative rock's Lollapalooza music festivals) featured a studio audience and guests including Casey Kasem, Montel Williams, prominent politicians and assorted musicians.

Radio readies for Grammys

Some 25 radio stations from Los Angeles to Boston set up remote broadcasts from New York City's Roseland Ballroom last week to take part in MJI Broadcasting's annual pre-Grammy Awards events. The coverage included opportunities to interview, on site, award-nominated musicians and other celebrities.



Andy Preston (l), assistant program director of classic rock WKQR(FM) West Palm Beach, Fla., interviewing singer/songwriter John Hiatt.

Among the featured artists were Pat Boone, Robert Klein, Dave Davies, John Hiatt and Tracy Bonham. In addition to granting interviews, many of the artists autographed guitars and memorabilia, some of which MJI provides for auction to benefit radio scholarships. On Grammy night, Feb. 26, MJI also provided backstage coverage, post-show coverage and a two-hour pre-show special. This year marks MJI's 12th year as the official

radio network syndicator for the Grammys. Chevrolet Camaro was the event's sponsor.

KMPC talks to women

ABC Radio's talk KMPC(AM) Los Angeles revamped its talk format to focus more heavily on lifestyle concerns and topical issues typically more interesting to women than men. The station also adopted new call letters with last week's switch, KTZN(AM). Dave Cooke, the station's program director and a veteran consultant, says the station is targeting a void in Los Angeles radio for "compelling, provocative and intelligent discussions that matter" to women. KTZN has a variety of talk shows, including several hours of call-in shows hosted by psychotherapists and self-help hosts. It is planning to sign therapist/talker Dr. Toni Grant to afternoon drive. Cooke says the success of advice guru Dr. Laura Schlessinger on KPFI(AM) Los Angeles played a part in choosing the new format for KTZN.

NBC, Mutual News lauded

Westwood One Radio Networks' NBC Radio news and Mutual News services received the Gracie Allen Award from the American Women in Radio and Television Foundation. AWRT recognized NBC/Mutual's report "America and Abortion" from its *Weekend Headliner* series for its "superior quality" and effectiveness.

'U.S. News' opens pages for radio

In a joint venture, *U.S. News & World Report* and North American Network Inc. have launched a daily service to provide abbreviated versions of the magazine's stories for radio broadcast. Each Saturday afternoon, *U.S. News* stories will be read by NAN anchors and fed over the network's RadioSpace World Wide Web site and its NewsDirect toll-free telephone lines accessible to radio stations. Audio from the RadioSpace entries can be downloaded in RealAu-

dio format. Both services are free.

SW signs Anthony for daily dish

Sony's SW Networks has hired celebrity gossip journalist Florence Anthony to host a daily entertainment gossip show for SW's slate of radio affiliates. The show will be "structured as a produced report that can be easily integrated into local newscasts and morning shows," says SW President Dan Forth. Anthony's resume includes stints reporting gossip for the *New York Post*, WBSL(FM) New York and WPOW(FM) Miami. Anthony's weekly column is carried by the *National Examiner* and *Philadelphia Sun*, among others.



Anthony

Expanded 'X-Ray'

Independent accounting firm Miller Kaplan Arastant & Co. is expanding its *Radio Market X-Ray Report* to include data on television and newspaper advertising expenditures market by market. With data from Competitive Media Reports, the report will give radio sales teams a comparison guide to multimedia advertising buys in their markets. Previously, the report included only radio advertising expenditures.

Miller CPA George Nadel Rivin says that "once sales managers know what's being spent and where, they can make decisions based on fact rather than speculation." Dick McCauley, CMR vice president of broadcast sales, says, "X-Ray will provide radio the ideal exposure to enhance its position as an integral and growing part of the media mix."

The expanded report should be available in large and midsize markets within several months, Miller says. Also on tap is the *X-Ray Plus Report* from Miller. This report tracks and reports advertising expenditures in local newspapers and spot TV, regardless of whether those advertisers also use radio. —DP

Murdoch, Ergen take to Sky

ASkyB-EchoStar merger targets cable

By Cynthia Littleton

After spending the past decade shaking up the free over-the-air TV business, Rupert Murdoch is positioning himself to rattle the over-the-cable variety.

By merging his ASkyB into Denver-based EchoStar, Murdoch now commands a formidable satellite TV company capable of delivering hundreds of channels of digital TV and siphoning many of cable's 67 million subscribers.

The newly constituted EchoStar will transform its DISH DBS service into Sky early next year. "Think of Sky as a highly cost-effective, wireless over-build of the entire U.S. cable industry," says Preston Padden, CEO of News Corp.'s ASkyB.

By pooling their resources, which include seven satellites and 91 DBS channels, the two companies say they have enough channel capacity to offer not only a complete array of cable pro-

gramming and near-video-on-demand movies but also local TV stations in many markets.

"We are in the marketplace today," Padden says. "And we will be the first-to-market next year with the most crucial element for DBS—local stations."

Sky says it will offer local signals covering 50% of the country's TV homes when its revamped service is introduced early next year. Once the partners launch a spot-beam satellite in October 1998, the coverage will rise to 75%.

Sky intends to carry all major commercial stations in a market, including



Reaching for the Sky: Carl Vogel, executive VP, EchoStar; Charles W. Ergen, CEO, EchoStar; Rupert Murdoch, chairman, News Corp.; Preston Padden, chairman/CEO, ASkyB, and Paul Haggerty, CFO, ASkyB.

the traditional independents and UPN and WB affiliates. Padden says.

The partners say they expect to have 8 million subs, or 40% market share of the total projected DBS market, within five years of launch. The partners forecast Sky will lose less than \$500 million in 1997-98, hitting break-even in 1999 with 3 million subs.

Although some DBS watchers were skeptical about whether the new venture could deliver on all its promises, even the most partisan observers agreed that the ASkyB/EchoStar union amounts to a major threat to cable. Wall Street sent cable stocks tumbling while doubling the value of EchoStar shares.

ASkyB and EchoStar were two DBS operators with similar ambitions that had been searching for strategic partners to share the immense costs of broadcasting via satellite to subscribers with 18-inch dishes. After looking around for several months, they found each other.

Founded by Charlie Ergen, EchoStar entered the satellite market last April and has signed more than 400,000 subs by positioning itself as a low-cost alternative to other DBS operators and cable.

ASkyB started out as a 50-50 partnership of MCI and Murdoch's News

Murdoch's star-crossed DBS diary

The tenacious Rupert Murdoch has been trying to crack the satellite TV market in the U.S. for the past 14 years.

1983—Murdoch acquires a controlling interest in Inter-American Satellite Television Inc. Operating as Skyband, it plans five-channel service. Claiming market and technology are not ready, Murdoch backs out within months, taking \$20 million loss.

1990—Murdoch joins Sky Cable partnership with NBC, Cablevision and Hughes. It promises 108-channel service to subscribers with napkin-size flat antennas. Too many egos and requirement for too much money doom partnership. It is gone within a year.

1995—Murdoch teams with MCI to bid for DBS licenses and enter DBS market as ASkyB. But after announcing merger with British Telecom, MCI says it wants to reduce its interest in venture from 50% to 20%. That launches a search for new partner(s).

1997—Murdoch merges his ASkyB with EchoStar to create DBS behemoth—Sky—with the potential to broadcast up to 500 national channels and still more regional channels. Cost to Murdoch in cash and kind for 50% stake in EchoStar: \$1 billion.

Corp., but the phone giant decided to reduce that stake to 20% last year after MCI agreed to merge with another telephone giant, British Telecom.

In exchange for a 50% interest in EchoStar and the chairmanship, Murdoch agreed to fold ASkyB's assets into EchoStar and contribute about \$500 million in cash. All told, the investment amounts to \$1 billion. The assets include ASkyB's two high-power satellites and a partially built broadcast and operations center in Phoenix, that will back up EchoStar's existing facility in Castle Rock, Colo.

If the Sky deal unveiled last week is approved by regulators and EchoStar shareholders, MCI will own 20% of News Corp.'s 50% stake in EchoStar. For that interest, MCI will contribute the DBS license for which it paid \$680 million at an FCC auction last year.

It was no accident that the news about Sky came at the end of an all-day conference News Corp. held on the 20th Century Fox lot last week for about 300 key investors and Wall Street analysts (see story, page 1k).

By going 50-50 in the DBS gamble with EchoStar, Murdoch lessened some of the financial risk to News Corp. shareholders. The deal also eases the handicap of being a relative latecomer to the domestic DBS business.

"The merging of ASkyB with EchoStar was the next logical step for Murdoch," says DBS industry analyst Steve Blum, president of the Carmel Group consulting firm.

"Instead of launching ASkyB on its own as the fourth or fifth undifferentiated DBS service, the [Sky] service will come out next year as the only full-service DBS system on the market."

Sky is loaded with satellites and DBS channels. But its principal asset is Murdoch himself, who has long coveted a dominant place in the DBS heavens. Over the past decade, he has shown the patience, savvy and resources to be a successful innovator in the world's most lucrative TV marketplace.

A big question that media watchers have about the EchoStar/ASkyB merger is how well Murdoch and Ergen will work together. Ergen will run the DBS company as CEO. ASkyB's Padden will oversee News Corp.'s satellite TV investments as president of Worldwide Satellite Operations. He will report to News Corp. co-COO Chase Carey.

Ergen, a Tennessean who made his fortune selling C-band satellite dishes to white-area homes in the 1980s, had the foresight to lock up satellite orbital slots before the FCC opted for auctions, but EchoStar didn't have the resources to realize its founder's dream of putting a dish on every rooftop.

"I have always said we were looking for commitment—not just cash and capital," Ergen said last week. "There's no question in my mind that News Corp. is the most committed of the players out there."

Although Sky may be targeting cable, it will also have to contend with well-established satellite rivals: Hughes Electronics' DIRECTV, Hubbard Broadcasting's USSB and the cable operators' Primestar. Together, the three services claim 4.5 million subscribers.

"They've got the content, they've got the money and they've got a lot of infrastructure building to do," says Eddy Hartenstein, president of DIRECTV. "We've been working on building a brand for the past three years."

Hartenstein chooses to look on the bright side. Sky's "marketing blitz will help us to the extent that it draws attention to the market and causes more people to talk about satellite dishes."

To be sure, the Sky partners must first overcome numerous obstacles. They must figure out how to deliver signals from multiple satellites into a simple, inexpensive and easy-to-maintain "dish" antenna. They must persuade broadcasters to permit them to retransmit their signals. They must clear regulatory and legal hurdles over the likely opposition of cable and other DBS operators.

Padden and other News Corp. officials contend that they may retransmit local TV signals under existing copyright law as long as they get the consent

Local retransmission: Pie in the Sky?

Sky, the new Murdoch/Ergen DBS alliance, claims it will be able to deliver a full complement of local broadcast TV signals to 75% of the nation's TV homes by late 1998.

That's no small feat. But with the help of aggressive digital signal compression and some novel satellite dishes—technologies Sky says are feasible—it should be able to deliver six local signals (the affiliates of each of the broadcast networks) to 50% of the homes in spring 1998. Getting from 50% to 75% by the end of the year is a bit trickier.

To reach 50% of the homes most efficiently, Sky would provide the service to the top 27 markets. That service would require at least 162 satellite channels (27 markets times six channels).

By spring 1998, Sky expects to have four operational satellites covering the continental U.S., two in orbit at 119 degrees west longitude and two at 110. Between the two slots, Sky will have 50 satellite channels.

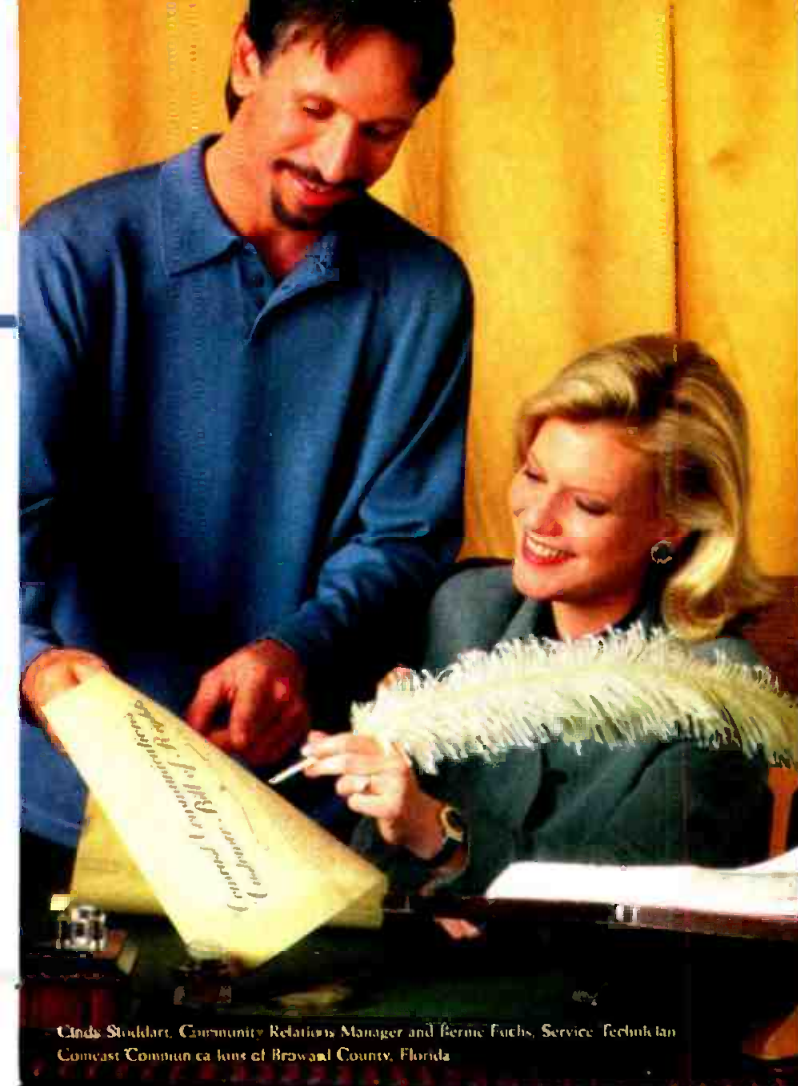
Assuming 10:1 digital signal compression (Sky says that's conservative), Sky could deliver 500 channels over the 50 DBS channels, enough for 162 local signals plus 338 other programming choices.

The key to making it work is the development of a satellite dish that can simultaneously receive signals from satellites in two different orbital slots, 110 and 119. ASkyB says such a dish is under development. EchoStar subscribers with the single-satellite dishes will be retrofitted with dual-feed dishes when Sky's 500-channel service debuts next year.

To go from 50% to 75% coverage will require service to at least 40 additional markets (markets 28 to 67). That's 240 additional channels (40 times six channels).

To accommodate them, Sky plans to move a so-called spot-beam satellite into the orbital slot at 110 in late 1998. Instead of a single beam covering the entire country, the spot-beam bird will have two or more non-overlapping signals covering regions of the country. Each beam uses the same DBS channels to broadcast different signals in different regions, yielding enough capacity to handle all the planned local channels. —HAJ





Cindy Stoddart, Community Relations Manager and Bernie Fuchs, Service Technician
Comcast Communications of Broward County, Florida

How did one woman make cable history with her

Customer Bill of Rights?

Through teamwork, that's how.

Cindy Stoddart knew she had to get everyone involved in the On-Time Customer Service Guarantee. Including technicians like Bernie Fuchs, GM Michael Sheehy and customers, too.

Her idea? The Customer Bill of Rights. It promises Comcast of Broward County will be on time for service calls and installation appointments. And that area outages will be restored within 90 minutes of notification. Guaranteed.

The program also awards prizes to customers for providing feedback on performance. Needless to say, in Broward County, the Customer Bill of Rights has proven to be a real success. Customers say, "service is excellent," and describe employees as "courteous, on-time and helpful."

And thanks to the Customer Bill of Rights, Bernie won a prize for being recognized by the most customers for his superior service.

Which goes to show, when everyone in cable works together, we all come out winners.

An On-Time Guarantee Profile

If you would like more information about the On-Time Customer Service Guarantee or have an OTG success story, contact Kim Elek at the NCTA, (202) 775-3629.

www.americanradiohistory.com



of the broadcasters. Still, News Corp. is seeking clarifying legislation this year to define market and to insure that Sky will not have to pay copyright royalties.

That effort will likely run into stiff opposition from the cable industry. Steve Effros, president of the Cable Telecommunications Association, says cable will demand equity. If Sky wants the same copyright license to retransmit local signals, he says, it will have to adhere to the same local rules. That means it should pay local user fees, provide public access channels and adhere to must carry rules. Those rules say cable operators must-carry all the stations in a market, not just the one it wants to carry.

Broadcasters are also concerned. To win them over, News Corp. officials plan to meet with station owners in the coming weeks. "To say that our members are interested in seeing competition develop for cable would be an understatement," says Jim Hedlund, president of ALTV. "But a lot of people have a lot of questions about how the whole thing will work."

Sky's copyright effort could become entangled in the fight between broadcasters and satellite TV operators over importation of distant signals.

DIRECTV has said it has no objection to local retransmission so long as it maintains the right to offer distant signals to white-area homes, mostly in rural areas, where local broadcast signals can't be picked up. Sales of dishes to white-area homes drove the initial growth of DBS during the past two years.

"Given strains between local broadcasters and DBS over the importation of distant signals," Padden says, "we expect a warm welcome to our plan," which aims to protect broadcasters' market exclusivity. News Corp. itself has invested billions of dollars in the past five years to build its domestic station group, which now stands at 22 stations covering 40% of the country.

Opposition to Sky may also come from within the DBS community. Although there's been no official word from Hughes Electronics' DIRECTV, it may protest on the grounds that the new company would violate an FCC rule limiting each DBS company to just one orbital slot capable of covering the entire continental United States (CONUS). Sky would have two such slots.

The ruling, issued in December 1995, kept DIRECTV from taking part in the FCC's January 1996 auction of what was billed as the last full-CONUS slot

available. News Corp. and MCI eventually paid \$682 million for the license.

The threat of competition may spur cable to speed the introduction of digital compression and the rollout of high-speed cable modems. By multiplying the number of TV signals that can be sent over cable systems, digital compression would give cable all the chan-

nels it needs to compete with DBS. The modems could make cable the most attractive link to the Internet.

EchoStar/Sky will continue to be based in Englewood, Colo. Most of ASkyB's roughly 50 employees either will be offered the chance to relocate or will be given new positions within other News Corp. divisions. ■

Primestar arms for battle

Satellite service will allow cable to offer 150 channels

By Price Colman
and Joe Schlosser

Just as a powerful new player takes a giant step into the U.S. DBS business, cable has a plan to compete with satellite TV.

Primestar, the DBS service owned by a consortium of cable companies, says it will offer a "satellite overlay" for cable, allowing cable systems without digital technology, and with limited channel capacity, to offer 80-150 channels of DBS, along with existing cable service. It is estimated that 90% of all cable systems do not have digital capability.

Called Cable Plus, the plan will allow cable to offer almost as many channels as DIRECTV or EchoStar's DISH Network. It will be available this fall.

Systems will pay roughly \$6-\$8 per subscriber per month for the service, not counting fees for programming or for satellite converter boxes, and it is expected to cost consumers \$20-\$25 per month. The total bill, including the fee for basic cable—about \$25 per month—comes to roughly \$50, well below the typical \$60 monthly bill for a DBS service. Moreover, the consumer will still receive local channels through cable service.

The News Corp./EchoStar DBS service, called Sky, also promises to deliver local programming in what would be a first for the DBS industry, but it must obtain regulatory approval to do so. "There are lots of regulatory issues, but there is every reason to expect those issues are going to be resolved," says Stephen Blum, president of the Carmel Group, a California firm that tracks the DBS industry.



Primestar's high-tech remote will make it easier to navigate channels.

"What [Primestar] is trying to do is come to the market with one-stop shopping. That's exactly what the new Sky venture is trying to do as well," says Blum.

Primestar is scheduled to launch an 11-transponder Loral satellite into the 119 degree west longitude orbital slot on March 5 that will give Primestar, currently a "medium-power" service, a digital, high-power presence. The satellite will arm Cable Plus for launch.

Meanwhile, beginning April 20, Primestar is expanding to 160 channels, which will be organized into 10 categories such as news, sports and entertainment. The 65 new channels include BET,

C-SPAN2, CNN, The History Channel, MSNBC, TV Food Network and VH1.

Primestar will initially devote 10 or 11 channels to pay per view, but Gray says that number will probably grow to 20 or 21 channels this summer. There will be 30 audio channels. The service expects to reach 2.5 million subscribers by the end of the year, and 4 million by 2000.

Primestar also unveiled a new high-tech remote control to allow viewers to "Hyper-Surf" among channels. "This will click. Hyper-Surfing will make it easier for viewers to watch the areas they want to watch," said Primestar Chairman Jim Gray. "It's a better way to watch television."

"We have literally everything there is to offer; we are not leaving anything behind," said Gray. "We think what we are offering will shortly become the new standard." ■

Fox attacks Mouse in Duck suit

News Corp. says Disney, team conspired over sports network

By Michael Katz

News Corp.'s Prime Ticket Networks has launched an antitrust suit against Disney, charging the company with conspiring to thwart the development of regional cable network Fox Sports West 2.

Also named as defendants are Disney's Mighty Ducks Hockey Club and ESPN. The suit also makes claims against numerous unnamed cable operators as co-conspirators. Disney would not comment on the case.

According to the complaint, Disney used its vast media holdings to influence and threaten cable operators not to carry Fox Sports West 2. The reason, Fox claims, was to aid Disney in its plans for its own regional sports cable network in Southern California.

"Disney has enormous leverage over cable operators," the suit states. "Disney is in a position to pressure, punish and reward cable operators."

"Realizing that it would be more difficult to launch another Disney-owned

sports cable channel if FSW2 achieved wide cable distribution," the suit says, "Disney and ESPN embarked on a scheme to eliminate FSW2 so that they could develop a sports cable network featuring the Ducks and Angels."

