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Broadcasting & Cable

The Newsweekly of Television and Radio

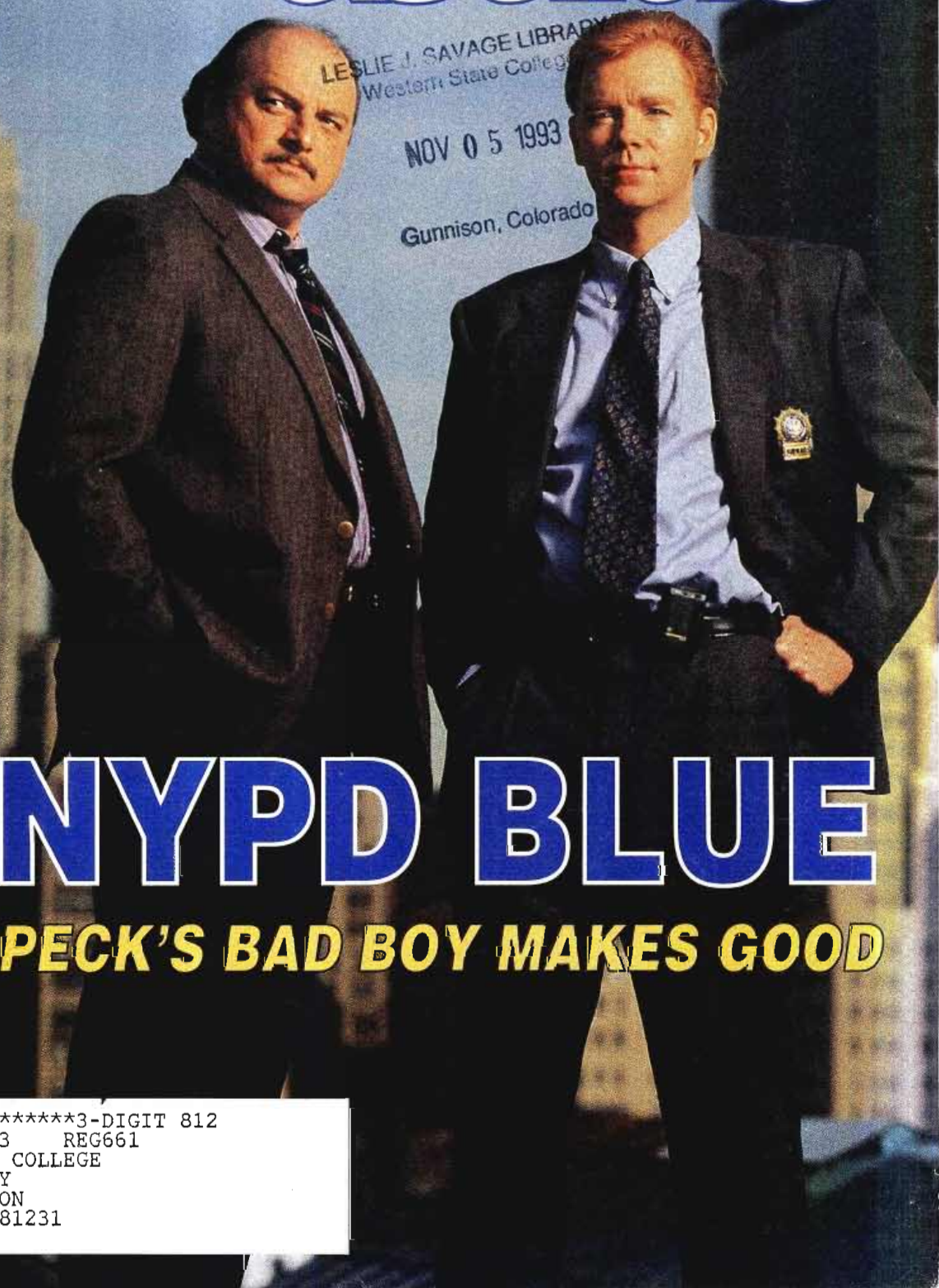
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**It's Warner
v. Paramount**

*and Tribune
v. Chris Craft*

The race to be the fifth network accelerated last week with the announcement that Paramount (bolstered by its *Star Trek*) would team with the Chris Craft station group to enter the future TV sweepstakes. Warner Bros. and Tribune Broadcasting will announce similar

continued on p.6



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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK



Viacom's Sumner Redstone matches QVC's bid for Paramount, headed by Martin Davis, right. / 10

Creating five and six The race to create the fifth broadcast network appears to be giving birth to numbers five and six: Paramount and Chris Craft unveiled their network last week, and this week Warner Bros. is expected to unveil a network venture with Tribune. The new nets raise questions about the seriousness of the new network players, the future of independent stations and whether there's enough business to keep six networks afloat. / 6

Diller keeps up the fight The Paramount Viacom merger marches forward, but rival Paramount suitor Barry Diller is still struggling to gain the upper hand. Diller is waging the fight in court and in regulatory agencies and ultimately may try to up Viacom's bid once again. Meanwhile, rumors fly that telco BellSouth will join the fight on one side or another, or even as a third party. / 10

Winners and losers Seven weeks into the new network season, ABC and Fox lead the way in the number of new shows picked up for a full run. Not all the pickups are ratings hits, particularly the Fox show *Bakersfield P.D.*, which was greeted warmly by the critics but has languished in the ratings cellar. CBS, meanwhile, leads the way in pulling the plug on new shows. The latest CBS casualty, *South of Sunset*, sailed into oblivion after only one airing. / 12

Few aftereffects of retrans Only about 4% of major-market stations are suffering any lasting effect from the retransmission-consent battle, according to a study by cable rep firm Cable Networks Inc. Only 16 of 446 top-100-market stations don't have complete ADI coverage on cable, and even those enjoy at least 95% coverage within their ADI. / 14

PROGRAMMING

On the cover: 'NYPD Blue' takes off

It has sex, it has violence, and most of all it has ratings. ABC's controversial *NYPD Blue* has taken off, shooting instantly into the top 20 and ranking third among new shows, trailing only NBC's *Frazier* and ABC's *Grace Under Pressure*, both of which enjoy a boost from being scheduled around established hits. / 18

Rookie takes 'GMA' helm

After only 10 months as *Good Morning America* line producer, 36-year-old Bob Reichblum beat out several strong in-house contenders to take over the executive producer seat vacated by Jack Reilly. / 21

Twentieth tables 'Sparks'

Saying prime time competition is just too tight, Twentieth Television has tabled its news magazine *Sparks*. The show may re-emerge in 1995-96, the company says. / 22

Powter takes to talk

Self-declared Fitness Terrorist Susan Powter will move from infomercial success to open-air talk shows with a half-hour show aimed at women. Multimedia Entertainment plans to roll out the show next fall. / 24

Eye center sues Donaldson

The Desnick Eye Center in Chicago says that ABC anchor Sam Donaldson and producer Jon Entine defamed it during a recent *Primetime Live* broadcast and is asking a court to award it \$50 million. The suit came in the same week in which Southeastern Eye Center of North Carolina settled a similar suit against NBC. / 25

World Series slumps

CBS saw its World Series ratings drop 14% from last year, probably driven down by the length of the games: three of six went past midnight. The network saw better results on the 12 playoff games, up 12%. / 25

Let's talk about sex

Forget at-home banking. The engine of growth for digital interactive TV may well be adult-oriented programming, some industry observers say. Sex may do for interactive TV what it's done for video rentals, pay per view and 900 lines. / 26



Some say sex will sell on the new interactive digital TV's. / 26

"She's not your average Oprah wannabe."—Dick Kurlander, vice president of programming for Petry TV, on "fitness terrorist" and infomercial queen Susan Powter, who plans to join the talk show wars / **24**

NOV 1, 1993

Infomercial market gets tougher

Infomercial producers are scrambling to keep up in an increasingly competitive market. "It's no longer a lucky business," Regal Group CEO Arthur Toll told his colleagues at the National Infomercial Marketing Association convention in Las Vegas last week. / **27**

SPECIAL INSERT: DIGITAL TECHNOLOGY

Migration to digital

How does your station fit into the digital future? This week, BROADCASTING & CABLE takes a look at how to understand what's happening and how to migrate smoothly to digital. Topics include why to go digital, when to go digital and how long things will stay analog. Also, we look at different types of digital equipment available to stations and how to make a wise choice. Please see our 20-page special insert, following **Page 30**.

RADIO

Clear Channel maxes out

Clear Channel Communications is about to grow as big as it can get with a merger with Multiplex Communications that will create a 38-station group, including a four-station megacombo in Tampa. In order to stay under the FCC's 36-station limit, Clear Channel's Lowry Mays will probably sell off two of his 20 FM's. The merger is worth about \$54 million. / **31**

RAB quits ratings board

The Radio Advertising Board says it's quitting the Electronic Media Ratings Council, the group that accredits TV and radio ratings organizations. The RAB says it's dropping out in protest over apparent EMRC



On the Cover:
Despite controversy, or perhaps because of it, ABC's cop drama 'NYPD Blue' has become the runaway hit of the new season. / 18
Photo courtesy ABC

insensitivity to radio concerns. /

31

Good book, bad book for Howard Stern

Even while Howard Stern goes on a high-profile nationwide media tour and rockets to the top of the best-seller lists, his fall ratings show a slight drop in audience. Stern probably isn't worried, though: The drop is traceable to a downturn in Los Angeles; Stern held on to #1 in New York and remained high almost everywhere else. / **32**



Stern heads for the top in print as well. / 32

BUSINESS

Re-examining telco/cable

Now that the euphoria, and shock, of the Bell Atlantic/TCI merger has subsided, Wall Street analysts are taking a harder look at the telco/cable future. Among their conclusions: the industry needs a unified method for analyzing the formerly separate telephone and cable stocks; mergers ultimately mean tougher competition, which can drive stocks back down. / **33**

WASHINGTON

FCC extends cable freeze

FCC Chairman Jim Quello tells BROADCASTING & CABLE that the cable rate freeze will be extended, probably until Jan. 15. He says the extension will give cable rates time to stabilize. He promised a major inquiry into whether cable operators are adhering to the rules. / **36**

ADVERTISING & MARKETING

Auto ads hit the roof

Spurred by furious jockeying between domestic auto companies, advertising for automobiles is up more than 66% over the same time last year. This is good news for TV stations, which count on car ads for as much as 30% of revenue. / **38**

TECHNOLOGY

Apple crosses the line

Apple's new Macintosh TV appears to be the first integrated TV/computer monitor, perhaps presaging the convergence of the technologies. TV set manufacturers

Changing Hands	34
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Paramount and Warner off and running for the fifth network

Independent station groups the prize as each goes after 70%

Fifth network

Continued from cover

By Joe Flint

intentions this week.

"You sit there and you listen and you know that only one of these guys will make it," says one group owner who received same-day pitches by both studios.

As expected (BROADCASTING & CABLE, Oct. 18), Paramount will use its latest entry in the *Star Trek* series—*Voyager*—as an anchor for its network, which will kick off as four hours of programming over two nights in January 1995.

Between the Chris Craft independent stations in New York (WWOR-TV); Los Angeles (KCOP-TV); Portland, Ore. (KPTV-TV); Minneapolis (KMSP-TV); San Francisco (KBHK-TV) and Phoenix (KUTP-TV), and the Paramount stations in Philadelphia (WTXF-TV); Washington (WDCA-TV); Dallas-Fort Worth (KTXA-TV) and Houston (KTXH-TV), the Paramount network already has a reach of more than 27%.

Both studios are racing for the 70% national penetration

that the remaining true independent stations represent. Warner Bros. also expects cable to play a big part in its network, and there has been speculation that the studio will approach broadcasters who gained cable channels during retransmission-consent negotiations to become affiliates (BROADCASTING & CABLE, Oct. 25). Warner executives also are studying Fox's Fox Net cable service, which covers "white" areas, where no broadcast signal reaches.

Paramount executives also will consider using cable as well as offering its new network programming on an ad hoc basis to markets where no one station can carry the full Paramount lineup.

Warner Bros. is expected to make it official tomorrow, revealing its network plans and detailing the rollout schedule. Warner Bros.' Jamie Kellner—the former Fox chief who played a key role in that network's launch—has been meeting with group owners for the past four months. Privately, Warner Bros. executives believe they have commitment from enough stations to give its network at

least 70% national penetration.

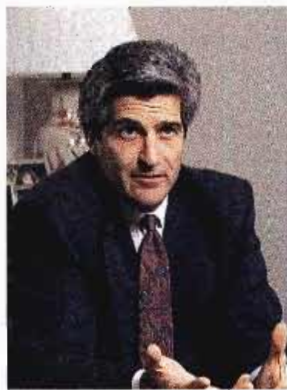
Besides Tribune, whose seven major-market independents reach almost 20% of the country, Warner Bros. also appears to have signed up the Gaylord Broadcasting stations whose four independents—in Dallas, Houston, Tacoma (Seattle) and Milwaukee—reach almost 5% of the country. Warner Bros. already has a deal with Renaissance WDLZ-TV Miami (BROADCASTING & CABLE, Oct. 18).

The Tribune stations would be a major victory for the new network. Most industry observers speculate that Tribune would be reluctant to cut back on its sports programming, which represents 16% of the total annual revenue for the station group.

Unclear is whether all the Tribune stations are on board. WGN-TV Chicago, for example, carries both the Cubs and the White Sox as well as the Chicago Bulls. WGN-TV is also a superstation that would likely see its appeal to cable operators drop as sports programming disappeared.

While Warner Bros. is counting on Kellner's leadership to lure affiliates,

Paramount's decision to use the new *Star Trek* series—will also be a strong draw. "We feel confident this network has the best opportunity," says Kerry McCluggage, chairman, Paramount Television Group. "The *Star Trek* franchise is now established and [is] as close to a sure thing in programming as we are going to get. It's appointment TV and to start a network with that asset is a tremendous leg up. Ultimately, this will be the fifth network that will launch and be successful."



Paramount's Kerry McCluggage and Warner Bros.' Jamie Kellner separately engineered new networks.

Paramount executives also doubt Warner Bros. could be near the 70% level since it has delayed announcement of affiliate signings. Warner Bros. executives counter that the Paramount plan is a defensive reaction to Warner Bros.' own plans. "They don't have a full plan. They are on a desperate mission because they were not picked to go [to the] dance," says one Warner Bros. executive.

Besides prime time programming, both Warner Bros. and Paramount plan for children's programming to play a part in their networks—especially at Warner Bros., where plans for original kids programming is in the works. While both have the goal of a fifth network, affiliate relations is another matter. As previously reported, Warner Bros. is looking for a small percentage of the incremental profit its network brings stations should an affiliate choose to sell its station. "It's no back-end rise after depreciation," says one source familiar with the plan.

Affiliates and potential affiliates of Warner Bros. have yet to indicate a problem with that plan.

Paramount says the Warner plan is "reverse compensation" and that it wants only to increase the value of its stations and its affiliates.