Fox Sports West has the rights to televise several professional and college sports teams, and launched Fox Sports West 2 in order to carry more games and clear up scheduling conflicts. When the Mighty Ducks were told they would be moved to FSW2, they were very cooperative, says Fox Sports spokesman Vince Wladika. But, he says, the Mighty Ducks abruptly reneged on their contract with Prime Ticket Networks under the direction of Disney and ESPN Inc.

"We think we have some pretty strong evidence, and that will come out as the process moves along," says Wladika. "We wouldn't take a motion of this magnitude if we did not have fairly strong evidence against them."

According to the suit, the conspiracy began in mid-December at the Western Cable Show, during which "numerous

cable operators met and discussed among themselves the issue of whether to act collectively with respect to FSW2."

Prime Ticket Networks also alleges that Disney and its subsidiaries made false and disparaging statements about PTN's rights to telecast the Angels and Mighty Ducks, and deceived cable operators into believing that FSW2 would not be able to deliver its scheduled programming.

The suit did not claim a specific dollar amount, although PTN claims that the alleged conspiracy caused the regional network to suffer from increased costs; loss of subscribers, revenue and profits; and reduction in the value of the business. ■



Disney's animated version of a Mighty Duck.

Discovery opens its books

Company releases financial figures for first time; revenue tops \$600 million

By Steve McClellan

Discovery Networks Inc. reported 33% operating cash-flow gain in 1996 for its core divisions (Discovery Channel, The Learning Channel, Discovery Europe and Discovery Retail) to \$203.8 million, on a 19% revenue gain (\$603 million).

At last week's Merrill Lynch Media & Entertainment Conference in Los Angeles, privately held Disney broke out its numbers separately for the first time, at the request of its publicly traded shareholders Liberty Media and Cox Communications. A Discovery spokesperson says the company will continue to release its financial results annually.

Operating cash flow as a whole was just \$70.2 million because of start-up losses totaling \$133.6 million for a number of developing businesses, including Animal Planet and several planned new

networks, the company said.

Other new ventures include Your Choice TV and various international, online and home video units. Revenue in 1996 from the developing businesses came to \$67.3 million, with total company revenue (after intercompany eliminations) of \$661.8 million. That's a 46% gain over last year's total revenue of \$451 million. About \$100 million of that came from the midyear 1996 purchase of The Company Store, part of Discovery's retail unit.

Company debt at year end stood at \$308.8 million, about \$100 million more than the previous year.

A little over half the company's 1996 revenue was generated by Discovery Channel, which for the year had a 25% operating cash-flow gain (\$178.1 million) on a 17% revenue gain (\$345.5 million).

The Learning Channel boosted its operating cash flow to \$22.7 million

from \$2.1 million in 1995 on a 35% revenue gain (\$106.4 million). Discovery Europe in 1996 posted positive cash flow for the first time (\$3.4 million), on a 34% revenue gain (\$46.9 million). The retail division posted an operating cash-flow loss of \$400,000 on revenue of \$104.5 million.

Commenting on the results, company chairman John Hendricks said, "The key to financial success has been our willingness to invest heavily in the quality of our product, which in turn has made that product extremely valuable to advertisers and cable affiliates, our two principal sources of revenue."

Hendricks said the company will continue to invest heavily in its developing assets. Liberty owns about 49% of Discovery Communications Inc., while Cox owns a little more than 24%. The two other owners are Advance/Newhouse Communications and Hendricks, the company's founder. ■



OSS VP Paul Spieker (l) and President Steve Adams with a rack containing their Internet access hardware.

OSS hopes to add cable stops on info highway

Denver firm wants to meet 'Net needs of smaller systems

By Price Colman

In the cable industry's rush to embrace the Internet and the revenue potential of the World Wide Web, smaller systems have been all but ignored.

While Tele-Communications Inc.'s @Home, US West Media Group/Continental's Highway 1 and Time Warner's Road Runner are making big splashes with technically advanced systems, customers in the countryside may be wondering when, if ever, their cable operator will offer an Internet gateway.

It may be sooner than they think, if a small Denver firm has its way. Online Systems Services Inc. (OSS), barely three years old, is offering cable operators one-stop shopping for Internet connections—everything from traditional telephone dial-up service with speeds up to 56 kilobits per second, to full-on, high-speed, two-way service for MSOs with the appropriate infrastructure.

OSS's strategy is to turn any willing cable operator into an Internet provider essentially overnight—for a price. Through its Community Access America (CAA) program, OSS supplies the hardware and the technical and marketing expertise. OSS's Community Access Partners program will even help develop local-content Websites.

Hardware prices for the CAA systems range from \$35,000 to \$40,000 for

a dial-up system to roughly \$100,000 for a two-way system, with each head-end requiring one system. Contract options range from a turnkey operation to a collaborative arrangement in which OSS receives a small percentage of revenue but plays a continuing consulting and support role. The typical consumer price for a CAA dial-up service is about \$20 a month for unlimited access, comparable to what other Internet service providers (ISPs) charge. For a hybrid service—cable pipe in, telephone line out—the typical charge is about \$40.

"We're targeting the top 30 MSOs in the country," says OSS founder and chief executive R. Steven Adams. "We're not shooting for the big cities or other major markets. We're targeting secondary and tertiary communities where, frankly, it could be years before they see a bunch of fiber. Less than 10 percent of cable systems in this country are ready for two-way."

The CAA program has generated two contracts thus far: one with Eagle Communications, a small but aggressive cable operator in Kansas; the other with InterMedia Partners, the nation's number-nine MSO.

"I think that the rural customer or resident has just as much desire to get on the 'Net as anyone else," says Bill Haggarty, director, subscriber services, for InterMedia. "They're being bombarded every day—in the print

media, in broadcasts—with this little line 'www.' Kids are hearing about it at school. There is great demand, maybe even in some ways greater demand in the rural market."

InterMedia plans to test a CAA dial-up system in Kingsport, Tenn., a 25,000-subscriber system. Because the system is dial-up, InterMedia won't be limited to marketing only to cable customers. Anybody with a telephone line and modem-equipped PC can use a dial-up system. The potential advantage for the cable operator is that the cost is relatively low to upgrade to a hybrid system. Moreover, a dial-up subscriber may convert to a full cable customer once the need emerges for speed in accessing the 'Net.

"Immediate gratification is a factor for everybody," Adams says. "More and more I'm hearing the term World Wide Wait.... But when you can make the leap from 28.8K to 1 megabit or 30 megabits for a two-way system, that's impressive."

For example: A multimedia Web page with graphics and perhaps video clips in addition to text takes about four minutes to load on a PC using a 28.8K modem. With a 1 mbps cable modem, the same page loads in about five seconds.

Eagle Communications may be a small operator, but it's hardly the typical small-town cable company. Eagle has built a fiber ring around Hays, Kan., where it has about 7,000 subscribers, and recently extended fiber along Interstate 70 to Ellis, Kan. With that backbone, Eagle is focusing on high-speed data service primarily to institutional and business customers. Although the CAA service running on cutting-edge LANCity modems is a part of Eagle's offering, the operator did much of the early R&D and has developed its own medical, educational and business services.

Still, says Pete Collins, vice president of Eagle's cable division, OSS "has been involved with us right from the beginning. When we started up, they were advising us on dial-up service..."

"MSOs are concentrating on cities because that's where the financial reward lies. But that doesn't mean people in rural areas aren't interested. We've proved beyond a reasonable doubt that high-speed data, Internet, local area shopping—almost any services you can develop—are ancillary revenue streams for the cable operator, small or large." ■

Jay Koelzer

TCI shareholders sue company

Tele-Communications Inc. has been slapped with a class-action suit on behalf of its shareholders that charges the MSO with misleading investors on the financial stability of the company. The complaint, which covers shareholders who purchased stock between Jan. 10 and Oct. 24, 1996, says TCI presented itself as controlling its expenses, expanding and growing, while achieving increasing revenue and healthy cash flow. However, the suit says, TCI hid the fact that it was generating little revenue, wasn't garnering enough new subscribers, and that its telephony service was a failure. TCI refused to comment on the suit.

'Babylon 5' comes to TNT

Sci-fi series *Babylon 5* will make its new home on TNT next year. The network will launch the syndicated series with a two-hour original film in January 1998. TNT purchased the cable rights from co-owned Warner Bros. Domestic Pay-TV, Cable and Network Features. A second two-hour film will follow in summer '98.

PCS roll out

Sprint PCS, the joint venture of Sprint, Tele-Communications Inc., Cox and Comcast, is rolling out its personal communication service in six cities, bringing the total to 14. The offering of the PCS service in Salt Lake City; Tulsa and Oklahoma City; Little Rock, Ark.; Des Moines, Iowa, and Rio Grande Valley, Tex., indicates that Sprint PCS vendor Northern Telecom has solved the software problems that delayed launches planned for last year. The first phase of the launch, to be completed this year, covers 65 U.S. cities, including 35 of the 50 largest markets. Meanwhile, speculation continues that Sprint is seeking to buy out its cable partners and/or take the joint venture public. The IPO would be a vehicle to raise funds to complete the build-out of the network.

International offering

International Channel, the multi-language basic cable network from Encore Media Corp. and Liberty Media Corp., is part of the ALL TV digital cable lineup that Tele-Com-

munications Inc. is offering in Arlington Heights, Ill., and Fremont, Calif. The network is also part of the ALL TV offering in Hartford, Conn. In a separate announcement, International Channel said Wedgewood Communications, which serves multiple dwelling units in Chicago, became the first Chicago cable system to carry the network. Wedgewood serves roughly 8,000 subscribers in downtown Chicago high-rises.

Eye on other networks

CBS and Westinghouse may not be finished shopping for cable nets just yet. With TNN, CMT, TeleNoticias and Eye on People in its arsenal, the company says it still is looking at other possible acquisitions. "If something else attractive comes along, we'll pursue that too," says CBS/Group W Satellite Communication Sales EVP Lloyd Werner. Werner would not comment on which network might fall prey to Westinghouse. He did confirm that it is "full steam ahead" at CBS Eye on People, which is set to launch March 31.

Canada tired of dishing out money

Distributors say they are losing big bucks to pirated U.S. DBS signals

By Michael Katz

Canadian program distributors are livid over the hundreds of millions of dollars they say they are losing from the illegal distribution of U.S. DBS services into the country.

Paul Bush, director of marketing and sales for Telesat, says that 7%-8% of U.S. DBS companies' market comes from the so-called gray market in Canada: Canadian DBS subscribers who use U.S. mailing addresses and cross the border to purchase the hardware in order to illegally receive the signals. Owning DBS hardware in Canada is not illegal, although it is forbidden by law to receive a U.S.-based DBS signal.

Bush says this 7%-8% represents more than 233,000 subscribers and that the number can easily grow; with approximately 90% of Canadian citizens living within 120 miles of the U.S.,

it's easy to cross the border to purchase DBS equipment.

"The signals aren't allowed to beam into Canada," he says, "but it's not hard to wire it so that anyone with the capability of setting up a dish—which is not hard to do—can do it."

Telesat is trying to launch its own DBS service in Canada and is losing subscribers to the gray market. However, Bush says, the real victims are program distributors like Western International Communications.

For more than five years, Edmonton-based Western International Communications has been tangled in lawsuits against General Instrument, Showtime and HBO for infringing on its rights to deliver certain programs in Canada. WIC holds the Canadian distribution rights to many of the same movies as Time Warner's HBO and Viacom-owned Showtime.

Luther Haave, vice president and general manager of Allarcam, a subsidiary of WIC, says the initial lawsuit was for \$25 million, but as time has dragged on it now exceeds \$100 million.

The U.S. companies are fully aware that they are selling the service to Canadian citizens, Haave says. "They're processing false addresses and knowingly taking credit cards from Canada," he says.

Many Canadian companies have accused the U.S. of being hypocritical when it comes to complaining about copyright infringement. "The U.S. can't suck and blow at the same time," said Alliance Films' Robert Lantos in Toronto's *Globe and Mail*.

"They can't blow the whistle if the Chinese breach their copyright, and at the same time say it's OK for the U.S. to send images into Canada for which they do not own the Canadian rights." ■



UIH to buy out Philips in European cable venture

Denver-based investment group United International Holdings has signed a letter of intent to buy out Philips Electronics, its partner in European cable joint-venture United Philips Communications. UIH has agreed to pay, via UPC, \$275 million for Philips's 50% stake in UPC and its 3.17 million shares of UIH Class A common stock. It will also assume \$155 million in outstanding Philips debt. The \$275 million payment will be funded by cash and new securities issued by UPC. UPC is a partner in Amsterdam cable operator A2000 with US West. It also has significant stakes in Norway's Janco Kabel-TV and Norkabel, and Hungary's Kabelkom, among other European systems. It claims a total 2.3 million subscribers.

Multithematiques channels

Cable and satellite programming group Multithematiques has signed a deal to develop two channels for Japan

with Jupiter Programming, the joint venture of TCI International and Sumitomo Corp. of Japan. One of the new Japanese channels will cover "European cinema and lifestyle," including French and other European movies and TV programs. The second will be a Japanese version of Multithematiques' youth channel, Canal Jimmy. TCI International is also a partner in Multithematiques with France's Canal+ and Generale d'Images. It owns six thematic channels in France and is developing channels in Germany, Spain and Poland.

Pearson leaves Hong Kong

UK TV group Pearson Television has pulled out of Hong Kong, agreeing to sell its 10% stake in the colony's dominant broadcaster, TVB, which operates two channels. Pearson sold the stake, for £111.1 million (\$180 million), to primary TVB shareholder Shaw Bros. (Hong Kong) and an "associated party." The Shaw Bros. stake in TVB will increase to 33.5% after the sale. Robert Kuok's Kerry Group owns 13.8%, while 25% of the group is publicly traded.

Programmers have to prove their worth

With space at premium, getting on and staying on is tough sell for some networks

By Joe Schlosser

It wasn't too long ago that the ball appeared to be squarely in the cable programmer's court. Networks like MTV, ESPN and USA were increasing their subscriber fees annually and thinking nothing of it. Those days appear to be over for the majority of networks.

Cost cutting, limited access and powerful new players willing to pay upfront dollars have apparently swung the power pendulum to the cable operators. And relations between the two sides are becoming more heated.

Tele-Communications Inc. is setting the pace, and others may soon follow. TCI Chairman John Malone put word out recently that he was going to slash programming costs. Other large MSOs have accepted upfront money for carriage of new networks, while suddenly dropping older ones. And the flow of money that has gone to the networks for subscribers may come full circle by 2000.

TCI and other large MSOs contend that the power is balanced, if not tipped in the networks' favor. TCI officials say they are getting an unfair rap and that a campaign to educate the public is forthcoming.

Most network programmers would not

comment directly on their relations with operators, but many concede it has not been business as usual.

A&E President Nickolas Davatzes describes the market as "chaotic." Bravo and the Independent Film Channel's Joe Cantwell says that "nerve-endings are a little more exposed," while Group W's Lloyd Werner says CBS's Eye on People should have started three years ago and that the cable market is a "tough place to crack."

"There is only one way for us to operate on a stable basis with our programmers and that is to have friendly, cordial relationships that are mutually beneficial," TCI spokesman Bob Thompson says. "And frankly, I'm quite optimistic that, in most cases, we will be able to achieve that and have been able to do so."

"There are some developments taking place in our wholesale marketplace, however, that are nobody's fault. There is not an evil person here, and there is not a white hat and a black hat—just evolutions in the marketplace that are getting the attention of not only this company but some other operators as well."

One of the most obvious signs of a changing dynamic came last August, when TCI announced it was pulling Lifetime out of 800,000 homes and

replacing it with Rupert Murdoch's Fox News Channel. Murdoch, in an effort to gain entry into the cramped analog world, decided to pay operators a fee for each new sub FNC would receive.

"When we heard that this was going to happen to us, we were very surprised," Meredith Wagner of female-targeted Lifetime says. "When women across the country heard that this was going to happen, it caught their attention too."

Other cable networks such as MTV, The Weather Channel, Comedy Central and even industry-funded C-SPAN began to be dropped in markets across the country. Lucrative start-ups like Cartoon Network and Home & Garden Television were quickly ushered in to fill their channel space.

"There are other factors here," Thompson says. "It's not greedy cable operators sitting around raising their prices willy-nilly and making bizarre programming decisions simply because they want to irritate their customers."

The increasing number of networks, retransmission consent and the "regrettable escalation" in the cost of sports rights are all factors in the change, Thompson says.

Nonetheless, subscriber phone calls and feedback got Lifetime back on in

a majority of the lost markets, and it has been almost the same scenario for the other networks. But the shake-up has caused programmers to take notice.

Now, many programming heads believe it is their job to prove to the MSOs that their content is worth carrying.

"Operators obviously understand that analog space is really quite valuable," Bravo's Cantwell says. "They also understand that what really matters is not so much the money but what is going to be on the channel. And I think it's safe to say that operators are scrutinizing their channel lineups more than they ever have."

Representatives from Bravo and A&E say they have had no problem boosting their carriage numbers and subscriber fees. Officials from both networks said they have raised their fees recently and that their relationship with the operators is fine. But not all networks have been so fortunate. Comedy Central, C-SPAN and Lifetime have had to rally viewer support, and prove their cases to the operators.

"It's fair to say there are certain things that TCI has said about us that we don't agree with, like the quality of our service," says Comedy Central spokesman Tony Fox. "It is incumbent upon us to demonstrate to the MSOs that people care about Comedy Central, that we have something worth watching. And I believe we do."

While networks such as Comedy Central have had to try to hang on, new faces like Eye on People, which is set to launch at the end of March, and MTV's already-launched M2 are battling for carriage.

"It's very tough out there," Werner says. "Our goals are modest; we understand that it is a difficult time. But I think we can surpass our objectives and be in 40 million to 50 million homes a couple of years out."

Werner thinks the CBS brand name will be a major factor in Eye on People's success. MTV, too, believes its reputation will open operator doors for M2, which is now negotiating with cable operators. Some network officials say it will take more than just brand recognition to get carriage.

"New services will probably have to pony up a lot more cash today than they would have, say, two or three years ago," says Brad Samuels, Comedy Central's vice president of affiliate sales. "It's such a difference when you're out there for five years."

50 PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Feb. 17-23, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 97 million TV households.

Program	Network	Time (ET)	Hhs. (000)	Rating		Cable Share
				Cable	U.S.	
1. NASCAR/Goodwrench '00	TNN	Sun 12:30p	3,686	5.4	3.8	13.8
2. Movie: "Overboard"	TBS	Sun 12:35p	3,171	4.5	3.3	11.9
3. Rugrats	NICK	Mon 7:30p	3,047	4.4	3.1	6.8
4. Rugrats	NICK	Thu 7:30p	3,026	4.3	3.1	7.2
5. Rugrats	NICK	Sun 10:00a	2,813	4.0	2.9	11.8
6. Rugrats	NICK	Tue 7:30p	2,669	3.8	2.8	6.2
6. Rugrats	NICK	Wed 7:30p	2,648	3.8	2.7	6.3
6. Hey Arnold	NICK	Mon 8:00p	2,636	3.8	2.7	5.6
9. Rugrats	NICK	Fri 7:30p	2,522	3.6	2.6	6.7
9. Movie: "Ditchdigger's Catcher"	FAM	Sun 7:00p	2,476	3.6	2.6	5.3
11. Rugrats	NICK	Sat 7:30p	2,417	3.5	2.5	6.6
11. Hey Arnold	NICK	Wed 8:00p	2,407	3.5	2.5	5.4
11. Secret World of Alex Mack	NICK	Thu 8:00p	2,403	3.5	2.5	5.2
14. Movie: "National Lampoon's Vacation"	TBS	Sun 10:35a	2,424	3.4	2.5	10.1
14. Rugrats	NICK	Sat 8:30a	2,397	3.4	2.5	12.1
14. Doug	NICK	Thu 7:00p	2,388	3.4	2.5	6.0
14. Space Cases	NICK	Sun 6:30p	2,371	3.4	2.4	6.1
18. Doug	NICK	Mon 7:00p	2,316	3.3	2.4	5.5
18. Kenan & Kel	NICK	Sat 8:00p	2,280	3.3	2.4	6.0
20. "Movie: National Lampoon's Vacation"	TBS	Sat 4:05p	2,258	3.2	2.3	8.1
20. Tiny Toon Adventures	NICK	Sat 9:00a	2,253	3.2	2.3	10.4
20. AAAHH!!! Real Monsters	NICK	Sun 10:30a	2,236	3.2	2.3	9.4
23. World Champ. Wrestling	TNT	Mon 9:00p	2,225	3.1	2.3	4.6
23. Movie: "My Stepmother Is an Alien"	TBS	Sun 2:50p	2,198	3.1	2.3	7.4
23. Looney Tunes	NICK	Sun 9:00a	2,159	3.1	2.2	9.7
23. Doug	NICK	Tue 7:00p	2,131	3.1	2.2	5.3
23. All That	NICK	Sat 8:30p	2,130	3.1	2.2	5.4
23. Jamie Foxx Show	WGNC	Wed 9:30p	2,076	3.1	1.1	4.6
29. Doug	NICK	Fri 7:00p	2,105	3.0	2.2	5.8
29. My Brother and Me	NICK	Sun 7:00p	2,075	3.0	2.1	4.9
29. Blues Clues	NICK	Mon 12:30p	2,075	3.0	2.1	8.3
32. Larry King Live	CNN	Thu 9:00p	2,054	2.9	2.1	4.4
32. Rugrats	NICK	Mon 9:00a	2,034	2.9	2.1	9.6
32. Secret World of Alex Mack	NICK	Tue 8:00p	2,026	2.9	2.1	4.5
32. M. Sendak's Little Bear	NICK	Mon 12:00p	2,011	2.9	2.1	8.4
32. Tiny Toon Adventures	NICK	Tue 6:30p	2,010	2.9	2.1	5.3
32. Tiny Toon Adventures	NICK	Sat 9:30a	2,007	2.9	2.1	9.2
32. Movie: "Night of the Twisters"	FAM	Sun 3:00p	1,997	2.9	2.1	6.7
32. Busy World of Richard Scarry	NICK	Mon 9:30a	1,985	2.9	2.0	9.4
32. Tiny Toon Adventures	NICK	Sun 8:30a	1,984	2.9	2.0	10.5
41. Are You Afraid of the Dark?	NICK	Tue 5:00p	1,949	2.8	2.0	6.9
41. Movie: "The Great Outdoors"	FAM	Sun 5:00p	1,947	2.8	2.0	5.5
41. Ren and Stimpy Show	NICK	Sun 11:00a	1,345	2.8	2.0	8.1
41. Rupert	NICK	Mon 10:00a	1,931	2.8	2.0	9.1
41. Doug	NICK	Wed 7:00p	1,930	2.8	2.0	4.9
41. Doug	NICK	Sat 7:00p	1,918	2.8	2.0	5.5
41. Movie: "Another 48 Hours"	WGNC	Sun 5:00p	982	2.8	1.0	5.6
48. Doug	NICK	Sat 8:00a	1,903	2.7	2.0	11.4
48. Tiny Toon Adventures	NICK	Thu 6:30p	1,885	2.7	1.9	5.1
48. All That	NICK	Sun 12:30p	1,877	2.7	1.9	7.4

Sources: Nielsen Media Research, Turner Research

Broadcasting & Cable's Telemedia

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Week[®]

Audio-Video

Microsoft browser to float audio and video streams

Internet Explorer 4.0 expected mid-1997

By Richard Tedesco

Microsoft Internet Explorer 4.0 is expected to explode on the marketplace midyear with the capacity for video and audio streaming.