One group owner who has heard both pitches says that he is more inclined to go with a proven vehicle such as *Star Trek*. "Paramount has a show that guarantees that 25% of their launch block is a hit," says the group owner. But potential affiliates in the Warner Bros. camp counter that Paramount may be late to the party.

Ironically, until a few weeks ago, Paramount and Chris Craft sat in meetings with Warner Bros. and planned to be a part of their network. But when it became clear that there was no room for both Tribune and Chris Craft, the latter decided to team with Paramount to launch a network, something the two parties had talked about during the last year, according to McCluggage.

While both studios are betting there is room for a fifth network, but not a sixth, some industry observers question whether there is room for even one more network. "You start running out of independent stations after the top markets," says one industry consultant, "and you have to start going to stations that are technically inferior and lack coverage. Fox had the same problem."

Big 3 wary, but not too worried over new networks

Executives believe Warner and Paramount entries will have tough time getting competitive distribution; are concerned over dilution of ad pool

By Steve McClellan

It's not a threat, it's a pain." That's how one network president sums up his reaction to the growing list of fifth networks.

If either the fifth network (Warner-Tribune) or the sixth network (Paramount-Chris Craft) actually are launched with paid advertising, the consensus is that those dollars will come from the pool of existing ad money, with little, if any, incremental growth in the pool.

Theoretically then, those networks, if successful, could have an impact on the big three and Fox. But network officials and Wall Street analysts say

that the programmers—who-would-be-networks have a tough row to hoe to establish themselves in any significant form in the distribution business.

Nevertheless, senior network executives acknowledge the possibility that these "networks"—program services, really—could gain a toehold that might account for between 5% and 10% of the viewing audience. "But that would take 10 years," says one executive.

High-level executives at all three networks would comment on background only for this story. As one

Continues on page 14

Walk softly, carry big stations

Herbert J. Siegel, chairman and president of BHC Communications, has allowed only two articles on himself in the past 20 years. Following his lead, other BHC executives rarely, if ever, talk to the press. Despite this code of silence, the group owner of eight TV stations has all but broadcast its intention to assume a larger presence in the television industry.

Most significant was BHC's successful bid for WWOR-TV New York several years ago. The VHF independent boosted BHC to a key role in launching new shows or networks. It also increased, by almost 40%, the group owner's revenue, which this year should top \$400 million.

Siegel has had a long-standing interest in Hollywood studios. It was through giving up a stake in 20th Century Fox that he acquired BHC's first four TV stations (all independents) in 1960. In the mid-1980's he played a key role in what was then Warner Communications, and has from time to time expressed an interest in Paramount.

BHC is one of three publicly traded companies containing Siegel-controlled television operations. It is two-thirds owned by Chris Craft Industries, which, except for its BHC stock, owns little else but a relatively minor chemical business. BHC directly owns three of the TV stations and holds just over 50% of United Television, licensee of the other five stations.

It is through Siegel's equity stake in Chris Craft—he has roughly a third of the stock and an even larger share of the votes—that he controls the other two companies.

Other executives in the corporate chain include Evan Thompson, president of the television operations, and Siegel's two sons, John and William, both of whom are Chris Craft senior vice presidents.

—GF



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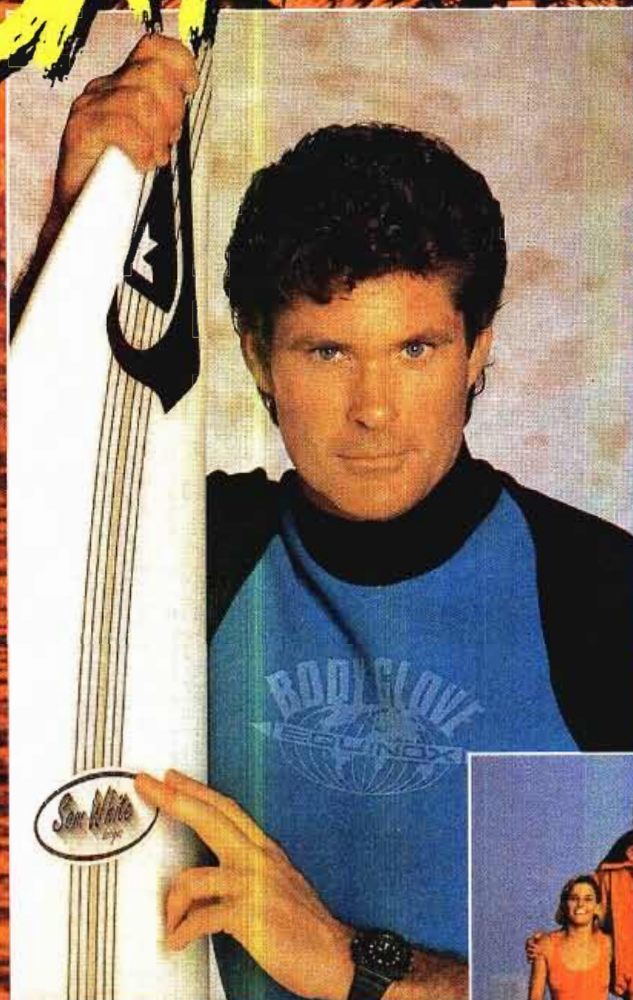
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Time Trax	4.1
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Source: NTL GAA, w/o 9/27/93, w/o 9/28/92

*The #3-rated first-run syndicated
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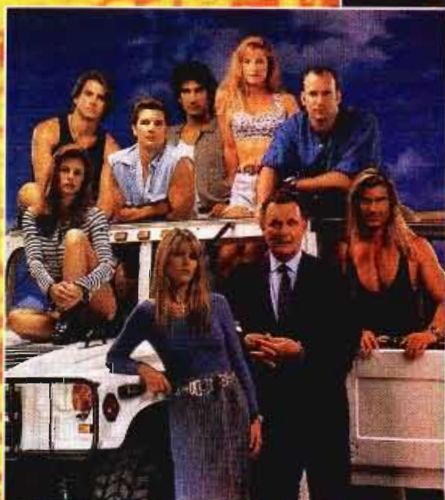
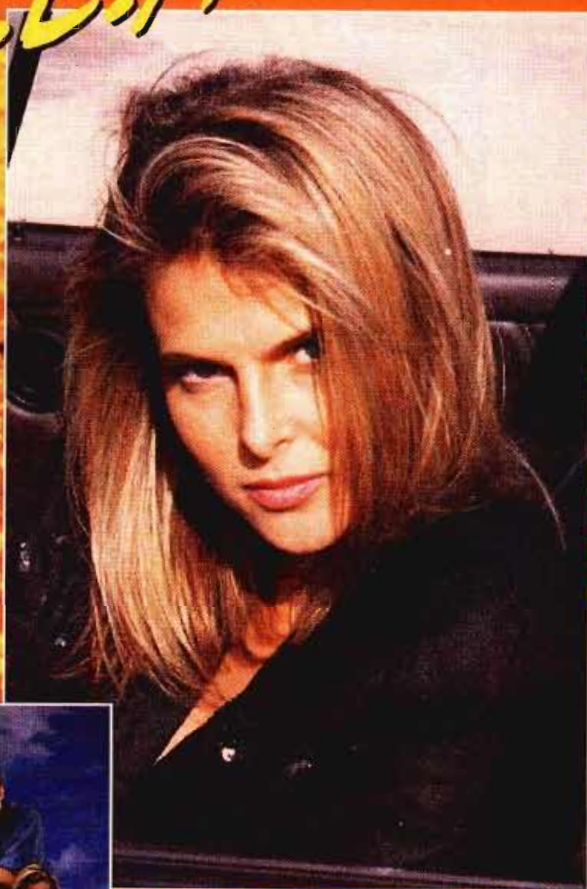
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w/o 9/20 & 9/27 vs. Nov. '92 TP



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Viacom's Sumner Redstone and Paramount's Martin Davis as they would like things to be.