The latest iteration of Microsoft Corp.'s browser will come equipped with NetShow 2.0, the upgrade of its multimedia streaming technology, with the final IE 4.0 release in mid-1997. Microsoft is discussing partnership deals with content vendors who will use the technology for live Webcasting, according to Shannon Perdue, product manager for NetShow.

NetShow, which now accommodates audio streaming and audio synchronized with still images, will enable video streaming in its next generation. And Microsoft plans to incorporate NetShow 2.0 in the IE 4.0 package PC users will download. That will enable downloading and caching of multimedia content from selected Web-

sites. "Because you've gotten the core download that includes NetShow, you can receive the enhanced content that those sites are providing," says Perdue.

Consistent with its prior practice with major new releases, Microsoft is milking the imminent debut of IE 4.0 for all it's worth. A platform preview version is available for select customers now. "Some iteration of beta" will be available later this month, according to Kevin Unangst, product manager for Internet Explorer.

IE 4.0 will feature personal information delivery, permitting users to specify downloading tasks. As part of a feature called Smart Favorites, users will automatically be notified when content on a favored Website changes. "We'll have the ability beyond that to bring that content down," says Unangst, adding that users will be able to indicate download



Sci-Fi ears the classics

Sci-Fi Channel will add classics old and new when it introduces *Seeing Ear Theatre* online next month.

Seeing Ear will present vintage radio classics, such as Orson Welles's *War of the Worlds*, along with audio adaptations of familiar literature and original audio plays. The idea is to present the content using Progressive Networks' RealAudio and other online audio technologies on Sci-Fi's Dominion site (www.scifi.com). "We're making a move to do more event-driven content on the site," says Ellen Kaye, vice president of enterprises for USA Networks.

Classic specials will rotate on the site weekly. Adaptations, which will have still images embedded in the audio narratives, will be presented monthly, starting with Franz Kafka's "The Country Doctor" on March 10. The adaptations and the originals, some of them episodic, are to be

archived on the site, according to Sharleen Smith, director of new technology for USA.

Celebrity readers will voice the adaptations. "Star Wars" actor Mark Hamill, who will read the Kafka story and *Into the Sun*, the first original narrative on *Seeing Ear Theatre*, will lead off.

"We will be experimenting with a few ways to do audio narratives," says Smith. Sci-Fi plans to air an audio "game" based on a thriller being written by Matt Costello and Paul Wilson, who co-wrote the story *Seventh Guest*. PC users will exercise options to select different plot tracks in the narrative.

Digitized versions of classic radio series from the 1930s through the 1960s—including Ray Bradbury's *Martian Chronicles*, originally aired on NBC Radio's *Dimension X* series in the early '50s—also are slated to be part of the schedule.—RT

times. "So when you get up in the morning, that content's there for you."

That effectively makes on-demand viewing of video streaming content possible. While it won't be comparable to broadcast-quality video, it is another step toward the melding of PC and TV technology that Microsoft is so eager to encourage.

No word on the content partners demonstrating NetShow's capabilities, but MSNBC is an obvious possibility. A number of technology companies involved in video and audio streaming have signed on as developers, including Progressive Networks, VDONet, VExtreme and Xing Technologies, all of which have their own like technologies. Interactive Computer Television, Inc., Iterated Systems, Macromedia and Liquid Audio, which specializes in music reproduction on the Web, also are on that list.

The cost of IE 4.0 and NetShow will be measured by some in download space—as much as 30 Mb, according to some projections. But otherwise the download is free, with Microsoft's payoff, according to Unangst, in the "host of complementary technologies that help drive revenue for us."

3Com, US Robotics combine in mega-merger

By Richard Tedesco

A new data networking powerhouse took shape last week as 3Com and US Robotics announced plans to merge in a \$6.6 billion deal.

The resulting company will boast more than \$5 billion in annual revenue. The capabilities of the respective companies create a tandem that can offer end-to-end solutions in the computer networking business.

3Com is a market leader in connectivity hardware for linking computers in network configurations. Its \$2.3 billion in sales last year is approximately half that of market leader Cisco Systems.

US Robotics ranks as a major player in manufacturing and supporting remote access servers as well as modems and telephony products to connect computers over analog, digital and switched networks. Last week, it began shipping its low-cost x2 modems—as low as \$199—with data rates of 56 kbps. Its x2 technology that enables upgrades for existing 28.8 or 33 kbps modems has not yet shipped.

Amar Senan, analyst for Volpe Welty & Co., says the merger “creates a very large networking giant” that will be a “worthy competi-

tor” to Cisco. Senan expects that the resulting enterprise will considerably strengthen US Robotics’ modem business: “Their modem business was healthy in its own right. 3Com’s network strengths makes it an even stronger modem company.”

In a prepared statement on the deal, 3Com specifically pointed to US Robotics’ x2 technology and its presence in the ISP market as strong points in the deal. The two companies anticipate economies of scale in their respective manufacturing and purchasing operations.

The companies expect to consummate the deal this summer. At that point, Eric Benhamou, 3Com chairman/CEO, will retain that title in the new company. Casey Cowell, US Robotics chairman/CEO, will become vice chairman of 3Com’s board of directors.

Cowell says the two companies share a “common vision” of creating “faster, more intelligent and easier-to-use products” for local and wide-area networks.

The price for the deal is based on the closing price of 3Com’s stock last Tuesday. US Robotics stock is to be exchanged for 1.75 shares of 3Com.

TMT

WebTV takes 'Net access on the road

WebTV is wedding its technology to On Command Corp.’s hotel service to provide travelers with access to the Internet.

The two companies plan to jointly develop a version of WebTV aimed at business travelers and vacationers and to split costs on the project. A three-month trial is set to begin this month in San Francisco area hotels.

All common Internet services, including e-mail, will be available along with localized services to provide information on TGV listings, restaurants, local entertainment and transportation schedules.

“The trial builds upon WebTV/Open platform and our established brand equity, allowing us to reach both businesspeople and vacationers with an enhanced version of our already successful in-home product,” says Steve Perlman, co-founder and president of WebTV.

Approximately 100,000 WebTV set-top units were shipped late last year. There is no official word on how many were sold. On Command reaches 900,000 hotel rooms in 2,800 locations around the country.—RT

Law

News services sue news-link site

Partial screen images at issue in federal case

By Richard Tedesco

A lawsuit involving such news heavyweights as CNN, The Washington Post Co., Dow Jones, Times Mirror and Reuters may clarify a murky area of information use online.

In the suit, recently filed in U.S. District Court in New York City, the companies allege that Phoenix firm TotalNews improperly used content from other sites for its site (totalnews.com). The Website offers hot links to CNN Interactive, the *Washington Post*, the *Los Angeles Times*, Reuters and other

online sources. But when users click on the links, content from the respective sites appears on-screen, framed by the TotalNews home page and its banner ads.

The preliminary statement filed in the case accuses TotalNews of “blatant acts of misappropriation, trademark dilution and infringement, willful copyright violations, and other related tortious acts.” Plaintiffs attorney Bruce Keller, of Debevoise & Plimpton, calls totalnews.com



unsuccessful. “We’ve been talking to them and they just won’t stop.” Keller says. The suit seeks to stop TotalNews and recover damages.

But Roman Godzich, president of TotalNews, casts his company as a modest enterprise that faces a steamroller of media giants looking to make an example of TotalNews. “We’re a

“a parasitic Website with no content of its own.”

Keller says efforts to dissuade TotalNews over the past few months have proved

small company and we’re easier to move against because of it,” Godzich says.

TotalNews is simply providing PC users a service to PC

users, according to Godzich, offering some 1,200 news sources and the capacity to compare information from each. "If they win their complaint, they'll be able to stop hot links," Godzich argues. "They're suing the user."

Godzich also argues that TotalNews isn't doing anything that some of the plaintiffs are doing with the links they provide on their own sites.

But Keller says the issue goes well beyond the question of simple hot links: "Hot links either do or don't violate trademarks. That's not new. Framing is new. And framing and selling ads is pretty damn new."

It's new enough to cause some copyright lawyers to concede that there are points of merit on both sides of the argument that render this a distinctly gray region in the uncharted territory of cyberspace.

James Astrachan, a partner in the Baltimore firm of Weiner Astrachan Gunst Hillman & Allen, says that this seems to be a case of misrepresenting content with "a likelihood of confusion that the goods are being palmed off" so that users might misconstrue the real source.

"They [TotalNews] are not going to be able to claim it's fair use," says Astrachan, who specializes in intellectual property law. "But it's one of those areas that fall between the cracks in this new electronic communication medium."

The problem, Astrachan argues, is that, "news is facts and facts aren't protectable under copyright law." And he says the case may be a glaring example of a "hole" in both copyright and trademark law that just doesn't cover the situation.

"It's old hat whether somebody's infringing or not infringing," he says. "What's really heinous about the Internet is that it's so easy to publish things. It's like a cancer." TMN

Interactive

AccuWeather makes rain on 'Net

By Richard Tedesco

Most people just talk about the weather, but AccuWeather is making a business out of it on the Internet.

The ubiquitous source of TV and radio weather predictions is trying to reach gale force in cyberspace, and now provides weather information for 300 sites, according to Joel Myers, president and founder of the State College, Pa., company.

AccuWeather has maintained its own electronic database since the early 1980s. Online clients can choose from five different levels of AccuNet On-Line services, ranging from \$25 per month to customized packages it prices individually. For its highest service levels, the Doppler radar images can be updated every six minutes, and satellite images can be refreshed every 15 minutes.

Icon graphics can be customized and animated with elements such as flashing lightning bolts. And AccuNet also provides information on entertainment and business news, daily soap opera summaries, sports, state lot-



tery results and horoscopes.

Aside from stations, its client list includes PointCast, Prodigy and CompuServe, with the recent addition of AP Online. TMN

AOL strikes \$100 million marketing deal

By Richard Tedesco

In a move designed to boost its sagging bottom line, America Online struck a \$100 million marketing deal last week with Tel-Save Holdings Inc., a long-distance telephone service provider.

The deal gives Tel-Save exclusive rights to sell its long-distance service on AOL to AOL's 8 million customers. Consumers who opt for the service will be able both to sign up and to

arrange bill payment online.

In addition to the initial \$100 million to access AOL's members, Tel-Save also will pay AOL a percentage of the profits.

The deal is a sign of AOL's previously declared intention to increase its revenue through transactions. Its flat-pricing scheme, enacted in December, fueled its growth to the present 8 million members and ostensibly enhanced its value to prospective marketing companies. The Tel-Save deal is

the first tangible sign that its tactics may pay off.

The downside of that sudden surge in membership was a corresponding decline in quality of service. AOL has had to impose a temporary ceiling on subscriber-ship while it invests \$350 million to upgrade its infrastructure.

Early last week, AOL shareholders filed a class-action suit against the company, alleging that it had misrepresented its financial condition. TMN

Technology

March 3, 1997

Tektronix gears up for NAB

Will introduce new file server, switcher

By Glen Dickson

Responding to the increasing demand for distributed disk-based networks in television plants, Tektronix is introducing a new video server at NAB '97 that will feature more storage and networking capability than its popular Profile PDR100 digital disk recorder.

The Profile PDR200 is a two- or four-channel unit with 9-gigabyte Ultra-SCSI disk drives, 24-bit AES/EBU digital or analog audio, a 30-megabit-per-second internal bandwidth and a Fibre Channel networking interface. The price starts at \$49,000 and goes to \$100,000 for a fully loaded system, which represents an overall price jump of roughly 20% from the Profile PDR100.

"But you get double the storage, digital audio and more bandwidth," says Roger Crooks, Tektronix product marketing manager. He says that the increased storage and Fibre Channel bandwidth make the new video file server ideally suited for on-air



playback of spots and programming.

The PDR200 has a base storage of roughly six hours. Storage options include RAID storage and the PDX208 disk expansion chassis, which adds an additional 72 gigabytes of non-RAID storage for another six hours of video. Two expansion chassis can be added to drive the total PDR200 storage to more than 18 hours.



The new M-2100 digital master control (above), from Tektronix's Grass Valley division, is a switcher designed for tomorrow's digital expansion.

Tektronix's new Profile PDR200 video file server (l) has more storage and bandwidth than the original Profile PDR100 digital disk recorder.

Other options include a mix/effects module, serial digital input/output, analog composite input/output, analog component input and archiving via the Profile PLS200 data tape library system. The PDR200 also can be converted to MPEG compression in the future by replacing the JPEG codec; Tektronix plans to make that upgrade available for PDR100s in the field as well.

The company has 25 PDR200s in beta testing and plans to begin shipping units by the end of April.

Tektronix's Grass Valley Products division also will introduce a major new product at NAB '97, the M-2100 digital master control system. The new switcher is designed to handle tomorrow's multi-channel expansion from a single control panel and is being marketed as the first piece in a modular digital master control system. The M-2100 has a base price of around \$25,000 and will begin shipping in early May.

"We're redefining master control," says Ken James, Grass Valley product marketing manager. "This switcher's got planned-in growth—we have it controlling up to 32 Profiles in the lab right now."

The M-2100 switcher has 16

All Shooked up



Shook Electronics has delivered two ENG vans to Enlaces Audiovisuales S.A. de C.V. in Monterrey, Mexico.

Shook Electronics has sold two of its Advantage Series A-11 ENG vans to Mexican broadcaster Enlaces Audiovisuales S.A. de C.V. in Monterrey, Mexico. The new vehicles will be used for live news and field production. Both units were designed and delivered to Enlaces engineering staff at Shook's San Antonio, Tex., headquarters in less than 70 days. —GD

audio/video inputs and can transport 270 megabits per second of serial digital video. It offers extensive keying and internal digital audio processing, and its SqueezeBack feature incorporates a DVE into the video processing path. The M-2100 system also has

integrated Profile clip stacking, which gives an operator a single point of control to view, stack and play back clips stored on a Profile disk recorder.

To service its Profile and Grass Valley customers, Tektronix is

launching a service division, TekCare, that will offer consulting and on-site support. Different TekCare teams will provide expertise and service for disk-based playback, Fibre Channel networking, and digital routing systems. ■

HP debuts disk recorder

MPEG-2 unit can work as stand-alone unit or cache

By Glen Dickson

Hewlett-Packard has developed an MPEG-2 digital disk recorder that can function either as a stand-alone on-air unit or as a cache device in conjunction with HP's existing broadcast video servers. The product, which will begin shipping in June, should provide competition to the Tektronix Profile and ASC Virtual Recorder in the digital spot insertion market.

The HP MediaStream disk recorder incorporates the redundant RAID storage architecture in a unit the size of a standard Betacam SP tape deck. It starts at a base price of \$65,000 for a unit with five hours of storage (at an encoding rate of 8 mbs) and two channels (input/output) and can be



Hewlett-Packard's MediaStream disk recorder is the same size as a Betacam SP tape deck.

scaled up to a \$115,000 configuration with nine hours of storage, five channels and a Fibre Channel interface.

The disk recorder uses the same file system software and application interface as its "big brother," the HP

MediaStream broadcast server, says Chris Bennett, product planning manager for HP's video communications division. It also will work with the same automation suppliers that function

with HP's video server, which has found success as a commercial insertion product. "All of the partners that support the broadcast server instantly support the disk recorder," Bennett says.

Bennett sees four major applications for the MediaStream disk recorder: two using both the disk recorder and the HP server over a Fibre Channel network, and two using the disk recorder as

a stand-alone unit.

"For multichannel spot playback or NVOD, you need lots of video outputs," he says. "You could use the broadcast server as a content server with the disk recorders as clients. Or you could use it as a digital cache—for the major-market stations, spots could be worth \$50,000 a crack. They're paranoid about going off-air, and some of them mirror an HP video server with a duplicate unit. They could use the disk recorder instead of a broadcast server, which would be a lot more economical, and with nine hours of storage it would back up their next few days of spots."

In stand-alone mode, the HP disk recorder could be used as a traditional cache to a cart machine for spot insertion. Bennett says that HP also will be pitching a stand-alone MediaStream recorder to smaller-market stations as an affordable way to get into multichannel, disk-based spot insertion.

"A lot of them want to make the jump to disk, but they don't think they can afford to get into a reliable disk-based system," Bennett says. "With RAID, even if you have a CPU failure, it takes only 15 minutes to reboot and you're back on the air in less than an hour."

HP has orders from existing HP broadcast server customers for the

'Ben Loves Chicago' in a small way



Cameraman/co-producer Doug Sawyer and co-producer/host Ben Hollis are shooting 'Ben Loves Chicago' for WPWR-TV there using the DV-format Panasonic AG-EZ1U camcorder.

Ben Loves Chicago, an improvisational 30-minute series that airs on UPN affiliate WPWR-TV Gary, Ind./Chicago, is shot entirely with a Panasonic AG-EZ1U DV-format camcorder.

The show documents co-producer/host Ben Hollis's journeys throughout the Windy City and his interactions with citizens. Hollis and cameraman/director Doug Sawyer did a test shoot for WPWR-TV last March using the DV-format camcorder in a dimly lit Chicago bar, and got the go-ahead to shoot three pilot episodes, which aired last summer. Thirteen new episodes began to air in January. Sawyer shoots six segments

for each 30-minute show; the DV tapes are then transferred to analog and edited on a nonlinear system.

"The image quality from the EZ1U is stunning," Sawyer says. "Given our low budget and desire to take the viewer to meet the interesting people and places that 'normal' TV shows don't feature, the DV camcorder is perfect." —GD

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MediaStream recorder. One of them is Pappas Telecasting, which has ordered two units to work with its HP server installations at KPTM(TV) Omaha and KMPH(TV) Visalia/Fresno, Calif.

The two Pappas stations will use a MediaStream disk recorder to extend

the number of outputs on their HP server systems, says Dale Kelly, Pappas director of engineering. Kelly says that the price per channel of the new HP recorder is competitive with others on the market and that the integrated RAID storage was also a big selling

point: "We've had experience caching from tape machines to devices that don't have RAID, and it's more important than I thought. You do lose a drive occasionally, and with a non-RAID system, that's totally catastrophic. The recovery's very painful from that." ■

Memphis LMA goes Digital-S route

Purchases \$350,000 in JVC gear for two stations

By Glen Dickson

Memphis ABC affiliate WPTY-TV and UPN affiliate WLMT(TV) are now using JVC Digital-S digital component tape decks for their news editing and playback operations.

Clear Channel-owned WPTY-TV, which runs WLMT under an LMA, has invested roughly \$350,000 in Digital-S gear to upgrade the two stations' news operations from S-VHS, says Steve Pickell, WPTY-TV chief engineer.

"We got it in the last week in January, and got it on air for the February book," says Pickell. "We had been producing in Super-VHS, and our video looked a little sad compared with our

competitors'. We wanted to pep up our on-air look."

WPTY-TV has news broadcasts at 5, 6 and 10 p.m., while WLMT airs a newscast at 9 p.m.

The order includes 10 BR-D80 Digital-S recorders, which the stations use to record ENG feeds, perform cut-only editing and do A/B-roll editing with existing S-VHS decks; and 10 BR-D50 Digital-S players, which play out the finished packages to air.

The order also includes at least seven BR-D40 Digital-S recorders, which will replace S-VHS recorders on the stations' JVC KY-27C cameras and allow WPTY-TV and WLMT to acquire in digital as well. JVC is expected to release the dockable units this spring.

Pickell says he considered Panasonic's DVCPRO and Sony's DVCAM, but "we felt like they wouldn't hold up in the field, with the small cassette and higher drum speed." He adds that the unit price for the JVC gear was just slightly higher than DVCPRO's price. ■



Memphis stations WPTY-TV and WLMT use the JVC BR-D80 Digital-S recorders to record ENG feeds and make A/B-roll edits.

Cutting Edge

By Glen Dickson

KFXK(TV), the Fox affiliate in Longview, Tex., is using JVC's Digital-S as its house videotape format. The Warwick Communications station began using JVC's component digital format in November for archiving its tape library and started using a fully integrated Digital-S editing system on Jan. 1. KFXK purchased four BR-D50 Digital-S players and four BR-D80 recorders to upgrade its master control, and is using Digital-S to air its syndicated programming and to record satellite

feeds for playback.

Marcus Cable of Dallas has chosen C-COR Electronics' RF and AM fiber-optic distribution electronics for its Fort Worth rebuild. During the three-year project, C-COR's 862 mhz FlexNet 800 Series amplifiers and 862 mhz FlexNode AM fiber-optic nodes will be installed in the 3,500-mile fiber-optic network.

Burbank, Calif., post house Four Media Co. (4MC) has installed a Quantel Clipbox video server and four Editbox



Dave Rosenblatt, Quantel senior editor, in one of 4MC's four new Editbox suites that are linked to the central Clipbox server.

nonlinear editors as the foundation of its new integrated digital television facility. Depending on image requirements, 4MC's Clipbox configuration can store from eight hours of uncompressed component digital video up to 40 hours at 5:1 Grid compression. "We will use the Clipbox video server to

provide a higher degree of flexibility and efficiency in the assembly of episodic television shows," says Gavin Schutz, 4MC's chief technical officer. "What's more, with Quantel's server technology you have access to any

clip at any time and complete interactivity with our other equipment, including four new Ursa Gold telecines." ■ In other Quantel news, Channel Earth, the digital news and information channel targeted at farmers, ranchers and rural America, has purchased a Quantel Hal Express graphics system.

Classifieds

See last page of classifieds for rates and other information

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Production Manager. 96.3 FM WQXR, New York, the country's most-listened to classical station, has reopened its search for a knowledgeable, skilled, and imaginative production manager to design and create promos, commercials and features, and to help create the station's "sound." Strong production skills and experience, a knowledge of classical music, and outstanding writing skills are a must. Send resume and cover letter to Program Director, WQXR, Box B, 122 Fifth Avenue, New York, NY 10011. No phone calls, please. EOE.

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KGO-TV/Personnel
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Salesperson

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TV Sales Account Executive, KSAT-TV (ABC), a Post-Newsweek Station has an opening for TV Sales Account Executive. Great opportunity to grow with San Antonio's #1 TV station. Candidates must have a proven track record in new, direct and agency business. TvScan experience helpful. Mail resume with cover letter to Scott Moore, LSM, KSAT-TV, P.O. Box 2478, San Antonio, TX 78298. No phone calls please. Any job offer contingent upon successful completion of pre-employment physical including drug screen; verification of references and education. EOE/M-F/DV/ADA.

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National Sales Manager. WTVD, Raleigh/Durham, NC. Five years local or national sales experience with comprehensive negotiating skills required. Applicant should also possess extensive computer knowledge, presentation skills and an ability to motivate and lead national sales team. Send resume to: William Webb, General Sales Manager, WTVD, 411 Liberty Street, Durham, NC 27701. No phone calls please. Women and minorities are encouraged to apply. EOE.

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Local Account Executive. WTTV-4, a Sinclair Communications station is seeking an experienced Account Executive. WTTV, Indiana's Sports Station is the broadcast home of Indiana, Purdue, Big Ten and Pacers basketball as well as, Colts pre-season and Big Ten football. The ideal candidate will provide a proven track record with a minimum of three years successful TV sales experience. This person will have complete knowledge of the Nielsen Rating Service and possess excellent research and negotiation skills. This is a tremendous opportunity for a highly motivated individual to join a growing, progressive company. Women and minorities are encouraged to apply (EOE). WTTV is a drug free environment. Pre-employment drug testing is mandatory. Send resume to: WTTV-4, Human Resources, 3490 Bluff Road, Indianapolis, IN 46217.

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TV/Radio Engineer: WLKY-TV, a Pulitzer Broadcasting Company Station, located in Louisville, KY, a CBS affiliate, is looking for an Engineer to maintain state of the art TV and radio equipment and tech ENG live shots. UHF transmitter, AM transmitter satellite uplink truck, all a plus. Experience required. SBE certification helpful. EOE. Apply to Fred Steurer, WLKY-TV, 1918 Mellwood Avenue, Louisville, KY 40206. No phone calls, please.

Maintenance Technician. Leading NBC O&O station in growing Southeast market seeks a maintenance technician for repair and installation of broadcast equipment. This is an opportunity to join a progressive and seasoned team of pros who diagnose problems and implement repairs quickly. Knowledge of ENG, SNG, studio equipment and PC's is preferred. Send resume to the Human Resource Department, WVMT-TV, 1732 Valley View Drive, Birmingham, AL 35209. EOE.

Engineering/Television. AF Associates, the worlds leading supplier of turnkey television systems is seeking an applications/engineering support person. This person will be responsible for generating technical proposals which includes equipment specifications and labor/materials estimates. Applicant should be computer literate and have a in-depth knowledge of broadcast television equipment, systems and facilities. Please forward resume to: Bill McKnight, AF Associates, 100 Stonehurst Court, Northvale, NJ 07647-2487. Fax Number: 201-784-8637. E-mail: billm@afassoc.com

ENG Personnel. ENG field operations with camera (and microwave) experience. Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Director, Engineering: Four Media Company Asia, a major production, post production, and network origination service provider, is seeking an experienced Director of Engineering to be based in Singapore. This individual will be responsible for defining timelines, costs, and required resources for project execution. Will manage project schedules and budgets. Will liaise with equipment vendors and contractors for projects; uplink providers and clients for day-to-day operations. Projects may include network launches, new production and post production facilities, and technology assessment. Fax or send your cover letter and resume to: Dennis Ang, Manager Operations, Four Media Company Asia Pte Ltd., 30 Choon Guan Street #04-00, Singapore 079809. Fax 65-4202732.

Director of Satellite Operations. LA based co. seeks experienced sr. management team member. Experience in building, staffing, and operating a video satellite control center a must. Successful candidate will coordinate satellite TV feeds, schedule sports event traffic, manage editors, operators, and vendors. Must have strong time and people management skills, knowledge of all sports leagues and teams, proven ability to interface with customers' sr. management. Japanese language skills a significant +. Fax resume and salary requirements: 818-998-2073.

Director of Engineering. LA based co. seeks experienced sr. management team member. Experience in designing, building, staffing and maintaining video master control centers and satellite uplink/downlink facilities. Successful candidate will be responsible for creating new technical facilities and building our technical future. Must have proven RF, control room, baseband video, compression design and computer knowledge. Fax resume and salary requirements: 818-998-2073.

Chief Engineer. Chicago Independent UHF. Hands on for maintenance of transmitter, editing and video tape machines, studio equipment, satellite down links and computers. Minorities and women should also apply. Send resume to: 980 North Michigan Avenue, Suite 1400, Chicago, IL 60611. Fax: 708-633-0382.

Broadcast Engineer. BIA, the media industry's leading strategic and financial consulting firm located in Chantilly, VA, is seeking a full-time Broadcast Engineer for inventory and valuation of television operations. Contractor positions considered. Benefits package provided. Send cover letter, resume and salary requirements to: P. Bowman, BIA, 14595 Avion Pkwy., #500, Chantilly, VA 20151 or Fax: 703-803-3299.

Assistant Chief Engineer. FOX-TV68. Must have 1-3 years of television engineering maintenance experience and knowledge of computer systems. Desired: 2 years college, supervisory experience, and SBE certification a plus. Duties will include installation and maintenance of equipment at the studio and the transmitter site; maintenance of records for FCC compliance and coverage of duties in the absence of the Director of Engineering. We offer training, medical benefits, and 401K. EOE. Minorities encouraged to respond. Send resume and cover letter to Personnel, WSYT WNYS, 1000 James Street, Syracuse, NY 13203.

Chicago network O&O digital TV leader has immediate opening for hands on Maintenance Supervisor, for component level repair of studio equipment and ENG/EFP trucks. UHF transmitter, microwave and 2-way skills a plus. Must know AVID systems, digital/computer equipment, GVG, Chyron, Ikegami, RF systems. Ideal candidate can plan, design, direct and organize projects and repairs by self and staff, is a motivated self starter, with good communication, interpersonal and team skills, has minimum 10 years hands-on experience, 2 years + technical training, 2 years + supervisory position experience, currently EIC, ES, ACE or CE looking to move to dynamic aggressive competitive station. SBE PBE certification a plus. Should be creative and innovative. FCC license required. Major market/station/network experience a plus. NABET contract wages and benefits. EOE. Women and minorities encouraged to apply. Submit resume with references to: Henry Ruh, WSNS-TV, 430 West Grant Place, Chicago, IL 60614.

Wanted... Morning news producer for fast moving cast in capital of NY State. Must be good writer, innovative, manager of people, willing to go extra mile. Send tapes to Don Decker, WTEN Channel 10 News, Albany, NY 12204. EOE.

Weekend Meteorologist. ABC-owned station needs a weekend meteorologist who understands weather as a science but is comfortable forecasting for real people. If you talk about isobars, infra-red imagery and the weather in Palm Springs in your weathercast, look elsewhere. If you understand that the local forecast and local weather conditions are the only thing viewers really care about, send us your non-returnable tape and resume. A calm and clear approach in severe weather forecasting is a must because you'll have to deal with tornadoes, ice storms and hurricanes. Candidates should have a minimum of two years experience in on-air television weathercasting in small or medium market newscasts: a firm grasp of the latest computerized weather systems including Kavouras and SWI; a Bachelor's degree in meteorology; an AMS seal is preferred but not required; experience in tropical storms forecasting is preferred but not required. Send your non-returnable tape and resume to: News Director, WTVD, P.O. Box 2009, Durham, NC 27702. EOE. No phone calls.

Weekend Anchor/Reporter. The dominant, small market NBC affiliate in the beautiful mountains of southern WV is seeking a weekend anchor/reporter. Must be able to anchor, produce, shoot, write, edit, handle the assignment desk and still be compelling for our Saturday and Sunday 11:00 pm newscasts. Excellent salary and benefits, computerized newsroom, aggressive staff. If you're a hard worker, and looking to learn and grow as an anchor and reporter, this is the place for you. Previous anchor and producer experience at a professional television station required. Send VHS or 3/4" non-returnable tape to: Weekend Anchor/Reporter, WVVA-TV, P.O. Box 1930, Bluefield, WV 24701.

Weather Producer. We have all the new toys and tools. We have very active weather and have a blast during severe weather season. We put a lot of time, effort and energy into our product, you should too! From Doppler to Storm Tracker to Super Genesis, and everything in between. If you know weather and graphics, then we should talk. Send tape (less than 1 week old), resume, references and salary requirements to: Al Sandubrae, News Director, KARK-TV, 201 West Third, Little Rock, AR 72201. Equal Opportunity Employer. Males, females, minorities are encouraged to apply.

Weekend Assignment Editor. ABC-owned station needs a weekend assignment editor to guide an aggressive weekend news team. Candidates should understand electronic news gathering technology; have strong news judgement; have excellent organizational skills; can gather information by phone; and have a good grasp of logistics. We put a premium on relentless, decisive people who work well in a team environment. A Bachelor's degree in Journalism, Communications, or a related field is preferred but not required. One-two years experience in a small or medium market is a plus. Send your resume to: News Director, WTVD, P.O. Box 2009, Durham, NC 27702. EOE. No phone calls.

HELP WANTED NEWS

NEWS DIRECTOR NEEDED

**KTUL-TV, an ABC Affiliate
Allbritton Communications Company**

Make your mark in a highly competitive marketplace, Tulsa, Oklahoma, where there are major group players. Oklahoma's News 8, the long-term market leader, needs a news director who can ...

- Motivate staff to take an established product to the next level
- Plan long-term, think strategically and grasp research
- Thrive in an environment of collaboration and collective thinking

If you want to work for a station known for its innovation in local programming, send a resume and a non-returnable tape of your most current newscast, by March 22, 1997, to:

KTUL-TV
P. O. Box 8
Tulsa, OK 74101



KTUL-TV is an equal opportunity employer.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

WTLV has an opening for an Executive Producer. We're looking for somebody with the enthusiasm, energy and experience to lead editorial staff in day to day news coverage. Large market producing experience and/or management experience is required. You will have your hands on the product everyday, and help teach and executive aggressive news coverage and production at the Gannett owned station. The qualified candidate must be able to blend solid content with visual graphics and anchor/reporter presentation. WTLV is the NBC affiliate in a growing southeast city. Please send cover letter, resume, references and a non-returnable tape which represents your current product. Also include a letter no longer than a page, that describes your personal imprint on the newscast. Send to: Bart Swenson, News Director, WTLV, 1070 East Adams Street, Jacksonville, FL 32202. EOE.

WSBT is looking for highly motivated, creative people to join our expanding news staff in the following positions: *Reporter* - Excellent story telling skills and three years experience including live shots, anchoring and investigative reporting preferred. *Producer* - Two years producing including multiple live shots, preproduction and graphics preferred. Must be an enterprising, good writer with solid news judgement. *Videographer* - Serious shooter with minimum of one year experience - lives a must. NPPA membership and knowledge preferred. Send resume, Beta/VHS tape and cover letter to Human Resources, WSBT-TV, 300 West Jefferson Boulevard, South Bend, IN 46601. EOE.

Top north Texas NBC affiliate is seeking a Weekend Anchor/Weekday Reporter. Responsibilities include producing and co-anchoring weekends, as well as writing and editing during the week. Minimum of one years experience required. Send cover letter, resume and non-returnable 3/4" or VHS tape to: Lynn Marshall, News Director, KFDX-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

Reporter. Two positions open now! We are looking for a reporter who knows how to dig and do serious reporting. This is a key position in a very aggressive and dynamic newsroom. We have the resources and the dedication to do it right. If you're experienced and excited about *great* reporting then we should talk. Fill-in Anchor experience helpful, but not essential. The ability to tell a story is. Send tape (less than 1 week old), resume, references and salary requirements to: Al Sandubrae, News Director, KARK-TV, 201 West Third, Little Rock, AR 72201. Equal Opportunity Employer. Males, females, minorities are encouraged to apply.

Reporter. Everyday Living, a TV magazine for Women, is looking for a Reporter. This is not a traditional news-reporting position. You won't cover breaking news, you'll produce in-depth cover stories on issues already in the news. Strong writing, packaging and live skills required, exp. in a magazine format a plus. E.L. is produced at UPN affiliate in Mpls/St. Paul and airs in 6 mkt's including NY and LA. Tapes and resume to Dana Benson, Everyday Living, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. No phone calls please! KMSP is an Equal Opportunity Employer.

Producer. WESH-TV, a Pulitzer Broadcasting Company Station, located in Orlando, Florida -- 22nd market-- is looking for a creative Producer. Must be a self-starter with strong writing skills and have an excellent sense of storytelling and visuals. Must be a leader, able to work well with others and can handle changing situations during live broadcasts. Must have a minimum two years experience. Knowledge of local community helpful. Send a non-returnable tape and resume to Human Resources, WESH-TV, P.O. Box 547697, Orlando, FL 32854. No phone calls. An Equal Opportunity Employer.

Photographer. Talented, skilled, NPPA-style team players needed for immediate openings. College degree preferred. One year of experience required. Submit tapes/resumes to Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

Newscast Producer. WTVD NewsChannel 11, the ABC-owned station in Raleigh-Durham, NC, needs a line producer. Qualified applicants must have two years experience producing newscasts in small or medium size markets; understand and appreciate the use of video and graphics in show production; are never married to a rundown, can handle live, breaking news coverage; have control over and responsibility for the broadcast; and love deadline pressure. Strong writing skills are a must. We want *news* producers, not show stackers. We do a lot of live shots and put a premium on high story count. Hard workers and team players do well with us. A degree in journalism is desired but not required. Send non-returnable tape and resume to Rick Willis, Executive Producer, WTVD, P.O. Box 2009, Durham, NC 27702. EOE. No phone calls.

News Videographer. Applicants with previous TV news experience. College degree preferred. Resumes/tape to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

News Topical Promotion Producer. WVEC-TV Inc., a subsidiary of A.H. Belo Corporation, seeks a creative, aggressive, *fast* news promotion producer who can write and edit compelling topicals that sell our daily newscasts. Looking for a self-motivated producer with a proven track record of creativity under pressure, who know how to move viewers. Bachelor's degree in advertising, marketing or related field with one to three years producing news/news topical promotion, preferably at a network affiliate with hands-on editing experience. Please send resume and *non-returnable* VHS tape to Human Resources, WVEC-TV, 613 Woodis Avenue, Norfolk, VA 23510. No phone calls. EOE.

News Reporters and News Producer: Northeast major market Indy seeks experienced Reporters and Producer to join news team. College degree, strong writing skills and anchor potential preferred. Outstanding opportunity with excellent benefit package. Tape and resume to Box 01083 EOE. M-F.

News Producer. Good, quick and have to be #1? That's the person we need. If you bleed news, call us now. Great place to live and work. Rush resume and tape to K. Ashley, KFOR-TV, P.O. Box 14068, Oklahoma City, OK 73114. Phone (405)478-6322. EOE.

News Producer - WFSB, a Post-Newsweek station, is looking for a high energy, creative Producer with killer news instincts, solid news judgement, terrific writing skills, and the ability to communicate well with our talented staff. Minimum 2-3 years producing experience. Send tape and resume to: Tom Lowell, Executive Producer, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

News Producer. WESH-TV, a Pulitzer Broadcasting Company Station, located in Orlando, FL, 22nd market, is looking for a TV Newscast Producer. If you know news and can write copy and teases that make people care, send a non-returnable tape and resume to Human Resources, WESH-TV, P.O. Box 547697, Orlando, FL 32854. Two years minimum experience producing TV newscasts required. Knowledge of local community helpful. No phone calls. An Equal Opportunity Employer.

News Operations Manager. NBC6 in Charlotte, NC, is searching for someone to provide technical leadership for our growing news operation. Our operations manager is responsible for long range planning, technical logistics for regular and special coverage, and other supervisory and managerial duties. Qualified individuals need to have 5 years experience at a competitive commercial television station. Prior management experience is helpful. Interested applicants need to send your resume, support material and salary history to (no phone calls, please): NBC6, Human Resources Department, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/H/V.

News Assistant Producer: WESH-TV, a Pulitzer Broadcasting Company Station, located in Orlando, Florida -- 22nd market -- is looking for a TV Newscast Producer. If you know news and can write copy and teases that make people care, send a non-returnable tape and resume to Ken Ericson, Executive Producer, WESH-TV, P.O. Box 547697, Orlando, FL 32854. One year minimum experience producing TV newscasts required. No phone calls! WESH-TV is an Equal Opportunity Employer.

New national weekly public television series needs Field Producer/Reporters, Research/Writers, Editors (non-linear and linear). Send resume and reel to: HR Director, PO Box 14247, RTP, NC 27709.

Meteorologist. Position open now! We are looking for a degreed meteorologist who has personality and leans heavily on great graphics. We have all the new toys and tools. We have very active weather and have a blast during severe weather season. We put a lot of time, effort and energy into our product, you should too! From Doppler to Storm Tracker to Super Genesis, and everything in between. If you can talk to our viewers and effectively use the tools, then we should talk. This is a Monday through Friday prime position. Send tape (less than 1 week old), resume, references and salary requirements to: Al Sandubrae, News Director, KARK-TV, 201 West Third, Little Rock, AR 72201. Equal Opportunity Employer. Males, females, minorities are encouraged to apply.

Medium market affiliated station in the South seeking a Promotion Producer/Director with a proven creative, innovative track record in news promotion. Applicants should be willing to work on a team committed to maintaining its leadership position in the market. A management opportunity awaits the person who succeeds in this position. Reply to Box 01084 EOE.

Looking for a diamond in the haystack. Top 10 net affiliate is looking for a local programming producer/writer. This is a great opportunity for someone who wants to tell compelling stories in long form documentaries and specials for a #1 station. Its a job many people dream of but few have experienced. If you have a head for local news, are willing to work hard and have produced and written issue-oriented pieces or documentaries longer than 5 minutes for commercial television stations, we want to see your tape. Send resume and tape (with only pieces or docs longer than 5 minutes). VHS preferred. to Box 01077 EOE.

KBMT-TV is looking for Sports Anchor/Reporter. Demonstrated interest in local sports necessary. On-air commercial experience helpful. Send resume and non-returnable to EEOC Officer, KBMT-TV, P.O. Box 1550, Beaumont, TX 77704. EOE.

Journalist - WTN New York. Edits and coordinate feeds of news video and prepares accompanying scripts for international distribution. Candidates should have a minimum of two years experience in a television news setting, have exceptional writing skills, possess an understanding of and interest in international news, and have some experience with domestic and international satellite coordination. We are seeking a Spanish speaker (mandatory) who can work well under pressure and meet tight deadlines. This position will require evening and occasional weekend work, and may involve travel. Please forward resume and cover letter (including salary history) to R. Sullivan, WTN, 1995 Broadway, New York, NY 10023. WTN is an Equal Opportunity Employer.

Exceptional Photojournalist needed immediately at New York's Capital Region News Leader. Candidate should have at least 2 years experience in an affiliate news operation. Good benefits, great place to live. Send tape/resume to Al Marlin, News Operation Manager, WRGB-TV, 1400 Balltown Road, Schenectady, NY 12309. No calls please.

Booming Pacific Rim island needs a seasoned professional News Director. Multiple award winning 20 year old computerized news room with a staff of 18 needs a leader. Hard news and investigative reporting skills a must. Excellent salary and benefit package for the right individual. Fax resume and salary history to (671)477-7847. Send tape to: Harrison Flora, Group Vice President, 530 West O'Brien Drive, Agana, Guam 96910.

Associate Producer. Everyday Living, a TV magazine for women, needs an Associate Producer to be our eyes and ears at night. E.L. is produced at UPN affiliate in Mpls/St. Paul and airs in six markets including NY and LA. We tape early morning and most of the staff is gone by mid-afternoon. This pos. is an aft-eve. shift. You'll monitor nat'l. events, be in touch with newsrooms in each of the 6 mkt. looking for and setting up stories needed to be covered the next morning. Previous producing/assign. desk exp. req., exp. in magazine format a plus. Apply to Shannon Keenan, Sr. Producer, Everyday Living, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN. No phone calls please! KMSP is an Equal Opportunity Employer.

Assistant News Director. Network affiliate in 100+ in idyllic southern setting seeks #2 newsroom manager. The ideal candidate is a creative journalist with top production skills capable of handling administrative duties. Resume and tape of your product to Box 01081. We are an Equal Opportunity Employer. Women and minorities are encouraged to apply.



Director of National Promotion

Public broadcaster WGBH Boston, a major producer of programs for PBS, seeks a Director of National Promotion to create and implement comprehensive communications strategies for WGBH's national television productions and related products and services. The Director will play an integral role in developing and reinforcing the image of WGBH and its national brands, including television, on-line, and related activities, with the press and the general public. This individual will oversee national publicity campaigns for multiple projects, supervise a staff of twelve and a multimillion dollar budget, working with producers and other internal and external clients. Candidates for this position should have extensive experience and a proven track record in the communications industry, public relations and/or marketing, significant management/supervisory experience and demonstrated creativity. Excellent verbal, written and interpersonal communication skills, strong organization and leadership skills, and knowledge of the new communication technologies is essential. Qualified applicants should send cover letter, resume and salary history to: **WGBH, Human Resources Dept. 97-0007, 125 Western Ave., Boston, MA 02134.** WGBH is an equal opportunity employer.