Big dealing in New York, trust busting in Washington

By Geoffrey Foisie

The Paramount-Viacom merger is still on track, but Barry Diller is still trying to derail it.

Last week's maneuvering found Viacom matching QVC's \$10-billion tender offer and promising to pay shareholders at least a few days earlier than QVC would.

Viacom's move also took the decision away from a vote of shareholders. If Viacom obtains 51% of Paramount stock with its tender offer, it can subsequently approve the merger itself.

QVC Chairman Barry Diller's options now are to either delay or block the Viacom offer in the courts or regulatory arena or to improve the QVC bid. The latter move would force Viacom to respond in kind, starting the clock on the offers all over again. Neither offer will close before November 22. As of last week, both offers still were contingent on financing.

QVC's best bet for blocking a Paramount-Viacom merger appears to be a Delaware chancery court, set to hear arguments on QVC's suit on Nov. 16.

The court must decide what the obligations of Paramount's board are: In determining which company will take over Paramount, can the board consider factors other than price? The view of some takeover investors is Paramount was in an "auction mode" and therefore should go to the highest bidder.

It was Paramount's own attempt to buy Time Inc. that resulted in a Delaware court ruling that directors could consider longer-term strategic considerations, if their company was not being auctioned.

Viacom Chairman Sumner Redstone and Paramount Chairman Martin Davis have been playing up the strategic considerations of their proposed merger. They even produced a short film on it. By contrast, they have attempted to portray a Paramount-QVC merger as one that involves simply a "home shopping company."

Either bid could run aground at the FCC, which must approve the transfer

of Paramount's six TV stations before any deal is consummated. To slow down the Viacom deal, QVC may oppose the transfer of the Paramount stations to Viacom. Petitions to deny the transfer are due today (Nov. 1).

The Justice Department will not be a hurdle for Viacom or QVC. Justice two weeks ago blessed the Viacom merger and last week said that it would forgo scrutiny of the QVC bid. The Federal Trade Commission has yet to be heard from. If the FTC requests additional information on the QVC tender offer, it could be delayed past its earliest possible closing date.

QVC appears to have at least several weeks to decide whether to increase its offer. Investors, not unselfishly, were saying that to persuade them to forgo the cash portion of the Viacom offer, QVC would have to increase its bid by at least five dollars.

As if the legal and financial considerations are not complicated enough, some on Wall Street were spreading a rumor BellSouth might enter the fray. As a third bidder, the regional telco would appear to have even more ground to make up. However, BellSouth could come in as a financial backer for either Viacom or QVC.

Redstone tried to make trouble for QVC on Capitol Hill by attacking one of its bid's financial backers, TCI and its president, John Malone. Appearing



Bell Atlantic CEO Ray Smith defends the TCI merger before Congress.

before the Senate Antitrust Subcommittee, Redstone called TCI the "bane of the cable industry and the American cable consumer."

Redstone said a QVC takeover of Paramount would "enhance TCI's monopoly power and its ability to abuse it." Redstone also assailed Bell Atlantic's acquisition of TCI, saying it will "only make a bad situation worse."

Several senators, including Subcommittee Chairman Howard Metzenbaum (D-Ohio) were disappointed that Malone did not attend the hearing. Metzenbaum said that he hoped to get Malone and QVC's Barry Diller to appear at a subsequent hearing.

Bell Atlantic Chairman Raymond Smith defended his new business partner. The accusations against Malone and his company "are unproven," he said, adding that many of the allegations are "based on a model of an industry that is rapidly changing."

The 1992 Cable Act is a "good act" addressing some of the competitive problems in the cable industry, Smith said. He denied charges Bell Atlantic-TCI would "choke off" competition in the cable market. On the contrary, he argued, the new Bell Atlantic would compete "vigorously."

"To eliminate any concern about competition in the Bell Atlantic region, we will spin off or sell all TCI and Liberty Cable Systems operating there. This means these cable companies will be completely separate from the new Bell Atlantic—no common officers, no common directors and no common employees." ■

Playing the angles at the FCC

Taking advantage of the FCC's corporate takeover procedures, QVC late last Friday asked the agency to approve a trusteeship that would temporarily hold Paramount's seven TV station licenses, should QVC acquire an attributable interest in Paramount through the tender offer. Trustee is G. William Miller, chairman of the Federal Reserve Board during the Carter administration. If QVC wins the battle for Paramount, the licenses would be transferred from the trusteeship to QVC after full FCC review and approval. —HAJ

TeleMediaWatch

Stay the stay—Bell Atlantic has been working hard to persuade the Justice department not to ask for a stay of the district court ruling permitting the company to provide in-region cable services. And the effort seems to be paying off. "As each day goes by, it appears less likely [that Justice] will go after a stay," says one FCC official. Justice already has appealed the decision; oral arguments are tentatively set for the week of Feb. 7.

Spin control—If the Bell Atlantic-TCI merger has a sticking point at this time, it is the parties' continued insistence on being allowed to spin off TCI systems within the Bell Atlantic region to TCI shareholders. "It's the only pimple so far," says one FCC staffer.

The fear is that TCI President John Malone will somehow retain control of the systems even if, as Bell Atlantic has promised in a letter to policymakers, the spun off systems will have "no common officers, no common directors and no common employees." Two FCC commissioners, Ervin Duggan and Andrew Barrett, will not give their blessing to the deal without further assurance of the independence of the systems, which serve some 1.6 million homes.

The spin-off question is also eating at the National Association of Broadcasters, which is determined to make sure that every home has access to at least two video wires. In a letter to the Hill last week, NAB says that it has no qualms about telcos offering cable in-region "so long as this entry promotes competition in the local marketplace." Telcos "should not be permitted to buy out or [to] obtain control of existing cable television systems within their service area," it says.

Long distance, please—The seven Regional Bell Operating Companies last week formally asked Senator John Danforth (R-Mo.) to broaden his telco-entry bill (S. 1086) to permit them to enter the long-distance telephone business, now prohibited by the MFJ consent decree. House MFJ legislation being drafted by John Dingell (D-Mich.) and Jack Brooks (D-Tex.) reportedly will offer RBOC's some long-distance relief.

Lighten up—Bell Atlantic CEO Ray Smith last week pressed his case for modifying the MFJ's long-distance ban to permit RBOC's in cable to downlink satellite-distributed programming, which is complicating Bell Atlantic's merger with TCI. "We encourage Congress to take whatever measures are appropriate to assure that the MFJ does not—even temporarily—obstruct a transaction so far removed from the concerns it was created to resolve."

The big vs. the big—Senator Bob Kerrey (D-Neb.) took to the Senate floor last week to sell his colleagues on the Bell Atlantic merger. The deal is pro-competitive, he said. "My idea is to allow the consumer to choose between purchasing voice, data and video services from US West-Time Warner versus Bell Atlantic-TCI or AT&T-McCaw versus MCI-British Telecom or CBS-Disney or any other information company."

Expanding video-on-demand in Rochester—Rochester Telephone Corp. and USA Video Corp. plan to expand their planned video-on-demand trial to include apartment buildings and other high-density residential areas in Rochester, N.Y. The field trial is scheduled to begin in March 1994 and will continue for six months. The trial, which will use conventional telephone lines to deliver the video, originally was to begin in November with just 100 households.