HELP WANTED PROMOTION

SENIOR WRITER/PRODUCER ADVERTISING & PROMOTION

NBC 5 CHICAGO has an immediate opening for a Senior Writer/Producer in the Advertising & Promotion department. Candidate must be able to conceptualize, write, produce and execute high concept on-air spots for the station's news and entertainment programming. The job requires heavy emphasis on news image, topical and series promotion. Successful candidate must possess solid creative writing skills along with strong production/editing skills. Must also demonstrate a strong understanding of graphic design.

If you're at the top of your game, no matter where you play it...we want to hear from you. Send cover letter, resume and demo reel (no Beta tapes) to:

Joanne S. Stern

VP, Advertising & Promotion

NBC 5 - Job #BC297SP

454 N. Columbus Drive

Chicago, IL 60611

National Broadcasting Company/
An Equal Opportunity Employer



Sr. Promotion Writer/Producer. Come to the beach and the South's most beautiful city. WCIV-TV has an immediate opening in Charleston's hottest promotion department for a highly creative, aggressive Senior Producer. Must be self-starter who can handle quick turn-arounds and deadlines. Minimum two years experience in writing, editing and producing news image spots and topicals. Non-linear editing or AVID skills helpful for our state-of-the-art equipment. Send non-returnable Beta or 3/4" tape and resume immediately to Paige Canaday, WCIV, POB 22165, Charleston, SC 29413-2165. No beginners and no phone calls please. EOE. M/F.

Non-Stop Promotion Writer/Producer. #1 WB affiliate in the country is seeking a *HIP, CREATIVE, RESPONSIBLE* person to join a *FUN, ENERGETIC* Creative Services Team. This dynamic person will coordinate and produce episodic promotions for syndicated product. Excellent writing skills needed to write and produce voice over credits for all programs. Person needs to be able to direct and work efficiently with voice over talent. Minimum 2 years as an on-air television producer. College degree required. Excellent written and verbal communications skills a must. If qualified send resume and tape to: Human Resources Dept. WB36!, One Monroe Place, Atlanta, GA or fax to (404)881-3759. No phone calls please. EOE.

HELP WANTED MISCELLANEOUS

Atlanta based Sports Production Company seeks *Syndicator* with knowledge of the syndication business and an energetic "can do" attitude. Responsible for clearing barter programs in the Southeast region. *Director of Advertising Sales.* We need someone who can sell! Ideal candidate will have a proven track record of success selling to local advertisers in the Atlanta market and to regional advertisers in the Southeast. Responsibilities include developing marketing strategies, managing inventory and working with staff. Resumes without salary requirements will not be considered. Reply to Box 01079 EOE.

To place your classified ad in *Broadcasting & Cable*, call Antoinette Fasulo (212) 337-7073 or Sandra Frey (212) 337-6941

HELP WANTED RESEARCH

RESEARCH MANAGER
Programming Opportunity Of A Lifetime

Universal Television, one of the industry's leading suppliers of television programming, has an immediate opening for a Research Manager. Candidate must have a minimum of 3 years experience working with Nielsen ratings in a network, syndication or local station capacity. Ideal candidate will have working knowledge of all local and national Nielsen systems, excellent writing skills, prior supervisory experience and the ability to oversee major presentations from beginning to end. Universal Studios offers a competitive salary and benefits package, and is an Equal Opportunity Employer.

Send or fax resume and cover letter to
SENIOR VICE PRESIDENT OF RESEARCH - UNIVERSAL TV
100 UNIVERSAL CITY PLAZA - 8TH FLOOR
UNIVERSAL CITY, CA 91608
FAX (818) 866-5041
Please No Phone Calls



HELP WANTED PRODUCTION

HAL DESIGNER

Fox Tape is currently seeking an experienced Hal Designer. Responsibilities include on-air graphics, promo design, and remote game graphic design for Fox Sports. Working knowledge of the Macintosh is necessary. Strong design skills is a must in this high-volume environment. Inexperienced designers need not apply.

Send resumes and reels to: **Fox Tape, VP/Graphic Design, 5746 Sunset Blvd., #S-240, Los Angeles, CA 90028. NO PHONE CALLS PLEASE!!**
EOE.



ASSOCIATE DIRECTOR RESEARCH

Marketing-savvy researcher with 5-10 years media research experience, preferably including station sales support or ad agency media department, to help bring corporations to underwrite PBS programs. Responsibilities also include management of national Nielsen data and occasional market research projects within our seven-person research department at PBS headquarters near Washington, DC.

A graduate degree in communications research or equivalent with a major emphasis in market research methods and statistics is preferred. Must be capable of clearly interpreting and explaining survey data. Strong writing skills are required and advanced knowledge of PC spreadsheets, databases & word processing is essential. PBS offers a salary commensurate with experience & an excellent benefits package. Please send a letter of interest, resume & salary requirements to:



1320 Braddock Place
Alexandria, VA 22314

HELP WANTED
FINANCIAL & ACCOUNTING

Business Manager. Network affiliate looking for a proven professional to be part of its management teams as its Business Manager. This person is responsible for all phases of accounting at the station. The position involves extensive reporting to the station's President and General Manager as well as its Corporate Offices. Applicants should have a degree in accounting or a related field, two year's experience in monthly/yearly closings and/or audit experience. Familiarity with Lotus, Excel and A.O.L. necessary. CPA certificate a definite plus. Reply to Box 01085 EOE. This station is an Equal Opportunity Employer and encourages employees and community contacts to refer female and minority applicants for all job openings.

Business Manager/Sinclair Broadcasting/Raleigh/Durham, N.C. FOX 22 and UPN 28 television stations is looking for an experienced Broadcast Business Manager to manage a department of five people along with internal and corporate financials. Broadcast experience a must. CPA degree preferred. Fax your resume with salary requirements to: Station Administrator (919)879-3758. Equal Opportunity Employer.

HELP WANTED LEGAL

FX NETWORKS, INC.

ATTORNEY

fx Networks, Inc. is seeking a qualified attorney for the position of Vice President of Business & Legal Affairs, representing "fx" and "fxM: Movies from Fox." Individual will be responsible for negotiating and drafting affiliation, production and talent agreements and providing legal counsel and services on matters relating to all aspects of the cable television business.

Qualified candidates must have a law degree and current bar membership, excellent academic credentials, supervisory and management experience, excellent negotiating and drafting skills and a minimum of 8-10 years of professional experience. Experience with a cable operator or cable network strongly preferred.

We offer a competitive salary and benefits package. For consideration, please send resume to: **fx, Human**



Resources DDH-214-96, 5746 Sunset Blvd., Fernwood - 209 Los Angeles, CA 90028. EOE.

Do you have the grammar and creative skills to create concepts, write copy and edit outstanding TV commercials and presentations? Do you communicate well with people? Would you like to be on the creative team with sales executives working directly with clients? If Coordinator of Production Services at The New York Times flagship station sounds exciting and challenging, send your resume to Walt Bolton. WREG-TV, 803 Channel 3 Drive. Memphis. TN 38103.

Video Photographer/Editor: This position is responsible for all phases of video production for commercial spots and contracted video projects. This includes meeting clients, writing scripts, coordinating story boards, talent and locations, post production editing, computer graphics and animation. Candidates should have three years hands-on experience in all phases of video production, a good knowledge of photographic composition, practical knowledge of computer graphic and paint systems, digital fax, and both linear and non linear editing systems and excellent communication and customer relations skills. This position provides a full benefit package including medical and employee savings plan. Qualified candidates should send production reel, resume, references, salary history and requirements to: Time Warner Cable, Human Resources (Video), 3600 N. Sillect Avenue, Bakersfield, CA 93308. EEO M/F/V/D.

Production Supervisor. Position is responsible for day-to-day operations of station production department with emphasis on training, evaluating, scheduling and hiring staff, in addition to a daytime director shift. The successful candidate should possess skills and experience in all facets of television production from directing a newscast to master control. Excellent people and organizational skills, professional standards and expertise are a must. Send resume to: Ron Gruber, Director of Programming and Operations, KTTCTV, 601 1st Avenue SW, Rochester, MN 55902. EOE.

KFMB-TV, San Diego's top-ranked CBS affiliate wants to hear from you if...You love making video! You're an ace editor and a polished shooter. You're creative, innovated, energetic and looking to make a name for yourself. You're happiest when you're working with a strong team that challenges you to do your best. You're at home in a beta post production room w/grass valley editor, and eager to work on AVID systems as well! Minimum two years editing experience and college degree required. If this sounds like you, rush your resume and reel to E. Sensabaugh, KFMB-TV, 7677 Engineer Road, San Diego, CA 92186. M/F. EOE. No phone calls please!

HAL Designer wanted - at FOX affiliated KCPQ's new Seattle facility. Ideal candidate must have working knowledge of Quantel's Paintbox and/or HAL, design degree and Macintosh experience. If you have 3+ years as a broadcast designer, the desire to design fun projects in a creative state-of-the-art environment, and ability to work with a variety of people, send non-returnable demo reel and resume to: KCPQ-TV, Attn: HAL-135, P.O. Box 98828, Tacoma, WA 98498. Please, no calls. Closing date: Friday, 3/21/97. EOE.

Graphic Artist. Responsibilities include: Design and produce news graphics, special projects, and commercial graphics using a variety of graphic computers: Work with production/news departments to help create and maintain a consistent on air graphics look. The person we're looking for should have: Experience in building on air news graphics for news, the ability to deal with daily dead-line pressures, flexible hours, the understanding this job requires sitting for a long period of time. An Equal Opportunity Employer. Send resume to: Steve Schwaid, News/Production Director, UPN 44, WTOG-TV, P.O. 20144, St. Petersburg, FL 33742.

Electronic Graphic Artist needed for NBC affiliate and production facility with national exposure. Must have strong design and diverse rendering abilities for news graphics and post production situations. Knowledge of *Liberty* and *Photoshop* required, knowledge of *Flint* and *Alias Power Animator* helpful. Must have two years college education with an art/design emphasis or 2 years experience in TV broadcast industry. Send your resume and reel to: *The WNDU Stations*. Attention: Human Resources, Position #00168, P.O. Box 1616, South Bend, IN 46634. EOE.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Charter Communications has two open positions in its production department located in Southern California. A producer is needed to produce local commercials, in-house programs and industrial/corporate video projects. A creative director is responsible for developing advertising concepts, writing scripts, hiring talent and formulating budgets for clients. Send resumes to Charter Communications, Human Resources, 2215 West Mission Road, Alhambra, CA 91802. EEO.

Design Director. WCCO-TV has a great opportunity for a designer with prior management experience. We have Harriet, SGI (Softimage/Eddie) and Power PC running After Effects, PhotoShop, Illustrator and Quark. Hands-on Paintbox experience and familiarity with animation is a plus. Heavy news emphasis and deadlines make job challenging. Leading an energetic, dedicated team makes it fun! Send tape and resume to: Mark Foreman, Director of Creative Services, 90 South 11th Street, Minneapolis, MN 55403. EOE.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence Spring/Summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinite), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

SITUATIONS WANTED MANAGEMENT

Operations Manager. Dynamic team player seeks challenging opportunity. Effective sales supporter, innovative problem solver, extensive operations-programming management. Expertise new-station start-ups. June availability. Reply to Box 01080 EOE.

PROGRAMMING SERVICES

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CABLE

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is seeking to fill a full-time position in the following technical area:

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Must have cart machine, switcher, Beta SP, 1" tape, audio cart and Chyron experience. Must be familiar with satellite transmission principles and their application in a network environment.

We offer a comprehensive salary & benefits package. Qualified candidates should send a confidential resume with salary requirements to:



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HGTV
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Knoxville, TN

DIRECTOR, STUDIO OPERATIONS

A&E Television Networks is currently seeking a highly motivated individual to oversee studio operations and to assist in developing its expanding facilities.

The successful applicant will coordinate studio shoots, supervise writers & scripts for wrap-arounds & hosted segments and work with program directors and the scheduling department to maintain high quality on-air presentation of A&E and History Channel programming. Additional responsibilities will include the hiring and supervising of freelance personnel, facilities management and talent relations.

The chosen candidate must possess 7-10 yrs. TV experience including 5 yrs. hands-on production experience and 2-3 yrs. production manager experience. Strong editorial, interpersonal and budgeting skills are required. College degree preferred.

Please forward resume with SALARY REQUIREMENTS to:



A&E TELEVISION NETWORKS

A&E Television Networks
ATT: Human Resources/DSO
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No phone calls please. EOE.

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on air PROMOTION
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The COURT TV Network, based in NYC, is seeking an aggressive on-air writer-producer with amazing copywriting skills, and incredible dexterity in the edit room.

We are looking for a unique visualist, unafraid of running ahead of the pack.

Experience in news writing is essential. Familiarity with non-linear editing a plus.

For immediate consideration, please send resume, two promo script samples, demo tape and salary requirements to
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HELP WANTED LEGAL

Attorney. NY area based cable television networks seek attorney w.3yr+ programming and production expertise, and general corporate transactional experience. Candidate should have both in-house and law firm experience. Will report to General Counsel and interact with top management. Exciting opportunity. Preferred Placement, Inc., 305 Madison Avenue, Suite 4700, NY, NY 10165. Attn: Tanya. Fax: 212-697-0013.

HELP WANTED MANAGEMENT

Manager, Quality Control. Encore Media Corporation has an opportunity for a Manager Quality control in our fast-paced scheduling department. Individual will be responsible for managing the technical evaluation of all on-air product for ten cable networks. Other responsibilities include contacting studios & labs to negotiate material corrections, using in-house resources to make corrections, & managing staff of film evaluators. Qualifications include Bachelor's degree in communications, broadcast/film or four years experience in related field, two years experience in evaluating technical quality of tape & film, excellent communication skills & demonstrated ability to manage multiple projects. Prior management experience preferred. Please send resume and salary history to: #243 Manager of Quality Control, PO Box 4917, Englewood, CO 80155. Drug test required for successful candidate. EOE.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Journalism. Queens College of the City University of New York seeks applications for three anticipated openings in its Journalism Program, an innovative liberal-arts program that links an academic major with a journalism minor, preparing students to report the news from the perspective of their major. The program benefits from strong ties with major news organizations in metropolitan New York, providing internships, advice, and a source of practicing journalists for mentoring and classroom instruction. *Director of Journalism Program.* Tenure track Assistant, Associate of Full Professor. Will oversee operations of Journalism Program; teach undergraduates; work with faculty across disciplines and with an advisory board; maintain ties with professional community. The Director will be expected to have administrative experience. *Professor of Journalism.* Tenure track Assistant, Associate of Full Professor. Will teach undergraduates, mentor students, and participate in program's initiatives/activities. *Journalist-in residence.* Appointment for up to three years as Assistant, Associate of full professor of journalism. Will teach under-graduates, mentor students, and participate in program's initiatives/activities. *Qualifications:* For all positions: MA, MFA or equivalent, and significant record of professional experience in journalism medium. *Salary range:* Assistant Professor, \$29,931 - \$47,858; Associate Professor, \$39,003 - \$58,035; Professor, \$48,414 - \$74,980, based on qualifications experience. Excellent benefits. Appointment in department appropriate to individual's scholarship/experience. Applications for more than one of these positions are welcome. Send letter of interest, resume, and names of five professional references by May 2 to: Journalism Search Committee, c/o Assistant Provost M. Hratch Zadorian, Queens College, CUNY, Flushing, NY 11367-1597. AA EOE ADA.

Michigan State University. Department of Telecommunication. Visiting Faculty. The Department of Telecommunication at Michigan State University invites applications for Visiting Faculty positions for the 1997-98 academic year. The Positions: We are seeking one or more individual(s) to instruct in the general areas of domestic and/or international telecommunication policy, economics, industry studies, management and technology and film/media arts. Course content broadly integrates the entire telecommunication(s) sector rather than being limited to any particular service. The person(s) will teach a standard two course load each semester, engage in related research and work with undergraduate and graduate students. These positions are ideal for a faculty member on sabbatical or a post-doc. Single semester appointments will be considered. *Qualifications:* Applicants must possess a Ph.D. in a communication discipline or a related field in social or management sciences and technology. Demonstrated evidence of strong teaching credentials at all levels is a must. Evident of a continuing research program and strong record of scholarship is required. Industry experience is desirable. Salary commensurate with rank and experience. Women and minorities are strongly encouraged to apply. *Applications:* Applicants should submit a letter of interest, a curriculum vitae, and the names, addresses and telephone numbers of three current references. The deadline for submission is April 1, 1997, or until the position is filled. *Dens applicants or nominations to:* Thomas A. Muth, Ph.D., J.D., Interim Chairperson, Department of Telecommunication, Michigan State University, East Lansing, MI 48824-1212 USA. Telephone 517-353-6412. Fax 517-355-1292. Electronic Mail: tomuth@msu.edu. Michigan State University is an Affirmative Action Equal Opportunity Institution.

Record of Public Notice Advertisement

Television Bankruptcy Sale

Two Texas low power television stations-FOX and Telemundo affiliates-in a 100+ market being sold in a bankruptcy auction. \$2.8 million in 1996 revenues. Seven transmitters and current cable carriage throughout the market. Fax letter of interest with details of financial qualifications for complete package on the stations to:

Patrick Communications Corporation
(Fax) 410-740-7222

HELP WANTED NEWS

Internships: Spend six months interning with crack professional journalists in Illinois Statehouse pressroom in University of Illinois/Springfield's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact: Charles Wheeler, PAC 418, UIS, Springfield, IL 62794-9243. (217)786-7494. E-mail: wheeler.charles@uis.edu. PAR Home Page: http://www.uis.edu/~wheeler/. EOE.

BUSINESS OPPORTUNITIES

Radio Station Investment Opportunity. New acquisition group forming. Expert management! Write: PO Box 272659. Tampa, FL 33688-2659. E-mail: radioman@gte.net

EDUCATIONAL SERVICES

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

FOR SALE STATIONS

RADIO STATION BARGAINS FOR SALE

Ohio-5 KW AM-substantial market - \$400,000
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W. Va.-Profitable AM/FM -resort town - \$550,000
W. Va-Cash flowing AM/FM-3hrs frm.DC-\$850,000
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RAY ROSENBLUM, MEDIA BROKER/APPRaiser
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AM/FM gulf Coast w/upside \$395K
FM Class C 50 kw Coast Resort . . . \$1.3 M
AM/FM E. Coast Resort (Jax.mkt.) . . \$1.7M

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WNEB Worcester, Mass 1 kw full time AM and/or WKBR Manchester, NH 5 kw full time AM. Priced very reasonably. 617-444-2587.

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For Sale: Full-time AM with strong signal serving the Tampa/St. Petersburg market. Contact: Blackburn & Company, Inc. at 703-519-3703.

FOR LEASE

The Most Powerful Chicago FM Subcarrier has recently become available for lease. Grandfathered FM atop John Hancock building with 15.5 kw at 1170 feet. Contact Dan Schmidt at 773-279-2000.

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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 *italic*.

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

Dismissed

Boise, Idaho (BAL-961230EG, BALH-961230EF and BALH-961230EE)—Boise Viking Associates LP for KGEM(AM)-KJOT(FM) and KOXR(FM) Payette: voluntary assignment of license from AGM-Nevada LLC to Lartigue Multimedia Systems Inc. *Feb. 10*

Caldwell, Idaho (BAPLH-961230ED)—AGM-Nevada LLC for KCID-FM: voluntary assignment of CP and license to Lartigue Multimedia Systems Inc. *Feb. 10*

Pascagoula, Miss. (BALH-970117KW)—WGUD/Stereo/Inc. for WXYK(FM): voluntary assignment of license to Southern Horizons Broadcasting Corp. (buyer changed to Gulf Coast Radio Partners Inc.). *Feb. 18*

Boulder City, Nev. (BALH-961230EH)—AGM-Nevada LLC for KOOL(FM): voluntary assignment of license to Lartigue Multimedia Systems Inc. *Feb. 10*

Los Alamos, N.M. (BALH-961230EB)—AGM-Nevada LLC for KTMN(FM): voluntary assignment of license to Lartigue Multimedia Systems Inc. *Feb. 10*

Santa Fe, N.M. (BAPLH-961230EC)—AGM-Nevada LLC for KNVN(FM): voluntary assignment of CP and license to Lartigue Multimedia Systems Inc. *Feb. 10*

Germantown, Tenn. (BAPH-970207GH)—Omni Broadcasting Co. for WJOI(FM): voluntary assignment of CP to S. Knox and Jerry L. Phillips. *Feb. 18*

El Paso (BAPL-961105EA, BALH-961105EB, EC)—New Wave Communications LP for KROD(AM)-KLAQ(FM) and KSII(FM): voluntary assignment of CP and license to Ferrari Broadcasting Inc. *Feb. 20*

Accepted for filing

St. Joseph, Mo. (BTC-970210ES, BTCH-970210ET)—Cardinal Communications Inc. for KSFT(AM)-KKJO-FM: involuntary transfer of control from Samuel A. McMaster Jr. to Estate of Samuel A. McMaster Jr. *Feb. 13*

Casper, Wyo. (BTCH-970206GJ, K)—Hart Mountain Media Inc. for FM at 104.7 mhz and KTRS(FM): involuntary transfer of control from Melody Hard (deceased) to Bill C. Hart. *Feb. 21*

NEW STATIONS

Dismissed

Flagstaff, Ariz. (BPCT-941205KE)—Uhlmann/Latshaw Broadcasting LLC for TV at ch.