Telco entry in reverse—Time Warner has told Ohio regulators that the company plans to be in the local telephone business by August 1995, according to *The Cincinnati Post*. The plan, which requires an amendment to state law, would provide an alternative to Cincinnati Bell for local calls. ■

ABC, Fox lead in new season pick-ups

CBS, first place in ratings so far, picks up only one new show; NBC takes four

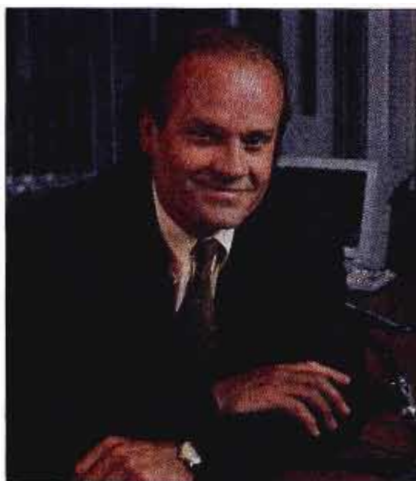
By Steve Coe

Seven weeks into the new season, ABC has had the most success with its new shows, if full-season orders are the measuring stick.

Currently in second place, eight-tenths of a rating point behind CBS, ABC has picked up the back-end orders for six of its new shows, and has ordered additional episodes for a seventh. The first-year comedies that have been ordered for the season are *Phenom*, *Thea*, *Grace Under Fire* and *Boy Meets World*. *Lois & Clark* and *NYPD Blue* are the dramas that have received their back-nine orders. The network also has ordered three additional episodes of *Missing Persons*, bringing that series episode total to 16.

Two new series still being considered for pick-up are *Joe's Life*, the comedy starring Peter Onorati, and the hour-long light drama *Moon Over Miami*. ABC still has two series to debut, *George* and *The Paula Poundstone Show*, both Saturday night programs.

Contrasting the success at ABC is CBS's difficulty with its new fall horses. The network has thus far given a full-season commitment to only one new show, *Dave's World*. Starring Harry Anderson, the comedy has settled successfully into CBS's Monday night lineup at 8:30 p.m. and improves on its *Evening Shade* lead-in. The network has ordered six additional episodes of *Harts of the West*, bringing that show's episode total to 13. An order for additional episodes of



NBC's hit 'Frasier' is among the shows picked up for the rest of the season.

Walker, Texas Ranger has brought that show's total also to 13.

Last week, NBC gave full-season commitments to *The Mommies* and *Cafe Americain*, bringing their new series pick-ups total to four. Two weeks ago, the network ordered a full season's worth of episodes of *The John Larroquette Show* and *Frasier*. *SeaQuest DSV* began the season with a full 22-episode order.

Two shows on the bubble for NBC are *Saved By the Bell* and *Getting By*, on Tuesday night at 8-9 p.m. "We're still assessing that time period," says NBC Entertainment VP, Preston Beckman, who adds that the performance of the two comedies is "about where we were in household numbers

last year with *Quantum Leap*."

Like ABC, Fox has enjoyed a strong launch of most new series. So far, the network has picked up five rookie entries, for the season. *Bakersfield P.D.*, *Sinbad* and *Living Single* are the comedies and *The Adventures of Brisco County, Jr.* and *X-Files* are the dramas ordered for the season.

While *Living Single* (following *Martin* on Sunday) and *Sinbad* (following *The Simpsons* on Thursday) are ratings hits, thanks in part to comfortable scheduling, the pick-up of *Bakersfield P.D.* represents the network's commitment to a low-rated but creatively successful show, says Dan McDermott, senior vice president, current programing, Fox Entertainment. In the past two weeks, for example, the show has averaged a seven share in its Tuesday, 8:30-9 time slot. "We believe in the show creatively and in all the people involved," says McDermott. "It's important for us to succeed with this show."

Two new shows looked at closely by Fox are *Daddy Dearest* (Sunday, 9:30) starring Richard Lewis and Don Rickles, and *Townsend Television* (Sunday, 7-8). Of the former, McDermott says the ratings fall-off as the lead-out of *Married...With Children* is "more than we would like to see." Regarding *Townsend Television*, the network is disappointed with its performance. "It's enormously difficult to launch a show of this scope and size," he says. ■

'Sunset' sinks, 'Angel' falls

The quick trigger is alive and well at CBS as the network last week pulled—and in all likelihood canceled—*South of Sunset* after just one airing.

Additionally, seven weeks into the new season, the network has already canceled *The Trouble with Larry*, decided not to order additional episodes of *Angel Falls* and put *It Had to Be You* on hiatus. CBS also pulled *Family Album* off the schedule several weeks ago, only to return it to the lineup last week. As of last Friday, CBS was the only network to cancel a new show.

South of Sunset, starring ex-rocker Glenn Frey, debuted last Wednesday night at 9-10 opposite ABC's *Home Improvement* and was promptly thumped. The action hour managed an anemic 6.1 Nielsen rating/9

share, thought to be the lowest-rated debut of a network show in history. The show is a product of Paramount Television, and CBS gave the studio a six-episode order for it.

In its place next Wednesday CBS will air an episode of *How'd They Do That?* dealing with last week's fires in Los Angeles. The network has not announced plans beyond that.

Despite the less-than-successful new-show record, CBS continues to lead in prime time in the new season. Through last Thursday (Oct. 28), it held a five-tenths-of-a-point ratings lead over second-place ABC.

CBS is averaging a 13.5/22, ABC a 13.0/21, NBC an 11.9/19 and Fox a 7.1/12.

—SC

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C O M E A N D G E T I T

Few stations have retrans coverage gaps

By Rich Brown

A small percentage of television stations in the top 100 markets continue to have gaps in their cable carriage due to retransmission consent, but it appears that the impact of those gaps, has been negligible, for the most part.

Just-released final results of a three-month retransmission-consent/must-carry survey by cable rep Cable Networks Inc. found that 16 (roughly 4%) of the 446 stations surveyed in the top 100 markets did not have complete cable carriage of their signal within their ADI. And those stations all had greater than 95% carriage, based on percentage data supplied by CNI.

Up-to-the-minute reports indicate that even more progress has been made since CNI completed its survey on Oct. 15. NBC affiliate WAVY-TV Norfolk, Va., for example, has just signed a deal with Cox, which had been listed as a holdout in the survey. However, WAVY-TV has yet to sign a deal with Cablevision Systems Corp.'s system in Williamston, N.C., a cable operator with approximately 14,000 subscribers. Roughly 9,500 of those subscribers actually are in the station's ADI, representing a little more than 2% of the total number of cable subscribers in WAVY-TV's ADI.

That small percentage is typical of cases where retransmission-consent standstills have resulted in TV stations being dropped from cable systems.

In Corpus Christi, Tex., the stand-off continues between the network affiliates KIII(TV), KRIS-TV and KZTRV(TV) and TCI.

A survey by the Network Television Association shows more than 80% of the viewers in the market are angry at TCI and are willing to "take steps" to continue to receive network shows.

Omnivision, the wireless cable operator in the market, continues to prosper because of TCI's decision to dump the stations. Omnivision's subscription base has grown by about 35% during the TCI-broadcasters feud. Omnivision is paying the stations cash to carry their signal. ■

Big 3

Continued from page 7

says: "I don't really want to piss anybody off at Warner or Paramount. But the fact is neither one has any distribution, or even the potential distribution to compete with us. It's a joke."

But other network executives acknowledge apprehension among their ranks. Of some concern is whether Paramount, for example, would take its next sitcom with *Cheers*-like potential, or its next hour with *MacGyver*-type endurance to the big three or keep it in-house?

Network sources also say they have to continue to adapt in a world of growing program choices, of which Paramount and Warner would be only two on a menu of hundreds of channels. "I think you'll see us get leaner and meaner regardless of what happens with those two," says one network source, referring to the need to reduce overhead further and generally be more efficient.

Executives at the big three all scoff at the prospect of Warner or Paramount lining up significant distribution. Between the two, they say, Warner probably has the better prospects since, with help from its cable systems, it could probably build to 65% or 70% reach of U.S. television homes. But they contend that possibly outside of Tribune, and other isolated stations, circulation would largely consist of the weakest UHF stations or local cable systems.

As for Paramount-Chris Craft, networks say they're truly puzzled as to where its distribution would come from. "We have a hard time figuring how they'll get past 35%," says one executive.

Just where would these networks get advertising?

The networks admit that some small piece of it could come from pools reserved for big-three network buys. But all three networks believe that most of the ad dollars would simply be shifted from reserves of spot dollars which would normally go to the stations aligned with the new networks, to the new networks themselves.

The consensus among network executives, as well as financial and programming analysts, is that Fox probably has more to worry about from the proposed Paramount and Warner services than any of the big three do. "That's certainly a fair statement insofar as the demographic group they are targeting, which is younger adults, probably with a skew toward males," says one analyst.

According to John Reidy, media analyst at Smith Barney, the moves by Paramount and Warner are a clear indication that they believe the financial interest and syndication rules are dead, even if not yet buried. Thus, with the networks gradually increasing their presence in production and supplier roles, the producers are trying to stake a claim on the distribution side. "It really represents a continuing attempt by both sides to get into each other's business," Reidy says. ■

FCC says C-Quam is AM stereo

Motorola's C-Quam AM stereo system will be the new national standard as a result of an FCC decision issued last week.

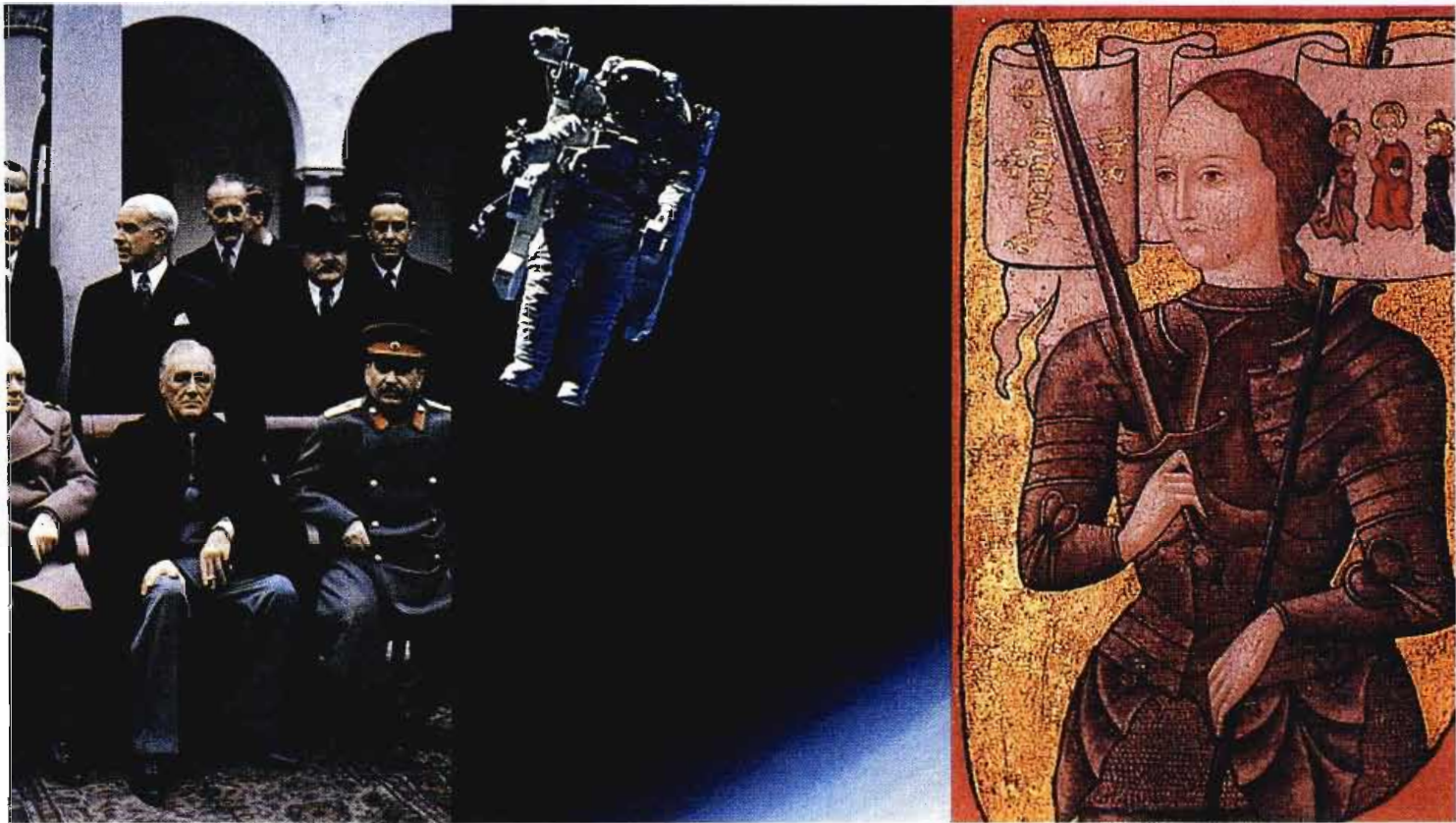
"There are a couple of rounds to go on this," says rival AM stereo developer Leonard Kahn. "We're not going to back down on anything." Kahn has waged a spirited campaign against C-Quam before the commission and in federal court, where he has a pending antitrust suit against Motorola.

Motorola had no comment on the decision.

AM stereo has languished in virtual oblivion since 1982, when the FCC refused to set a national standard. Today, there are only about 660 stereo stations among the nearly 5,000 AM's in the U.S. FCC Chief Engineer Tom Stanley admits that the commission probably would not have revisited the issue at all if Congress had not specifically ordered it last year to set a standard.

Under the new decision, stations must stop using non-Motorola equipment by the end of next year. The commission does not have exact figures, but based on data from the manufacturers, it appears that there are between 100 and 150 stations using other AM stereo systems. —SS

WHY THE MOST FORWARD-THINKING SYSTEM OPERATORS ARE DWELLING ON THE PAST.



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David Caruso and Amy Brenneman investigate a crime scene on 'NYPD Blue.'

'NYPD Blue': rocky start, on a roll

Controversial cop show is highest-rated new drama; Bochco says program has 'captured' viewers' imagination; TV activist Wildmon concedes his campaign against show may have boosted viewership

By Steve Coe

It has sex, it has violence, it has profanity, but most of all, it has viewers.

Not since 1990, when ABC's *Twin Peaks* premiered, has a show caught the public's imagination as quickly as Steven Bochco's controversial *NYPD Blue*.

NYPD Blue's credentials to date: a top 20 ranking; highest-rated new drama of the season; third-highest-rated new series overall behind hammock hits *Frasier*, which follows *Seinfeld*, and *Grace Under Fire*, which follows *Home Improvement*, and designation by Viewers for Quality Television as the highest-quality new series.

"I'm delighted," says Bochco, of the show's performance. "It's also

surprising in spite of the lack of clearances [see story, page 20]. People aren't tuning in to hear a couple of words they hear every day. They're coming back because the show has captured their imagination. You don't do this stuff to rub anybody's nose in it," he told BROADCASTING & CABLE (see box, opposite).

"It's cutting-edge television," says Jerry Dominus of J. Walter Thompson, "and I think it's brought people to the sets. And not because of a bare behind but because of the naturalistic nature of the show."