9, ERP 272 kw visual, ant. 665 m., TL: on Elden Mtn., 2.7 km N of junction of US 89 and Lockett Drive, 1 km N of Flagstaff. *Feb. 10*

Ames, Iowa (BPCT-950320KN)—Fant Broadcasting Co. of Iowa Inc. for TV at ch. 23, ERP 1,753 kw visual, ant. 272 m., TL: 2 mi. N and 2 mi. E of Iowa Center, Iowa. *Feb. 13*

Batavia, N.Y. (BP-960216AB)—Bro-Ben Communications Inc. for WBTA(AM): change power. *Feb. 13*

Guymon, Okla. (BPCT-960719KF)—Marsh Media Inc. for TV at ch. 9, ERP 316 kw visual, ant. 1,071 ft., TL: 2.7 km N of SR 3. *Feb. 14*

Returned

Yuma, Colo. (BPH-961126MG)—New Directions Media Inc. for FM at 100.9 mhz. *Feb. 20*

Englewood, Ohio (BPH-961003IB)—Palm Beach Radio Broadcasting for WBTT(FM): change ERP, ant., TL. *Feb. 13*

Two Rivers, Wis. (BPH-970130MN)—WTRW Inc. (Max Dolins, 50% owner, 1414 16th St., Two Rivers, Wis. 54241) for FM at 98.9 mhz, 6 kw, ant. 85.1 m., 4924 S. 10th St., Manitowoc, Wis. WTRW owns WTRW(AM) Two Rivers. *Jan. 30*

Granted

Flagstaff, Ariz. (BPCT-950317KN)—KM Communications Inc. for TV at ch. 9, ERP 316 kw visual, ant. 224 m., TL: 6.5 km W of Flagstaff, 1.38 km N or I-40. *Feb. 10*

Hilo, Hawaii (BPED-960411MA)—Hilo Christian Broadcasting Corp. for noncommercial FM at 90.3 mhz. *Feb. 12*

Jal, N.M. (BPH-950404MA)—John H. Wiggins for FM at 107.1 mhz, ERP 100 kw, ant. 113 m. *Feb. 18*

Santa Fe, N.M. (BPCT-950515LC)—Minority Broadcasters of Santa Fe Inc. for TV at ch. 19, ERP 5,000 kw visual, ant. 601.3 m., TL: No Name Mtn., Santa Fe National Forest. *Feb. 10*

Pendleton, Ore. (BPCT-940506KG)—Communications Properties Inc. for TV at ch. 11, ERP 3.16 kw visual, ant. 318 m., TL: Owen

Hill, 2 km NE of Pendleton. *Feb. 14*

Lake City, Tenn. (BPED-960710MA)—American Family Association for noncommercial FM at 90.7 mhz. *Feb. 13*

Casper, Wyo. (BPH-950103MB)—Bruce L. Erickson for FM at 97.3 mhz, ERP .09 kw, ant. 551 m. *Feb. 11*

Filed

Mountain Home, Ark. (BPED-970212-MA)—Arkansas State University (Les Wyatt, president, PO Box 2160, State University, AR 72467) for noncommercial FM at 88.7 mhz, 25 kw, ant. 397 m., 1.5 mi. NNE of Fox, Ark. University owns KASU-FM Jonesboro. Ark. *Feb. 12*

Ukiah, Calif. (BPH-970115MB)—Ukiah Broadcasting Corp. (Keith Bussman, president/29% owner, PO Box 77766, Stockton, CA 95267) for FM at 97.1 mhz., 155 kw, ant. 566 m., Cow Mtn., 16 km NW of Lakeport. Calif. Ukiah owns KUKI-AM-FM Ukiah. Bussman owns 3% of Phoenix Broadcasting Inc., which owns KLRS(FM) Chico, KKCY(FM) Colusa, KCEZ(FM) Corning, KMJE(FM) Gridley and KROR(FM) Orland, all Calif.: has applied to build FMs in Shingletown and Willows, Calif. *Jan. 15*

Burley, Idaho (BPH-9702)—Boise State University (Charles Ruch, president, 1910 University Drive, Boise, ID 83725) for noncommercial FM at 88.5 mhz., .44 kw, ant. 635 m., Cotterel Mtns., 11.7 km SE of Albion, Idaho. BSU owns KBSX-FM and KBSU-AM-FM Boise, KBSM-FM McCall and KBSW-FM Twin Falls, all Idaho. *Feb. 10*

Pocatello, Idaho (BPED-970206MA)—Idaho State University (Richard Bowen, president, Box 8310, Pocatello, ID 83209) for noncommercial FM at 91.1 mhz., .41 kw, ant. 318 m., Lot 13, Howard Mtn. Communications Site. *Feb. 6*

Plains, Mont. (BPED-970207MA)—Hi-Line Radio Fellowship Inc. (Dean Hodges, chairman, PO Box 2426, Havre, MT 59501) for noncommercial FM at 91.5 mhz., .5 kw, ant.

BY THE NUMBERS

BROADCAST STATIONS	
Service	Total
Ccmmmercial AM	4,906
Ccmmmercial FM	5,285
Educational FM	1,810
Total Radio	12,001
VHF LPTV	561
UHF LPTV	1,211
Total LPTV	1,772
FM translators & boosters	2,453
VHF translators	2,263
UHF translators	2,562
Total Translators	7,278

Service	Total
Commercial VHF TV	559
Commercial UHF TV	622
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,544

CABLE

Total systems	11,660
Total subscribers	62,231,730
Homes passed	91,750,000
Cable penetration*	65.3%

*Based on TV household universe of 95.9 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

852.5 m. Hi-Line owns KXEI(FM) Havre, KVCN(FM) Helena and KGFC(FM) Great Falls, Mont. Feb. 7

Ithaca, N.Y. (BPED-970212MB)—WSKG Public Telecommunications Council (Michael J. Ziegler, president, PO Box 3000, Binghamton, N.Y. 13902) for FM at 90.1 mhz, 1.8 kw, ant. 85 m., Dublin Rd., .4 km W of intersection with Lansingville Rd., 3.4 km from Ludlowville, N.Y. WSKG owns WSKG-TV-FM and WSOX-FM Binghamton, WSOE-FM Corning, WSOQ-FM Ithaca and WSCQ-FM Oneonta, all N.Y.; has applied to build noncommercial TVs in Corning and Waverly, N.Y., and FM in Hornell, N.Y. Feb. 12

Watertown, N.Y. (BPH-9702)—Liberty Communications Family Broadcasting Network Inc. (Karleen Savidge, president, 17102 County Rte. 53, Dexter, N.Y. 13634) for non-commercial FM at 90.1 mhz, 1 kw, ant. 152 m., on WNY-TV tower, 3.2 km W of Champion, N.Y. Feb. 11

Hicksville, Ohio (BPH-970205MD)—Lake Cities Broadcasting Corp. (Thomas R. Andrews, president/68% owner, PO Box 999, 2655 N. SR 127, Angola, Ind. 46703) for FM at 106.7 mhz, 6 kw, ant. 100 m., on Fountain St., 2.4 km W of Mark Center, Ohio. Lake Cities owns WLKI(FM) Angola and WTHO(FM) LaGrange, Ind., and WLZZ(FM) Montpelier, Ohio. Feb. 5

Hicksville, Ohio (BPH-970211MF)—David L. Memmer (PO Box 426, Defiance, Ohio 43512) for FM at 106.7 mhz, 6 kw, ant. 100 m., N side of Huber Rd., .1 km E of Gingrich Rd., 5.6 km NE of Hicksville. Feb. 11

Oil City, Pa. (BPED-970211MD)—WQED Pittsburgh (George L. Miles Jr., president, 4302 Fifth Ave., Pittsburgh, Pa. 15213) for non-commercial FM at 88.3 mhz, 3.9 kw, ant. 80 m., Bradinsberg Rd., Franklin, Pa. WQED owns WQED-TV-FM and WQEX(TV) Pittsburgh; has applied to build FM in Johnstown, Pa. Feb. 11

Henry, Tenn. (BPH-970206MB)—Benton-Weatherford Broadcasting Inc. of Tennessee (Gary D. Benton, president/66.66% owner, PO Box 1239, 110 India Rd., Paris, Tenn. 38242) for FM at 104.7 mhz, 2.9 kw, ant. 145 m., in Bruceton division, 2.4 km from Ephesus, Tenn. Benton-Weatherford owns WMUF-AM-FM Paris, Tenn. Feb. 6

Henry, Tenn. (BPH-970206MC)—Forked Deer Broadcasting Inc. (Donald P. Hodges, chairman/owner, 32 Brackenhouse Square, Jackson, Tenn. 38305) for FM at 104.7 mhz, 6 kw, ant. 100 m., .35 mi. from intersection of Mansfield Henry Rd. (Shiloh Church Rd.) and Rte. 77, Mansfield, Tenn. Forked Deer has applied to build FM in Parker's Crossroads, Tenn. (see item, below). Osborn Communications Corp. is 49% nonvoting owner of Forked Deer; Josephine N. Osborn is 31% nonvoting owner. Feb. 6

Middleton, Tenn. (BPH-9702)—George S. Flinn Jr. (188 S. Bellevue, No. 222, Memphis, Tenn. 38104) for FM at 100.7 mhz, 25 kw, ant. 100 m., 1 km SW of Hebron, Tenn. Flinn owns KMZN(FM) Marion and KORE(FM) North Little Rock, Ark.; WCCL(TV) New Orleans, and WNWZ(AM) Germantown and WFB(TV) and

WHBQ(AM) Memphis, Tenn.; 25% of CP for KDEN(TV) Longmont, Colo.; has applied to build TVs in Nogales and Phoenix, Ariz., and Memphis; Kailua and Waimanalo, Hawaii; Jackson, Miss.; Norman, Okla., and Ogden, Utah; has 50% interest in applications for TVs in Gosnell, Ark.; Destin, Fla.; Newton and Des Moines, Iowa; Minden, La.; Arcade, N.Y.; Greenville, N.C.; Provo, Utah, and Spokane, all Wash.; has interest in applications for TVs in Hot Springs, Ark.; Coolidge and Phoenix, Ariz.; Senatobia, Miss.; Santa Fe, N.M., and Tulsa, Okla.; is building FMs in Maumelle, Ark., and Sun Valley, Nev.; has applied to build FMs in Cambria, Tehachapi and Temecula, all Calif.; Grenada, Oxford and Tunica, all Miss.; Forest Acres, S.C., and Virginia Beach, Va. ■ Flinn is president of Broadcasting for the Challenged Inc., which has applied to build TVs in Selma, Ala.; Nogales, Ariz.; Memphis, and Ogden, Utah. Jan. 10

Parker's Crossroads, Tenn. (BPH-970204-MA)—Crossroads Broadcasting (Mary L. and Donald G. Enochs, co-owners, PO Box 279, Lexington, Tenn. 38351) for FM at 96.5 mhz, 6 kw, ant. 100 m., 3.4 km SSE of intersection of Hwy 72 and U.S. 40. Mary Enochs owns WDXL(AM)-WZLT-FM Lexington. Feb. 4

Parker's Crossroads, Tenn. (BPH-970206-MD)—Forked Deer Broadcasting Inc. (see Henry, Tenn., item, above) for FM at 96.5 mhz, 6 kw, ant. 100 m., on Mt. Gilead Rd., 5.3 km W of Rock Springs, Tenn. Feb. 6

Plainview, Texas (BPED-970211MA), **Danville, Va.** (BPED-970210MA) and **Cuba City, Wis.** (BPED-970211MB)—American Family Association (Donald E. Wildmon, president, 1208 Zentwood, Tupelo, Miss. 38801) for non-commercial FMs at 90.5 mhz, 1 kw, ant. 54 m., on Farm Rd. 400, 4.1 mi. NE of Plainview; 91.1 mhz, 18 kw, ant. 145 m., R&L Smith Drive (SR 863), Danville, and 89.5 mhz, 9.9 kw, ant. 122 m., Hwy. 0 E, 5.4 mi. to Crossroads Hwy. 0 and Oak Rd., Leibred Farms, Wis. Association owns WALN(FM) Carrollton and WAKD(FM) Sheffield, Ala.; KVVA-FM Apache Junction, Ariz.; KAOW(FM) Fort Smith and KANX(FM) Pine Bluff, Ark.; KBUZ(FM) Topeka and KCFN(FM) Wichita Kan.; WAPD(FM) Campbellsville, Ky.; KAPM(FM) Alexandria and KAPI(FM) Ruston, La.; WDFX(FM) Cleveland, WOST-AM-FM Forest, WAQL(FM) McComb, WAOY(FM) Saucier and WAFR(FM) Tupelo, all Miss.; KAKU(FM) Springfield, Mo., and WAMP(FM) Jackson, Tenn.; is buying CP for FM at Ottawa, Kan.; is selling FM in Mount Morris, Ill.; has CP to build FMs in Selma and Ozark, Ala., and Lake City, Tenn.; El Dorado, Ark.; Vincennes, Ind.; St. Martinville, La.; Hattiesburg and Natchez, Miss.; Hubbard, Neb.; Clovis, N.M.; Poteau, Okla.; Reedsport, Ore.; Huntsville, Tex., and Culpeper, Va.; has applied to build FMs in Troy, Ala.; Bentonville, Blytheville, Des Arc, Fayetteville, Forrest City, Nashville and Springdale, all Ark.; Panama City, Fla.; Americus, Cairo, Dublin, Savannah and Waycross, all Ga.; Marion, Ottumwa and Waverly, all Iowa; Jonesboro, La.; Flora, Kankakee, Kewanee and Pana, all Ill.; Fairfield and Ottumwa, Iowa; Arkansas City, Manhattan, Salina and Independence, all Kan.; Mount Sterling, Ky.; Jonesboro, Kinder, Many and Westdale, all La.; Muskegon, Mich.;

Corinth, Duck Hill, Indianola, Laurel and Port Gibson, all Miss.; Benton, Cabool, Hannibal, High Point, Kennett, Kirksville and St. Joseph, all Mo.; Ahsokie, Fayetteville and Mount Airy, all N.C.; Shelby and Steubenville, Ohio; Ada, Ardmore, Chickasha, Durant, Seminole, Stillwater and Weatherford, all Okla.; Franklin, Pa.; Dillon, S.C.; Clarksville, Hohenwald and Shelbyville, all Tenn.; Crockett, Del Rio, Fannett, Gatoesville, Kerrville, Lamesa, Mart, Nacogdoches, Pampa, Victoria and Odessa, all Tex.; Charles City, Va., and Gillette, Wyo. Feb. 11, 10

Two Rivers, Wis. (BPH-970129MH)—Michael R. Walton Jr. (4729 W. River Hollow Court, Mequon, Wis. 53092) for FM at 98.9 mhz, 6 kw, ant. 85.2 m., 4924 S. 10th St. Walton owns WBFM(FM) Sheboygan Falls, Wis.; 49% of WHBL(AM)-WWJR(FM) Sheboygan, Wis.; has interest in WHTC(AM) Holland, Mich.; has applied to build FMs in Knoxville, Ill.; Benton Harbor, Mich., and New Holstein, Wis. Jan. 29

FACILITIES CHANGES

Dismissed

Porterville, Calif. (BMPCT-960628LB)—Kralowec Children's Family Trust for KKAG(TV): change ERP to 5,000 kw visual. Feb. 14

Grand Junction, Colo. (BP-961007AC)—MBC Grand Broadcasting Inc. for KNZZ(AM): change night ant. system. Feb. 13

Johnstown, Colo. (BMP-960410AC)—Donald A. and Sharon E. Wiedeman for KHNC(AM): change ant. Feb. 14

Granted

Apache Junction, Ariz. (BMPH-961031IC)—American Broadcasting Systems Inc. for KVVA-FM: change ant., ERP, class. Feb. 19

Cottonwood, Ariz. (940126IE)—Yavapai Broadcasting Corp. for KVRO-FM: change ERP to .3 kw, ant. to 776 m., class to C3, ant. Feb. 20

Avalon, Calif. (BMPED-960806IA)—Community Services Dept. for KISL(FM): change TL, ant., ERP. Feb. 20

Chico, Calif. (BP-960523AA)—Alta California Broadcasting Inc. for KNSN(AM): change power, TL, ant. Feb. 20

Naples, Fla. (BMPED-960227IH)—Shadolawn Association Inc. for WSRX(FM): change ant., TL. Feb. 18

Chester, Ill. (BP-961021AD)—Donze Communications Inc. for KSGM(AM): change ant., TL. Feb. 3

Corbin, Ky. (BPH-961021IB)—Eubanks Broadcasting Inc. for WKOP-FM: new auxiliary station. Feb. 19

Northampton, Mass. (BPH-961031IK)—Multi-Market Radio of Northampton for WHMP-FM: change ant., TL, ERP. Feb. 12

Vanderbilt, Mich. (BPCT-960703KJ)—GRK Productions Joint Venture for WGPU(TV): change ERP to 840 kw visual. Jan. 17

La Crescent, Minn. (BPH-950825IC)—White Eagle Broadcasting Inc. for KOEG(FM): change ERP to 3.6 kw. Jan. 31

Great Falls, Mont. (BMPH-960401IB)—

For the Record

Staradio Corp. for KMON-FM: change ant., TL. Jan. 29

Elko, Nev. (BMPCT-960712KJ)—Ruby Mountain Broadcasting Co. for KENV(TV): change ant. to 564 m., ERP to 3.09 kw visual, TL to Grindstone Mountain, 12 mi. SW of Elko. Jan. 29

Gorham, N.H. (BPH-960805IB)—Gladys E. Powell for WXLQ(FM): change ERP, ant. Feb. 20

Lordsburg, N.M. (BPH-961119MD)—Loretta L. Farrier for KXXX(FM): change ERP, ant., TL, frequency, class. Jan. 27

Freeport, N.Y. (BP-961126AA)—WGBB Inc. for WGBB(AM): change night power. Feb. 3

New York (BP-900405BP)—WADO-AM License Corp. for WADO(AM): change power to 50 kw, ant. Feb. 3

Rochester, N.Y. (BPED-960826MD)—West Irondequoit Central School District for WIRQ(FM): change frequency. Feb. 19

Hertford, N.C. (BMPH-961003IC)—Maranatha Broadcasting Co. Inc. for WKJE(FM): change ant., TL, ERP, class. Feb. 6

Bismark, N.D. (BMP-960911ID)—Anderson Broadcasting Co. for KXMR(AM): change ant. Jan. 15

Toledo, Ohio (BMPCT-950526KE)—Dominion Broadcasting Inc. for WLMV(TV): change ERP to 4,188 kw visual, ant. to 174 m., TL to .23 km N of intersection of Arnold Hwy. and East Mulberry Rd., 5 km SW of Ogden Center, Mich. Jan. 31

Cannon Beach, Ore. (BMPH-961008IA)—Broad Spectrum Communications Inc. for KCBZ(FM): change ant., TL, ERP. Feb. 12

Canonsburg, Pa. (BP-961015AB)—Birach Broadcasting Corp. for WWCS(AM): change day power. Feb. 12

Pittsburgh (BP-960619AB)—Sheridan Broadcasting Corp. for WAMO(AM): change night power, ant. Jan. 17

Charleston, S.C. (BPCT-960508KI)—Caro Corp. for WMMP(TV): change ant. to 256 m., ERP to 3,379 kw visual. Jan. 29

Myrtle Beach, S.C. (BPCT-960626KJ)—JME Media Inc. for WFXB(TV): change ERP to 5,000 kw visual, ant. to 463 m., TL to 2.4 km S of Hwy. 76 and SR 534-320, 6.7 km ESE of Mullins, S.C. Jan. 17

Woodbury, Tenn. (BPH-960725ID)—John C. McLemore (trustee) for WBOZ(FM): change ERP. Jan. 22

Giddings, Tex. (BMP-950927AB)—Jamar Media Inc. for KOKE(AM): change city of license to Pflugerville, Tex.; TL to US 290 and SH 212 E of Manor, Tex.; power to 500 w day, 5 kw night.; ant. Feb. 12

Laredo, Tex. (BMPH-960918IA)—Miguel A. Villarreal Jr. for KZTO(FM): change ant., TL. Jan. 27

San Angelo, Tex. (BMPH-960227IG)—Dwight Carver for KYZZ(FM): change class to C2. Feb. 11

San Diego, Tex. (BMPH-960927IC)—Armando Marroquin Jr. for KUKA(FM): change ERP, ant., TL. Jan. 31

Tooele, Utah (BPH-961213IB)—Local Broadcasters Inc. for KTLE-FM: change channel from C3 to A. Jan. 27

Sheboygan Falls, Wis. (BMPH-961008IC)—Michael R. Walton Jr. for WBFM(FM): change ant. Jan. 31

Filed/Accepted for filing

Dora, Ala. (970129IF)—J.T. Roberts Broadcasting Inc. for FM at 92.5 mhz: change ERP, ant., TL. Feb. 21

Yuma, Ariz. (BPED-970205IC)—Voice of Inter. Christ. Evang. Inc. for KCFY(FM): change ant., TL, ERP. Feb. 18

Hope, Ark. (970210ID)—Newport Broadcasting Co. for KHPA(FM): change ERP, ant. Feb. 24

Big Pine, Calif. (970203IF)—David A. and Mary Ann Digerness for KRHV(FM): change directional ant. Feb. 21

Camarillo, Calif. (BMPH-970131IA)—Gold Coast Broadcasting Co. for KOCP(FM): change ant., TL, ERP. Feb. 13

Cathedral City, Calif. (970127IB)—Glen Barnett Inc. for KWXY-FM: install auxiliary ant. system. Feb. 21

Delano, Calif. (BPH-970130IC)—Tape Networks Inc. for KDNO(FM): change ant., main TL, ERP, class. Feb. 13

Long Beach, Calif. (BPH-970123IC)—Liberman Broadcasting Inc. for KBUE(FM): change TL. Feb. 11

Oxnard Calif. (BPED-970127ID)—Santa Monica Community College District for KCRU(FM): change ERP, ant. Feb. 7

Quincy, Calif. (BMPH-970205IB)—John K. LaRue for KSPY(FM): change ant., ERP. Feb. 13

San Diego (BPED-970211IA)—San Diego State University for KPBS-FM: change ERP, ant., TL. Feb. 24

Santa Barbara, Calif. (970210IC)—Joelmart Inc. for FM at 107.7 mhz: change ERP, ant. Feb. 24

Santa Ynez, Calif. (BPH-961218IB)—Grape Radio for KAGA(FM): change ERP, ant., TL. Jan. 27