"It's doing quite well and we couldn't be happier with the perfor-

mance or the creativity of the show," says Ted Harbert, president, ABC Entertainment. "We certainly wouldn't want to be out there with some of the racier stuff if it wasn't such a good show."

Indeed, it was assumed correctly that viewers would tune in to the debut of the show to judge for themselves just how "blue" *NYPD* would be. Much of the controversy about the show was generated by Bochco himself and by TV activist Donald Wildmon. Bochco declared more than a year ago that he was developing a show that would parallel, in language and adult situations, much of what the public might see in an R-rated movie. Bochco was targeting an adult audience that he feels networks have let

COVER STORY

slip away. "Viewers have been making a demand for change by their not watching [network television], and it's an eloquent statement," he says.

Wildmon and his American Family Association immediately began lobbying against the show, ABC's decision to schedule it and advertisers who would buy time in the program.

Despite the healthy ratings and apparent viewer acceptance of the drama, Wildmon remains unchanged in his evaluation of the show and his part in generating much of the pre-debut hype that helped the series get sampled. "I've watched all episodes and it's exactly what we said it would be," says Wildmon. "Thanks to the publicity [that] we gave it—and knew we would—and to critics, it has good ratings."

Wildmon says the share average for the show's seven airings is not an en-

"If this medium is going to survive, these types of shows have to be supported."

Jon Mandel
Grey Advertising

dorsement by the public. "What about the other 80%?" he says, referring to the segment of the television public not tuning in to the show. "There are people out there who enjoy watching six-year-old girls getting raped. There are always people out there who will want sex and violence on television."

Ratings prowess aside, Wildmon says that the share average has not translated to advertising success for the network. "Ratings are only important if they translate to dollars," he says. "Warner-Lambert has advertised on the show, and they always buy distressed merchandise. They [ABC] are getting less money for spots on this show than they would otherwise," says Wildmon.

ABC has contended all along that the inventory of the show has been sold out. However, the average of ten 30-second spots that run in the show is lower than the average number of spots in an hour program on ABC. According to one advertiser, the network schedules, on average, twelve to fourteen 30-second spots per hour pro-

Bochco: red hot and 'Blue'

Steven Bochco is on familiar ground, atop a critically acclaimed, cutting-edge drama. The creator and executive producer of NYPD Blue talks with BROADCASTING & CABLE's Steve Coe about the program's content, ABC's involvement in the development and scripting and the show's effect on future network programming.



Steven Bochco

Some people have cited *NYPD Blue* as the kind of violent programming that is at the heart of calls to regulate content on television. Is that a fair analysis?

This is not a violent show at all. It's a non-issue. It was never conceived to be that. While you get some violence, it is, after all, a cop show, and there are always tragic consequences that come with that violence. I'd have a problem with the show airing at 8 p.m., and I'd probably have a problem with it at 9 p.m. because there are a lot of kids still around at that time. But I think we should have adult programming at 10 p.m. If not at 10 p.m., then where?

With the apparent viewer acceptance of the show, do you think we'll see other producers looking to push the boundaries?

I don't know if this will bring that about or not. Will we see it in the next 20 minutes? No, of course not. But this industry has never been shy about adapting itself to things that work. I've no doubt that if this show remains successful, you'll see others trying to duplicate it.

What's your take on the violence hearings in Washington?

It's tough to take them seriously. It appears they aren't even going to pass a crime bill because these politicians are unwilling to pass a watered-down handgun bill with a five-day waiting period for handgun purchase.

I know ABC doesn't usually get involved with the development or writing of the shows you create. Given the content questions surrounding this show, have they been more involved than in the past?

They've been extremely supportive, and there's been no involvement by the network on content issues. I don't have too many beefs with the standards and practices department, either. We have some pretty clear guidelines. I don't know if we'll introduce more language or nudity. If we feel strongly about something like that, we'll fight those battles. But there has been a real give and take between us.

gram. Additionally, ABC reportedly fetched, on average, \$115,000 per 30-second spot for the show, but Wildmon and some advertisers think the figure is lower.

"I think he's right about that," says one advertiser about Wildmon's assertion that the network had undersold the show. "I don't think ABC has been optimizing the potential of the show. My guess is that a lot of the units have been sold for less. Most of the units were sold for the same price,

but there are always some remaining spots, and when it gets to be Tuesday afternoon they'll have to sell them for what they can."

ABC has been filling the spots with what are considered nontraditional advertisers. Most of the advertisers during last Tuesday's episode were products for weight loss and personal hygiene. "You're not seeing packaged goods, automobiles or the beers," says Paul Schulman, president, Paul Schulman Co. "You would think the

automotives and the beers would be there for a show with the kind of dual audience that tunes in to *NYPD Blue*."

"If this medium is going to survive, these types of shows have to be supported," says Jon Mandel, senior vice president, Grey Advertising, who calls the series "the best show on television." Mandel is critical of advertisers who boycotted the series from the start. "That brings up First Amendment questions that advertisers have to be concerned about themselves. You can't talk out of both sides of your mouth. We're in the business of trying to reach the greatest number of people possible."

Whether ABC is getting top dollar for its inventory in the series or not, advertisers predict that the network will pull in premium advertisers and rates for the second season. "Because of the environment, ABC is unable to get premium prices for the show," says Schulman. "But after this year they'll have advertisers clamoring to get in the show. In the first year of *Maude*, every time they did anything off-color there were advertiser pull-outs. In the second season, *Maude* did what *Maude* wanted and there weren't any problems. It wasn't that they toned down the show, people just accepted it, the same way they did *All in the Family*."

Bolstering the network's hopes for stronger advertising clients and rates, say advertisers, is the audience the series attracts. The show's audience is built on strong male and female demographics, with many falling in the urban, upscale and educated categories.

While it's too early to begin estimating *NYPD Blue*'s back-end revenue potential, the show's content and controversial beginnings won't be a detriment, says Greg Meidel, president, Twentieth Television Distribution. "As you can see, the controversy tends to be dying down and the creative recognition is on the rise," he says.

"Absolutely not," he responds when asked if the content of the show will limit Twentieth's options for distribution. "Ratings overcome content problems. The quality has risen, and the content controversy is yesterday's news." As for its potential, Meidel says: "It's one of the few hits, and that's what we look for in syndication. The show wins its time period and the demos are impeccable. It has all the signs of a syndication success." ■



'Blue' safe from indecency action

Not surprisingly, the rough language and partial nudity of *NYPD Blue* have drawn complaints at the FCC of indecency. But they are unlikely to yield sanctions against the ABC affiliates that aired the controversial drama.

Most of the complaints have been summarily dismissed because they lacked the required substantiation—a transcript or tape. Of the 12 complaints (against 10 stations; two stations attracted two complaints) with substantiation, four have been dismissed and six others are likely to be because the show airs after 10 p.m., according to the FCC's Roger Holberg.

The anti-indecency law does not ban indecency but requires stations to "channel" it to times of the day when few children are likely to be in the audience. The times of the so-called safe harbor are the subject of litigation. Until the matter is settled, the FCC has decided not to enforce the statute after 8 p.m. The six stations with complaints pending: WRTV(TV) Indianapolis, WTAE-TV Pittsburgh, WEWS(TV) Cleveland, KUSA-TV Denver, WHBQ-TV Memphis (two complaints) and KATU(TV) Portland, Ore. —HAJ

'NYPD Blue': here, there and nowhere

By Joe Flint

After five weeks without *NYPD Blue* because ABC affiliate WFAA-TV refused to carry it, residents of Dallas finally were able to see David Caruso's backside.