Tahow City, Calif. (BPH-961113IC)—Americom Las Vegas LP for KRZQ-FM: change ant., TL, ERP. Feb. 21

Crested Butte, Colo. (970205MA)—Crested Butte Mountain Educational Radio Inc. for KBUT(FM) change ant., TL, ERP. Feb. 13

Washington (BPCT-970106KG)—Paramount Station Group of Washington Inc. for WDCATV: change ant. to 233 m., ERP to 5,010 kw visual. Jan. 23

Chattahoochee, Fla. (BMPH-970123ID)—Chattahoochee Broadcast Associates for WBCD(FM): change ERP, ant., TL, main studio location. Feb. 11

Quincy, Fla. (BPH-961230IA)—Great South Broadcasting Inc. for WXSJ(FM): change ERP, class. Feb. 5

St. Petersburg, Fla. (BPH-961218IC)—Cox Radio Inc. for WCOF(FM): change ant., TL. Jan. 27

Jesup, Ga. (BPH-961209IF)—Jesup Broadcasting Corp. for WIFO-FM: change channel from A to C3. Jan. 27

Quincy, Ill. (BPH-961204IF)—Tele-Media Broadcasting of Quincy LP for WMOS(FM): change TL. Feb. 11

Virginia, Ill. (BMPH-970122ID)—Mark J. Langston for WVL(FM): change ant., TL, ERP. Feb. 11

Auburn, Ind. (BPH-970124IB)—Frank Kovas for WGLL(FM): change ERP. Feb. 11

Danville, Ind. (BPH-961231IA)—Spring Broadcasting LLC for WXL(FM): change ERP. Feb. 5

Madrid, Iowa (BMPH-961223IE)—Midwest Christian TV Ministries Inc. for FM at 96.1 mhz: change ERP, ant. Feb. 5

Waverly, Iowa (970210MD)—Wartburg College for KWAR(FM): change ant., TL, ERP, class. Feb. 21

Independence, Kan. (970210IE)—Central Broadcasting Inc. for KIND-FM: change channel to C3. Feb. 24

Glasgow, Ky. (BP-970205AA)—Newberry Broadcasting Inc. for WCDS(AM): change power, ant. Feb. 12

Harrodsburg, Ky. (970129IB)—Fort Harrod Broadcasting Corp. for WHBN-FM: change channel to C3. Feb. 21

Boston (BPCT-970106KF)—WSBK License Inc. for WSBK-TV: change ERP to 5,010 kw visual, ant. Jan. 23

Framingham, Mass. (BPH-961203IC)—Greater Washington Radio Inc. for WROR-FM: change ERP, ant., TL. Jan. 27

Falmouth, Mass. (970211ME)—University of Massachusetts for WFPB(FM): change ant., ERP. Feb. 21

Detroit (BPCT-970106KE)—Paramount Stations Group Inc. for WKBD(TV) : change ERP to 5,010 kw visual, ant. Jan. 23

Flint, Mich. (BPH-970124IM)—Majac of Michigan Inc. for WWCK-FM: change TL. Feb. 11

Frankenmuth, Mich. (970114AC)—Bell Broadcasting Co. for WKNX(AM): change community of license, TL, power, ant. Jan. 27

Lansing, Mich. (970127IC)—MacDonald Broadcasting Co. for WHZZ(FM): change ERP, ant., TL. Feb. 21

Tawas City, Mich. (970121II)—Carroll Enterprises Inc. for WKJC(FM): change tower location. Feb. 21

Madison, Minn. (BPH-970121IE)—Lac Qui Parle Broadcasting Co. Inc. for KLOP(FM): change ERP, class. Feb. 11

St. Peter, Minn. (BPED-970203IC, E)—Minnesota Public Radio Inc. for KGAC(FM) and KNGA(FM): change main studio location. Feb. 11

Hattiesburg, Miss. (BPH-970122IC)—Blakeney Communications Inc. for WXHR(FM): change ant., TL. Feb. 11

Indianola, Miss. (BPH-970117ID)—Son Rise Broadcasting Inc. for WDLJ(FM): change ERP, class. Feb. 11

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THIS WEEK

- March 3-4**—PROMAX Europe conference and exposition, presented by *PROMAX International* and *BDA International*. Hotel Arts (Ritz Carlton), Barcelona, Spain. Contact: (212) 376-6222.
- March 3-6**—1997 Western ComForum/TecForum/ProForum, presented by *International Engineering Consortium*. Broadmoor Hotel, Colorado Springs. Contact: (312) 559-4600.
- March 4**—2nd International Conference on Practical Satellite Imagery Projects for News Media, presented by *American University's School of Journalism et al.* American University, Washington. Contact: (202) 885-2037.
- March 5-6**—7th annual *Society of Cable Telecommunications Engineers Vendors Day*. Concord Hilton, Concord, Calif. Contact: Steve Allen, (916) 786-4353.
- March 5-6**—"Engineering for the Non-Engineer," course presented by *Women in Cable & Telecommunications*. CNN Tower, Atlanta. Contact: Mary Daviau, (312) 634-2330.
- March 5-6**—*North Carolina Cable Telecommunications Association* winter meeting. Washington Duke Inn, Durham, N.C. Contact: (919) 834-7113.
- March 5-8**—28th annual Country Radio Seminar, presented by *Country Radio Broadcasters Inc.* Opryland Hotel, Nashville. Contact: Todd Cassety, (615) 327-4487.
- March 6**—10th annual *Achievement in Radio Awards*. The Rivers Club, Pittsburgh. Contact: Michelle Frenier, (412) 391-3193.
- March 7-9**—*International Teleproduction Society* financial institute. Sheraton Crescent Hotel, Phoenix. Contact: (703) 641-8770.
- March 7-9**—*Intercollegiate Broadcasting Association* 56th annual international convention of educational broadcasters. Hotel Pennsylvania, New York City. Contact: Fritz Kass, (914) 565-0003.
- March 8**—*National Association of Radio Talk Show Hosts* Talkfest Forum. Holiday Inn, San Antonio, Tex. Contact: Carol Nashe, (617) 437-9757.
- March 9-12**—*MID Television International Television Programme Market*. Dubai World Trade Center, Dubai, United Arab Emirates. Contact: +971-4-621133.

MARCH

- March 11**—*Hollywood Radio and Television Society* newsmaker luncheon featuring Deepak Chopra. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.
- March 11**—"Broadcasting: The Challenges Ahead." Luncheon featuring Susan Ness presented by the New York chapter of *American Women in Radio & Television*. Hotel InterContinental, New York City. Contact: Rosemarie Sharpe, (212) 481-3038.
- March 11**—Television acquisitions and finance conference, presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: (408) 624-1536.
- March 12**—*Radio & Television News Directors Foundation* annual banquet and celebration of the First Amendment. Mayflower Hotel, Washington. Contact: Joyce Schreiber, (202) 467-5215.
- March 12-13**—*Association of National Advertisers* Television Advertising Forum. The Plaza Hotel, New York City. Contact: Joyce Schreiber, (202) 467-5215.
- March 12-13**—Radio acquisitions and finance conference, presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: (408) 624-1536.
- March 13**—*International Radio & Television Society Foundation* newsmaker luncheon featuring Frank Biondi Jr. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.
- March 13-14**—"Cable & Telecommunication Finance for the Non-Financial Manager," course presented by *Women in Cable & Telecommunications*. TCI Bldg., Englewood, Colo. Contact: Kirsten Gee, (312) 634-2353.

- March 14-16**—"Civic Journalism: Doing It Daily," workshop sponsored by the *Radio and Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Swissotel, Chicago. Contact: Kathleen Graham, (202) 467-5216.
- March 15**—*Associated Press Radio-TV Association* regional seminar on immigration. KGTU-TV San Diego. Contact: Rachel Ambrose, (213) 626-1200.
- March 16-19**—Cable '97. *National Cable Television Association* annual convention and exposition. Ernest Morial Convention Center, New Orleans. Contact: Bobbie Boyd, (202) 775-3669.
- March 16-20**—*Electronic Industries Association* spring conference. J.W. Marriott Hotel, Washington. Contact: (202) 907-7971.
- March 18**—*Federal Communications Bar Association* luncheon featuring Sam Donaldson. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.
- March 18**—*National Association of Minorities in Communications* annual awards breakfast. Sheraton New Orleans, New Orleans. Contact: Roxanne Yballe, (310) 404-6208.
- March 18**—*American Sportscasters Association* 12th annual Hall of Fame dinner. Marriott Marquis, New York City. Contact: (212) 227-8080.
- March 19-21**—*NIMA International '97* spring meeting. Sheraton New Orleans, New Orleans. Contact: (202) 289-6462.
- March 22**—*American Center for Children's Television* screening of Kid's TV: Around the World in a Day. Goethe Institute, San Francisco. Contact: David Kleeman, (847) 390-6499.
- March 24-27**—SBCA Las Vegas '97 Satellite Show, presented by the *Satellite Broadcasting and Communications Association*. Las Vegas Convention Center, Las Vegas. Contact: (800) 654-9276.
- March 24-30**—*World Animation Celebration*. Pasadena Civic Center, Pasadena, Calif. Contact: (818) 991-2884.
- March 26**—*International Radio & Television Society Foundation* Gold Medal Award dinner honoring Bob Wright. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.
- March 27**—13th annual *National Association of Black Owned Broadcasters* Communications Awards Dinner. Sheraton Washington Hotel, Washington. Contact: (202) 463-8970.
- March 28-29**—19th annual Black College Radio Convention, presented by *Collegiate Broadcasting Group Inc.* Renaissance Hotel, Atlanta. Contact: Lo Jelks, (404) 523-6136.
- April 1**—"The Business of Entertainment: The Big Picture." 7th annual conference on the media and entertainment industry presented by *Variety* and *Schroder Wertheim & Co.* The Pierre Hotel, New York City. Contact: Margaret Finnegan, (212) 492-6082.
- April 3**—*Broadcasters' Foundation* Golden Mike Award Dinner. Plaza Hotel, New York City. Contact: (203) 862-8577.
- April 3-4**—"Cable Television Law 1997: Implementing the 1996 Telecommunications Act," conference presented by *Practising Law Institute*. San Francisco Hilton & Towers, San Francisco. Contact: (800) 260-4754.
- April 4-5**—*Texas Associated Press Broadcasters* annual convention and awards program. Doubletree Hotel, Austin, Tex. Contact: Diana Heidgerd, (972) 991-2100.
- April 4-7**—*Broadcast Education Association* 42nd annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.
- April 5-7**—24th annual *CAN PRO* Festival, celebrating excellence in Canadian television production and promotion. Westin Harbor Castle Hotel, Toronto. Contact: David Hamilton, (416) 446-5338.
- April 7**—*Association for Maximum Service Television* 41st annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.
- April 7-8**—*Television Bureau of Advertising* sales and marketing conference. Las Vegas

- Hilton, Las Vegas. Contact: Janice Garjian, (212) 486-1111.
- April 7-10**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.
- April 8**—*Association for Maximum Service Television* annual engineering breakfast. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.
- April 9-12**—*National Broadcasting Society—Alpha Epsilon Rho* annual convention. Palmer House Hilton, Chicago. Contact: Richard Gainey, (419) 772-2469.
- April 12**—*Associated Press/Radio-Television News Directors Association/Emerson College* regional convention. Boston Marriott Long Wharf Hotel. Contact: Bob Salsberg, (617) 357-8100.
- April 14-15**—*Kentucky Cable Telecommunications Association* annual convention. Hyatt Regency Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.
- April 15-16**—Pennsylvania Cable Academy, presented by the *Pennsylvania Cable and Telecommunications Association*. Penn State Scanticon Conference Center Hotel, State College, Pa. Contact: Beth Boyer, (717) 234-2190.
- April 18-20**—*Associated Press Television-Radio Association of California-Nevada* 50th annual convention. Crowne Plaza Parc Fifty-Five Hotel, San Francisco. Contact: Rachel Ambrose, (213) 626-1200.
- April 21-23**—Cable & Satellite '97, presented by *Reed Exhibition Companies*. Earls Court 2, London. Contact: Andrea Johnston, +44 (181) 910 7866.
- April 27-30**—*Cable Television Public Affairs Association* Forum. Renaissance Mayflower, Washington. Contact: (202) 775-1081.
- April 28**—Fourth annual *T. Howard Foundation* fund-raising dinner. Tavern on the Green Restaurant, New York City. Contact: (703) 549-6990.
- April 28-29**—"Exploring the Full Potential of Fibre & Co-ax in the Access Network," conference presented by the *Institute for International Research*. One Whitehall Place, London. Contact: +44 171 915 5055.
- April 29**—SkyFORUM VII, DTH conference presented by *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: (800) 654-9276.
- April 29-May 1**—5th annual Direct Response Television West Expo & Conference, presented by *Advanstar Expositions*. Long Beach Convention Center, Long Beach, Calif. Contact: Liz Crawford, (714) 513-8463.
- April 30**—*The Caucus for Producers, Writers & Directors* general membership meeting. Jimmy's Restaurant, Los Angeles. Contact: David Levy, (818) 843-7572.
- MAY**
- May 21-23**—37th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Embarcadero, San Francisco. Contact: Mary Teister, (847) 296-0200.
- JUNE**
- June 4-7**—Promax and BDA '97 conference and exposition, presented by *Promax International* and *BDA International*. Navy Pier Convention Center, Chicago. Contact: (310) 788-7600.
- June 8-14**—18th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.
- June 12-17**—*20th Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: +44 21 963 32 20.
- June 23-25**—*Wireless Cable Association* 10th annual convention and exposition. Anaheim Convention Center/Anaheim Marriott Hotel, Anaheim, Calif. Contact: (202) 452-7823.
- Major Meeting dates in red**
—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Longtime traveler on the HDTV trail

High-definition production pioneer Barry Rebo first discovered the power of videotape in an unlikely place—film school.

After graduating with a sociology degree from Monmouth College in New Jersey in 1971, Rebo enrolled at Stanford University to learn the art of moviemaking. But he instead became enamored with the video equipment in Stanford's medical school.

So Rebo dropped out of Stanford after his first quarter of film school and became totally involved with what he calls the "hippie video movement." He went to New York, where he used a grant from the New York Council on the Arts to start shooting "guerrilla street video," traveling the streets of Manhattan as a lone cameraman/producer and making programs with arts organizations.

"We had transmissions on the first day of public access in New York—on Manhattan Cable Television in 1972," says Rebo. "I was really a video baby."

In 1975, the first portable 3/4-inch color video equipment began to surface as a replacement for 16mm film for TV news. "Because I couldn't convince anybody to buy this for me to run for their company, in May 1975 I went to Japan, bought a camera and editing package and set up Rebo Associates as an independent production company," says Rebo. "But to be honest, I had no associates—it was just me."

The company's first paying job was shooting a syndicated news service for Time-Life TV, *Money News*, based on reports from *Money* magazine.

Business started to pick up as Rebo Associates became a local expert in portable location video. Rebo shot various documentaries and news features, working with Bill Moyers from PBS and winning a 1980 Emmy for cinematography for a CBS *Reports with Ed Bradley* piece on the Liberty City race riots in Miami.

In spring 1985, Rebo saw a technical demonstration of HDTV at the NAB convention. Although he liked the image quality, he thought the equipment was too cumbersome for his work.

That fall, Rebo went to the SMPTE conference in San Francisco and saw high-definition video that had been transferred to 35mm film and projected on the big screen. "That caught my fancy—that



"Now that it's all systems go, people are calling on a daily basis trying to figure out what we know."

Barry Rebo

President, Rebo Studio, New York; b. March 3, 1949, Newark, N.J.; BA, sociology, Monmouth College, N.J., 1971; Attended film school, Stanford University, 1971; freelance video producer, 1972-75; founded Barry Rebo & Associates, 1975; current position since 1975; m. Patricia Haddon, September 1993.

you could take these big, beautiful video images and convert them to 35mm," he says. "It was amazing."

Rebo expressed his interest in HDTV to his partner, Rebo co-executive producer and investor Tomio Taki, who introduced him to some Sony executives. "They were happy to find anyone in the U.S. who was interested in HDTV," Rebo says. "So we found ourselves, one or two days before the NAB in '86, handing over a \$50,000 check to Sony as a down payment on the first HDTV system in the U.S."

Rebo Associates became Rebo Studio and began to focus on HDTV production, often transferring the video to film for projection. "The special effects we were doing were probably the best quality of composite photography to date," says Rebo. "Until 1990, digital film didn't exist—nobody was working with computers at film resolution. The HDTV technology, though difficult to work with, produced remarkable effects that nobody had seen at prices nobody could envision."

It stayed that way until 1992, when the first battery-operated HDTV equipment was introduced. Rebo bought a small, portable HDTV camera and started it using it for his ongoing productions for Japanese broadcasters like NHK and Fuji TV. He also transferred his HDTV productions to film to screen them at programing conventions and film festivals.

Along the way, Rebo Studio productions won best narrative short at the 1989 Cannes International Film Festival for the black comedy "Performance Pieces" and the grand prize at the 1994 International Electronic Cinema Festival Astrolabium Awards for a documentary on the White House photography staff.

The studio's most recent project is a series of natural history programs that it is co-producing with NHK for TBS. The first one, *African Garden of Eden*, aired on TBS on Feb. 2. (B&C, Jan. 13).

How did Rebo and his staff feel when the FCC finally adopted the digital TV standard in December? "We felt great—a little punch-drunk, but we found ourselves standing up," he says. "But now we're an international leader in the technology."

"Now that it's all systems go, people are calling on a daily basis trying to figure out what we know." —GD

Fates & Fortunes

BROADCAST TV



Maselli

Appointment at Benedek Broadcasting, Rockford, Ill.: **Ray Maselli**, divisional VP/GM, WYTV(TV) Youngstown, Ohio, named senior VP, Benedek Broadcasting; appoint-

ments at WTAP-TV (Benedek station) Parkersburg, W. Va.: **Kathy Lucas-Stephens**, senior producer, news, named news director; **Sandra Starr** named business manager; **Jeff Nutter**, senior producer, creative services, named creative services director; **Amy Paul**, host/news anchor, *Daybreak* and *News at Noon*, named news anchor, 6 and 11 p.m. newscasts; **Mike McNamara** named news anchor, 5 and 11 p.m. newscasts; **A.J. Fox**, weather reporter, *Daybreak*, named host/news anchor, *Daybreak* and *News at Noon*. **Laura Baker** named weather reporter.



Brown

Gracelyn Brown, director, programming, WLVI-TV Boston, joins KTLA(TV) Los Angeles as director, creative services.

Appointments at WFOR-TV Miami: **Deanna Lites**, medical reporter,

WEYI-TV Saginaw, Mich., joins in same capacity; **Jacquie Petchel**, senior producer, investigative unit, WCCO-TV Minneapolis, joins as executive producer, investigative unit.

Kevin Christian, general assignment reporter, WCJB(TV) Gainesville, Fla., named Marion County bureau chief.

Susan Wilcox Lucas, Western region sales manager, Turner Program Services, Los Angeles, joins WUPL(TV) Slidell/New Orleans, La., as VP/GM.

Appointments at Gannett Broadcasting stations: **Larry Herbster**, VP/GM, KOCO-TV Oklahoma City, joins WGRZ-TV Buffalo, N.Y., as president/GM; **Janet Mason**, VP/news executive, Gannett Broadcasting, Arlington, Va., joins

WZZM-TV Grand Rapids, Mich., as president/GM.

Adrienne Schwartz, communications consultant, Osgood, O'Donnell and Walsh, New York, joins WCBS-TV there as director, communications.

Victor Rumore, president, Cascom International Inc., Nashville, adds GM, WZTV(TV) there, to his responsibilities. Sullivan Broadcasting Co. owns WZTV and recently acquired Cascom.

Edward O'Donnell, senior VP/group director, media planning, Young & Rubicam, New York, joins NBC there as VP, marketing and media analysis.

William Bradley, GM, WVNY(TV) Burlington, Vt., joins WOI-TV Des Moines/Ames, Iowa as VP/GM.

Al Lancaster, general sales manager, WEAU-TV Eau Claire, Wis., joins WLAX(TV) La Crosse and WEUX(TV) Chippewa Falls, both Wisconsin, as station manager.

Lori Montenegro, reporter, Univision Network and the U.S. Information Agency, joins CBS TeleNoticias, Washington, as correspondent.

John Holmes, executive in charge of production, Ed Sullivan Theater, CBS Operations and Engineering, New York, joins Black Rock Media there as director, production management.

Bruce Hoynoski, director, statistical research, Nielsen Media Research, New York, named chief statistician.

Chris Pike, president/GM, WGNT(TV) Portsmouth, Va., joins WHIM-TV Harrisburg, Pa., as VP/GM.

PROGRAMING



Fine

Jay Fine, VP/GM, East Coast broadcast operations, CBS operations and engineering, New York, named senior VP/GM.

Christine Hornbeck, senior VP/securities analyst, consumer and media,

Fiduciary Trust Co. International, joins Viacom Inc., New York, as VP, investor relations.

Lisa Simon, producer/director, *Sesame Street*, Children's Television Work-

shop, becomes independent director.

Gil Wishnick, director, development, Promark Entertainment Group, Los Angeles, named VP, creative affairs.

George Greenberg, senior VP/creative director, Fox Sports, Beverly Hills, Calif., named executive VP, marketing.

Joel Lewin, manager, Northeast sales, Warner Bros. Domestic Television Distribution, New York, named director, Eastern sales, Telepictures Distribution there.



Castañeda



Hannegan

Appointments at Universal Pictures, Universal City, Calif.: **Thomas Castañeda**, executive director, international publicity, named VP; **Barbara Hermes Hannegan**, project director, international publicity, named director.

Kim Relick, VP, business development, American Program Services, Boston, joins GRB Entertainment, Los Angeles, as VP, international distribution and business development.

Heidi Ueberroth, director/group manager, international programming, NBA Entertainment, Secaucus, N.J., named VP, international television.

RADIO

Matt Elkins, director/manager, master control, Home Shopping Television Network, St. Petersburg, Fla., joins Family Life Communications Inc., Tucson, Ariz., as executive producer, radio productions.

Joe Armao, GM, KHAY(FM), KBBY-FM and KVEX(AM) Ventura, Calif., joins WYCD(FM) Detroit in same capacity.

Brad Segall, afternoon-drive anchor, WOGL-FM Philadelphia, joins WBUX(AM) Doylestown, Pa., as operations director/news director.

Paul Solomon, partner, Graydon Head &



Goldman

Jordan

As part of the new CBS Radio Division, general managers have been appointed at CBS Radio Stations, Boston: **Ed Goldman**, VP, CBS Radio, AM stations, named VP/GM, WBZ(AM); **Ted Jordan**, VP/GM, WBZ(AM), named VP/GM, WODS(FM).

Ritchey law firm, Cincinnati, joins Jacor Communications Inc., Covington, Ky., as senior VP/general counsel.

Jerome Navies, director, CBS Radio Stations News Service, Washington, named director, affiliate relations and news feed, CBS News/Radio there.

Patricia Baker, director, sales, Infinity Radio Sales, Dallas, joins MediaAmerican Inc. there as managing director.



Logan

Appointments at SW Networks, New York: **Jim Fitzgerald**, on-air personality, Smooth FM, named director, marketing, SW Networks; **Dave Logan**, consultant, joins as VP, programming.

Appointments at Arbitron: **Bob Michaels**, team leader, radio programming, Dallas, named manager there; **Vicki Murphy** joins as training specialist, Chicago; **Malou Watterson**, account executive, WKQX(FM) Chicago, joins as training specialist, Radio Station Services, Chicago; **Debra Goldstein**, marketing communications specialist, *New York Post*, joins as training specialist, New York.

John Greider, sales manager, KCMX-AM-FM Ashland and KMTT-AM-FM Medford, both Oregon, named GM and adds KAKT-FM and KBOY-FM Medford to his responsibilities.

Barnstable Broadcasting Inc., is buying WBZO(FM) from Shore Media. **Ron Gold**, GM, WBZO(FM) Bay Shore, N.Y., continues as general manager and accepts

additional responsibility as VP.

David Casper, marketing manager, WJON(AM) St. Cloud, Minn., joins the Radio Advertising Bureau, Dallas, as VP, communications.

CABLE

Rachel Seltzer, publicist, *US* magazine, Wenner Media Inc., joins Showtime Networks Inc., New York, as manager, consumer public relations, East Coast.

Jack Quinn, counsel, President Clinton, joins Fox News Channel, Washington, as political analyst.

Martine Mahoney, **Amy Delahunty** and **Andrea Gonzalez**, account managers, A&E Television Networks, named account directors, affiliate sales, based in Atlanta, Chicago and New York, respectively.

Ben Nicholas, head, production, Asia Sport Group, Hong Kong, joins ESPN International, New York, as director, sales, Europe.

Germán Rinaldi, head, sales, Clarin A.G.E.A., joins MTV Latin America, Buenos Aires, as manager advertising sales, Southern Cone.

Appointments at CNN Washington bureau: **Kevin Bohn** joins as package producer; **Marty Kramer** joins as producer/writer; **Chris Guarino**, executive producer, *Inside Politics*, joins as congressional producer; **Jim Barnett**, supervising producer; **Elissa Free**, producer, and **Jody Hassett**, writer/producer, named package producers; **Marc Sklar** and **Danielle Whelton** named White House producers; **Eileen O'Connor**, bureau chief, Moscow, joins as justice correspondent.

Appointments at Lifetime Television, New York: **Kelly Goode**, VP, series development, CBS Entertainment Productions, joins as head, West Coast development team; **Marian Effinger**, VP, advertising, publicity, promotion, Walt Disney Television, and VP, publicity, Buena Vista Television, joins as director, program creative affairs.

Pamela Cannella Treacy, senior director, new business, Home & Garden Television, Knoxville, Tenn., named VP, new business and administration.

Teya Ryan, senior executive producer, TOPX, TBS Superstation, Atlanta, named VP/senior executive producer, program development, CNN and Turner Original Productions there.

Appointments at @Home Network, Mountain View, Calif.: **Mark Mangiola**,

president/CEO, Positive Communications, joins as VP, operations; **Nick Hippolyte**, district manager, technology development, AT&T Bell Labs, joins as senior director, business systems development.

Louise Brown, senior account manager, Discovery Communications Inc., Bethesda, Md., named director, international program sales.



Cosmas

Bill Cosmas, freelance executive producer, Discovery Channel, joins the network's prime time production team.

Appointments at Rainbow Programming Holdings Inc., New York: **Mike**

DiPasquale, VP, finance, named VP, finance and operations; **Michael Fleischman**, director, financial, regional and national sports programming, named VP, financial and strategic planning; **Charlie Muller**, director, finance, entertainment services, named VP, corporate finance.

Fernando Hernandez, manager, programming, MTV Latin America, Miami, named director, program planning and scheduling.

Charles Caudill, senior executive producer, CNN's weekend programs, Atlanta, adds VP, news production, special projects, to his responsibilities.

Stewart Mitchell, account supervisor, DDB Needham Worldwide, Los Angeles, joins E! Entertainment Television there as director, promotions.

Appointments at ESPN, Bristol, Conn.: **Mark Quenzel**, director, programming, named VP; **John Kosner**, VP, program planning and development, Sports Illustrated Television, joins as VP, programming development.

MULTIMEDIA

Appointments at Metro Networks: **Jay Moore**, acting news bureau chief, Orlando, Fla., named director, news operations/news director; **Don Adams**, traffic anchor, Orlando named acting director, operations, Fort Myers, Fla.; **Carl Moore**, assistant director, operations, Tampa, Fla., named director, operations, Memphis; **Todd Carruth**, assistant director, operations, Dallas, named director; **Bill Grady** joins as director, operations, Kansas City; **Cassie Anderson** named

news bureau chief. Baltimore: **Brian Carey**, executive producer/anchor. WWDB(FM) Philadelphia, joins New York office as news bureau chief.

Robert Bakish, partner. Booz Allen & Hamilton, media and entertainment, joins Viacom Inc., New York, as VP, business planning and development.

Taylor Bennett, wire service editor and reporter, Network Indiana and Network Indiana Wire Service, Indianapolis, named news director.

John Williams, sales and marketing director, InfoVentures, Atlanta, joins Cox Enterprises Inc. there as director, corporate marketing.

Greg Jones, VP, public affairs and communications, A&E Television Networks, New York, joins Medialink Worldwide there as VP, marketing communications.

ADVERTISING/MARKETING PUBLIC RELATIONS

Appointments at Seltel Inc., New York: **Mark McGeary**, account executive, Los Angeles, named GM, Charlotte, N.C. office; **Scott Marcus**, account executive, named sales manager, Voyagers/Rockets sales team.

Douglas Friedman, senior VP, creative services, New World/Genesis Distribution, launches Malibu Marketing Inc., Calabasas, Calif., to provide advertising, distribution and marketing services to television and entertainment industries.

TECHNOLOGY

John Casey, USA marketing manager, professional and consumer audio divisions, Denon Electronics, joins Telos Systems, Cleveland, as VP, marketing and sales.

Mike Peterson named digital design engineer, Broadcast Electronics, Quincy, Ill.

John Haeny, sound designer/supervising sound effects editor, Todd AO Studios, joins Fairlight ESP, Culver City, Calif., as international product manager.

Kenneth Torosian, VP/controller, Ogden Projects Inc., joins Applied Graphics Technologies Inc., New York, as corporate controller.

Charles Hoeg, independent consultant, joins Fiber Options Inc., Bohemia, N.Y., as director, engineering.

Appointments at Artel Video Systems

Robert W. Sarnoff, 1918-1997



Sarnoff in 1970

Robert Sarnoff, 78, died of cancer Feb. 22 at Lenox Hill Hospital in New York, eldest son of David Sarnoff, he succeeded his father as chairman of the RCA Corp., and helped usher in the age of color television.

After law school and active duty during World War II, Sarnoff began working as an assistant to the publisher of *The Des Moines Register*, then the *Tribune* and later, *Look* magazine. In 1948 he joined his father's company, RCA, as an account executive. He held various positions and by 1956 was named president of NBC (then an RCA subsidiary). Ten years later he became president of RCA and within two years assumed the chairmanship from his ailing father, fulfilling the elder Sarnoff's wish that the family name continue at RCA's helm.

As chief executive of RCA, Sarnoff's first change was the corporate logo. After modernizing it, he began to diversify into publishing, car rentals, rug weaving, real estate, chicken and computers. Sarnoff was forced to leave the company in 1975 amid shriveling profits and discontent among board members.

Yet the Sarnoff name is closely identified with advances and innovations in television's cultural, informational and educational programming. At NBC, Bob Sarnoff initiated the Kennedy-Nixon debate in 1960; implemented programming that explored women's issues; introduced *Continental Classroom*, a college-level instruction program, and aired the first 90-minute television series, *The Virginian*.

Sarnoff is survived by his wife, Anna Moffo, an opera singer; three daughters, and two brothers.

—DS

Inc., Marlborough, Mass.: **Michael Druar** joins as VP, North American sales; **John Curtis**, senior VP, worldwide operations, Banyan Systems, joins as VP, international sales.

TELEMEDIA



Johnson

Barry Johnson, consultant, Z Interactive, joins MSBET (venture of BET Holdings Inc. and Microsoft Corp.), Washington, as president.

Tom Murphy, correspondent, Northern California.

Bloomberg Business News, joins Data Broadcasting Corp., San Mateo, Calif., as managing editor, DBC NewsRoom.

Michael Mannheimer, VP, materials management, Cox Communications Inc., Atlanta, joins Cox Enterprises in same capacity.

Appointments at Time Warner's Excalibur Group, local services division, Stamford, Conn.: **Sean Callahan**, VP, adds executive producer to his responsibilities; **Annette Gildea**, principal graphic

designer, United Parcel, research and development, Danbury, Conn., joins as designer/producer; **Kurt Fennell**, manager, Internet Services, Publishing Solutions, Akron, Ohio, joins as project manager; **Jonathan Kranz**, news writer/Webmaster, TNX-The News Exchange, joins as producer.

DEATHS

Dolores Roberts "Dee" Woods, 60, assistant to Turner Broadcasting System's Ted Turner and also corporate VP, died of colon cancer Feb. 23 in Atlanta. Woods had been Turner's executive secretary for 20 years and a corporate VP since the mid '80s. She is survived by her husband Larry, a CNN national correspondent; and four children.

Don Porter, 84, actor, died Feb. 11 at his home in Beverly Hills, Calif. Porter's was best known for his role as Sally Field's dad in *Gidget*. Other television credits include *Private Secretary* and *The Ann Sothern Show*. He is survived by his wife, Peggy Converse, an actress; and two children.

—Compiled by Denise Smith
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The FCC says that the \$1.5 billion merger of Providence Journal Co. into A.H. Belo Corp. is so much in the public interest that it warrants approval. Last Thursday, the commission agreed to grant a temporary waiver of its duopoly rules in Seattle—"notwithstanding the fact that [Belo's] proposal is inconsistent" with current policy. In any case, the FCC notes, Belo already has agreed to sell one of its two overlapping TV stations there (see "Changing Hands," page 35). Belo also got the FCC's OK to maintain two TV stations as satellites of KHNL(TV) Honolulu, even though the proposal does not meet all the FCC's criteria. KOGG(TV) Wailuku, Hawaii, does not serve an underserved market, as the FCC usually requires of a satellite. But the merger will "promote commerce, encourage investment in the broadcast industry and allow for the free transferability of broadcast licenses," the FCC says. Belo didn't waste any time, closing the deal last Friday.

Radio group owner **Robert F.X. Sillerman** of SFX Broadcasting **reportedly is one of several bidders for New York's Radio City Music Hall.** The *New York Daily News* named Sillerman, along with Walt Disney Co., MCA, Madison Square Garden and Radio City Productions, as those vying for the historic mid-town concert venue. Sillerman entered the concert business last fall when he purchased Delsener/Slater Enterprises, one of the New York area's largest concert promoters.

The National Taxpayers Union is worried about

Jacor, Regent buying back and forth

Jacor Communications and Regent Communications are still doing business—they've just switched roles. Regent, which sold its radio stations to Jacor last October for \$184.7 million (that deal closed last Friday), is buying some new ones from Jacor.

Documents released last week by the FCC show that Regent President Terry S. Jacobs is paying \$6 million for Jacor's KCBQ(AM) San Diego. And Jacobs says he is working to acquire Jacor stations in two other markets. Jacob's new company, JS Communications, has an unlimited amount of money to spend on radio stations in small and midsize markets, he says: "The prices are a lot more reasonable, [and] there are still opportunities" in those markets.

Jacor announced plans to sell KCBQ last October after it acquired a total nine radio stations in San Diego. FCC rules limit a broadcaster to no more than eight in a major market. —EAR

FCC Commissioner Rachelle Chong's push for renomination to the FCC. In a letter last week to Chong, the group voiced concerns about her relationship with industries—including broadcasters—that have publicly backed her bid to remain at the FCC. "The very interests from whom you seek support have a huge financial stake in the decision you will reach," Taxpayers Union Executive Vice President David Keating wrote. Chong responded with a letter she had written earlier in the week to the *Washington Post* in which she denied lobbying industries to support her reappointment: "I believe that this support was motivated by my track record at the FCC."

The House Telecommunications Subcommittee may be looking into media consolidation, subcommittee Chairman Billy Tauzin (R-La.) said Friday at a meeting of The Wednesday Morning Club, a collection of Hollywood executives and producers. Tauzin said there may have

been some unintended consequences of last year's media ownership deregulation. He cited a lawsuit filed last week by the producers of *Home Improvement* claiming that Disney, which distributes the show, is not seeking the highest license fees for the network hit because Disney also owns the show's current network home, ABC. "Obviously, the intent of [deregulation] was to create more competition, not less. We want to make sure it's a real competitive world out there, not one dominated by big players that can extract leverage." Tauzin said. He added that he would try to hold hearings on the issue by year's end.

Bob Johnson wants a showdown with Eddie Fritts. In an interview with BROADCASTING & CABLE, the BET president challenged the NAB president to a televised debate over the government's plan to award a second channel to every TV station for the transition to digital broadcasting. Johnson, who has launched a campaign to thwart the

"giveaway" of public spectrum, promises to air the debate on BET. With Fritts in the lead, broadcasters have pushed for a second channel, promising to give back one of the channels after they complete the transition to digital. Fritts told B&C that he will consider a debate, but only after "Black Entertainment Television stops running hard-liquor ads and starts complying with TV parental guidelines." Johnson blames NAB for instigating a *Washington Post* story pointing out BET's acceptance of hard-liquor ads and lack of program ratings. "They want to kill the messenger because they don't like the message," he says.

A collection of cities and public safety groups last week wrote to the FCC to urge immediate reallocation of chs. 60-69 to public safety and other services: "The time to act is now, not in two or three years." Broadcasters are asking the FCC to adopt a plan under which the public safety groups would get first dibs on freed up spectrum, but the commission would hold off on reallocating and auctioning chs. 60-69 for other services for two or three years.

The Academy of Television Arts & Sciences has decided to put a little distance between the televised and non-televised portions of this year's **Primetime Emmy Awards.** The non-televised Creative Arts awards will be held Sept. 7, one week before the Sept. 14 ceremony broadcast live on CBS. Nominations in all categories will be unveiled on July 24. ■ In other ATAS news, veteran TV writer/producer/director **Larry Stewart** died last Wednes-

day at age 67 of heart failure. Stewart, who was president of the TV academy in 1977, began his career as a child actor on the DuMont Network's *Captain Video and His Video Rangers* in the early 1950s. He went on to direct more than 200 episodes of prime time series, including *Perry Mason* and *The Waltons*. Stewart later produced Emmy-winning documentaries for NBC's KNBC(TV) Los Angeles.

Clear Channel Communications has agreed to purchase outdoor advertising conglomerate Eller Media Corp., the holding company for Eller Media Co. of Phoenix, for \$1.15 billion. Eller has 50,000 billboards in 15 major metropolitan markets, including Los Angeles, Dallas and Chicago.

A California superior court judge ruled that **Fox Sports has the right to televise Anaheim Mighty Ducks hockey games on its Fox Sports West 2 regional cable channel.** The Disney-owned Ducks were asking the court to force Fox to carry games on its Fox Sports West channel, which with 4 million subs can reach 10 times as many homes as Fox Sports West 2. Fox also has recently filed an antitrust suit against Disney, claiming the company conspired to ruin Fox Sports West 2 by convincing cable operators not to carry the network. Fox officials say the antitrust suit was not in retaliation to a suit filed by the Ducks. Disney will not comment.

Casino gambling OK, says court

The government cannot ban broadcast advertisements for casino gambling, the U.S. Court of Appeals in San Francisco said last week.

Reviewing a challenge to the law by two Nevada broadcasters, the three-judge panel upheld a lower court ruling that the ad ban does not advance the government's interest in protecting states that do not allow casino gambling. Judges cited exceptions to the rule allowing Indian tribes to advertise casinos both in states that permit casino gambling and in states that bar casinos.

"It may be that such advertising is limited in scope," the judges said. "Unfortunately, the government has failed to provide any evidence demonstrating this fact."

The court also threw out another portion of the rule that restricts ads for lotteries, saying the government had not supported its claim that lotteries "are the vehicles of social ills."

The rule also is being reviewed by the U.S. Court of Appeals in New Orleans. An FCC official said the commission this week hopes to determine how the San Francisco ruling will affect enforcement of the rule. —CM

Fox has tapped **Laureen E. Ong** to be VP/GM of its new O&O in Phoenix, KSAZ-TV. Ong, who replaces Dan Berkery, held sales posts at WPVI-TV Philadelphia and KRON-TV San Francisco before moving to Philadelphia's PRISM/Sports Channel, where she was senior VP/GM.

Sabo Media of New York extended kudos to what company president Walter Sabo described as **radio "programming visionaries"** at a ceremony at Washington's Capital Hilton last Friday. "This year's winners are willing to try new techniques and encourage the spirit of innovation," Sabo said. Programmers honored included Larry Kahn of Westwood One Radio Networks, Gabe Hobbs of Jacor Communications, Tom Tradup of United Stations, Alan Mason of Paxson Commu-

nications and Steve Blatter of Odyssey Broadcasting.

Disney officials said at the annual shareholders meeting last week that **Disney's consumer products division is launching a line of ESPN-branded retail stores.** The first store is set to open this fall in the same Glendale, Calif., mall where the first Disney Store opened in 1987.

National Geographic Television has promoted Andrew Wilk to senior VP, programming and production. Wilk, who joined NGT in 1990 as a consulting producer on *National Geographic Explorer*, will oversee all areas of nonfiction production at NGT.

MTM's newly launched sports division has struck a distribution alliance with Chrysalis Distribution, one of Britain's leading suppliers of sports programming. The agreement calls for MTM Sports to distribute Chrysalis' sports programming in North and South America, while Chrysalis will serve as MTM Sports' distribution agent in the rest of the world.

USA Networks is launching a corporate identity campaign for its international TV networks: USA Latin America, USA Brazil and Sci-Fi Channel Europe. "[I]t is essential that we communicate our identity, our success and our very strong credentials at home and abroad," says Rafael Pastor, president of USA Networks International.



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Incorporating The Fifth Estate TELEVISION Broadcasting

First Amendment 101

It being our lifework to achieve First Amendment protection for the Fifth Estate, it is little surprise that (a) we care more about the subject than most people and that (b) we are more sensitive about incursions on what we consider broadcasters' First Amendment turf. We give broadcasting and cable a far longer leash than is granted by the typical public servant, which was notably clear last week when we interviewed Senator John McCain (R-Ariz.), chairman of the Senate Commerce Committee.

To the senator, the story begins and ends with the fact that broadcasters are licensed and the spectrum is therefore public property. It leaves no room for the fact that broadcasters are licensed only by electromagnetic accident (the need to insure interference-free reception), that the resource in question is unique in being indestructible and constantly renewing (it doesn't take trees to make the electronic press, and cable requires virtually no spectrum at all), and that the First Amendment is in place not just to protect media but to insure democracy. It is not too much to say that the framers meant the press to be one of the checks and balances upon which the nation depends. When Reed Hundt seeks to take 5% of airtime away from broadcasters, he is not serving the public interest—he is serving a governmental interest. And the government is the last entity to which the public should entrust regulation of its press.

Senator McCain believes he is at odds with our editors in approaching the medium's shortcomings. We don't think so. We share his concern (and the public's) over unseemly TV programming. We shudder at a talent like Howard Stern when he's being eighth-gradish (although we have no trouble avoiding him on the dial). But we differ on the remedy. We believe that broadcasters should assume a greater degree of responsibility for the programs they transmit; it is not enough to carry a network signal and pass the blame to Hollywood.

They should take seriously the designation of public trustee; most do. They should go deliberately against the public grain if they choose to. But they should not do so carelessly. We would not blanch at a code of *truly voluntary* conduct to which, we would guess, most broadcasters would subscribe. (But those that did not should not be sanctioned.)

Given our way, we would have the Congress effect a checkoff for every piece of legislation to certify that it does no First Amendment damage, to any medium. That would eliminate the V-chip, three hours a week of children's educational television, an unspecified amount of free political broadcasting, safe harbors on indecency and violence, curbs on commercial speech (tobacco, beer, wine), and must carry, to mention only those that come immediately to mind. Even the basic license renewal and transfer processes serve as swords of Damocles to remind broadcasters that Big Brother is eternally watching. Little wonder there's no editorial tradition in radio and TV.

But even when the end is worthy, we will dig in our heels at any attempt to take free speech away from the Fifth Estate. No intermediate gain is worth the long-range destruction of a free [broadcast] press. This country is only a shade over but 200 years old; it has a long way to go. Let this not be the decade that decimates freedom for all time.

Hundt's turn

Attention should be paid as well to this issue's First Amendment commentary by FCC Chairman Reed Hundt (page 32). We agree with Mr. Hundt about as often as we do with Senator McCain, meaning there's bipartisan agreement on one thing in Washington—to disagree with us.

That doesn't mean we're wrong but that our work is cut out for us. If democracy is to survive, the First Amendment must be paramount and the electronic press must be free. We remain committed to both.

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