Paramount-owned independent UHF KTXA(TV) Dallas—airing the show in pattern for the first time—delivered a 12 rating/18 share, good enough for second place.

KTXA had prepared viewers for the show by running the first five episodes of *NYPD Blue* two weekends ago. The first three episodes gave the station second place on a Saturday night and first place on Sunday with episodes four and five.

According to the station, telephone calls during the weekend ran 60% in favor of airing the show. By Wednesday, the station's vice president, Walt DeHaven, said some callers were asking whether the show had been edited, not believing that what they were seeing was the cause of all the uproar.

Selling time for the weekend *NYPD Blue* marathon was no problem, according to DeHaven. In fact, ABC liked the marathon idea so much that they encouraged other independents that had picked up the show to follow suit before joining the show in pattern last Tuesday.

Although the controversy has faded somewhat since *NYPD Blue* premiered

last month, ABC still has 37 markets where the show is not—and likely will not be—seen this season, down about 20 markets from last month.

ABC decided to play hardball and offered the show to non-affiliated stations a few weeks ago. Besides finding new clearances for the show, the move persuaded several affiliates to rethink their policy and carry the program.

One such affiliate is WTVW(TV) Indianapolis. The station did not air the first few episodes but will carry the rest of the season. "Let's just say ABC's decision to shop the show had something to do with our decision," says Ken Schreiber, vice president and general manager.

Since viewers have gotten used to the show, Schreiber says, the negative complaints have tapered off.

But WIXT(TV) Syracuse still decides on a week-to-week basis what episodes it will carry. "We will not air shows showing people having sex on television. Episodes one and two filled that criteria; the subsequent episodes

have not. If they do, I will not air them," says Steven Kronquest.

So far, ABC does not have an alternative outlet for *NYPD Blue* in Syracuse. Other markets, besides Dallas, where non-ABC affiliated stations carry the show include Las Cruces, N.M. (El Paso); Cape Girardeau, Mo.; Lake Charles, La.; Lexington, Ky.; Norfolk, Va., and Reno.

ABC does not anticipate any other stations coming on board or affiliates changing their minds about the show this far into the new season, says George Newi, executive vice president, affiliate relations.

Despite the controversy and the decision of more than 50 ABC affiliates not to carry the show, no long-term damage to the network's affiliate relations is expected, in part because of ABC's decision not to pressure affiliates into carrying it.

"Sure, there are a few people out there that are angry about [offering the show to other stations]," says Newi. "We fully respect the right of affiliates to make the decision not to carry

the show, but they can't be the gatekeeper for that city. It's one thing to say it is not appropriate for my station, but you can't say it for the whole market."

The decision not to carry the show was especially tough for Clyde Payne, a former affiliate board chairman and vice president/general manager, of WBKO(TV) Bowling Green, Ky. But once he decided, ABC's giving the show to Fox affiliate WKNT(TV) was no problem. "The agreement says they can do this," says Payne, who adds that ABC Chief Executive Officer Dan Burke "has been very fair about this."

Payne even went on *Donahue* to defend his decision and sat between producer David Milch and actor Dennis Franz. "I took heat from everybody," he says.

Like other affiliates not carrying the show, Payne does not have a problem with *NYPD Blue*'s violence—it is the nudity and dialogue that have kept it off his airwaves. "It's just not needed," he says. ■

Reichblum to be 'GMA' executive producer

By Steve McClellan

Bob Reichblum, line producer at *Good Morning America*, has been named executive producer of the broadcast, effective January 1994.

Reichblum, 36, beat out several other in-house candidates, despite his relatively short tenure—just 10 months—with the program.

Phil Beuth, the ABC executive in charge of early morning and late-night programing, says that Reichblum, who was hired for the show last December, was a candidate to succeed outgoing *GMA* Executive Producer Jack Reilly from the start.

"It was a tough decision because we have a lot of talented people on this program who wanted the job," says Beuth. He denies reports from other sources that co-hosts Joan Lunden and Charles Gibson ruled out other contenders, in effect giving the job to Reichblum. "No, you can't let talent make those decisions, and that didn't happen here," he says.

Beuth says Reichblum has the right mix of "creative leadership, natural

"It was a tough decision because we have a lot of talented people on this program who wanted the job."

**Phil Beuth
ABC**

instincts [for doing television] and flair," and that won him the job.

Prior to joining *GMA* last year, Reichblum was news director at WPLG(TV) Miami, and before that he was assistant news director and then news director at WJLA-TV Washington.

Reichblum takes over the *GMA* reins at a time when *Today* has narrowed the *GMA* lead to just two-tenths of a household rating point. And in the key adult demographics, upon which advertising on the shows is sold, the two shows are basically tied. "It's a horse race," admits Beuth.

But Reichblum says that *GMA*'s battle in the morning is not just against

Today and *CBS This Morning*. "We battle lifestyle more than anything else," he says, referring to the tendency of viewers to jump in and out of whatever show they watch in the morning while preparing for the day. There is also increased competition from local morning news shows, which in some markets, such as New York, do better than one or more of the network morning shows.

Reichblum says that his main mission is to keep the show vital and interesting. *GMA* will do a lot of traveling in upcoming sweeps periods. This month, it will spend a week on California's Pacific Coast Highway and then head to the Caribbean.

Next February, the program will travel to Hong Kong, and in May it's off to Alaska.

Meanwhile, *GMA*'s Reilly will work closely with Reichblum through the end of the year. Then Reilly will take a couple of months off before evaluating offers to produce other programs. One option under consideration is a new daytime TV show for ABC. ■

'Sparks' won't fly in fall '94

Twentieth Television puts series project on hold, but is looking for relaunch in 1995; Warner Bros.' 'ENT' could benefit

By Mike Freeman

Too few prime access slots, too many incumbents.

Those are the twin culprits in Twentieth Television's decision to table its *Sparks* news magazine project for now, although the studio says the show will probably return as a strip.

Twentieth announced the proposed big-budget reality strip last summer, not long after Warner Bros. Domestic Television Distribution rolled out *Entertainment News Television*, but Twentieth never really mounted a serious sales effort for *Sparks*.

Several New York station reps say they were informed by Twentieth Television sales executives that *Sparks* would be put "on hold" for now, and possibly revived for 1995-96.

Ken Solomon, Twentieth's executive vice president and general sales manager, confirms that the access "time periods weren't available and, overall, the timing wasn't right" to justify a full sales launch. He emphasizes that the syndication division remains committed to executive producer and host Dave Forman, who produced two pilots of the program.

Although Solomon says it is likely that *Sparks* will be relaunched as a strip, he declined to specify whether it would be midseason 1994-95 or the following season.

Twentieth may be a victim of its own success in prime access. Tabloid staple *A Current Affair* counts 85% of its clearances in access, while the off-Fox series *Cops* has reached as much as 75% in the daypart, according to Solomon. And, when Twentieth's off-Fox sitcom *The Simpsons* triggers in fall 1994, Solomon says 85% of the stations (75% of which are Fox affiliates or independents) will clear the PTAR-exempt series in prime access.

King World Productions was one of the select few that could launch a news magazine in some access time periods this season with *American Journal*, largely due to the syndicator's success in the daypart with top-rated game shows *Wheel of Fortune* and *Jeopardy!*, in addition to having compatible news magazine *Inside Edition*. Para-

mount Domestic Television's long-standing *Entertainment Tonight* and *Hard Copy* news magazines hold locks on many of those coveted time periods.

What few prime access avails come along may go to *ENT*, since Warner Bros. placed it in the market early (last June) in the sales season.

That's not to say that Warner Bros. has found it easy sledding in the sales of *ENT*.

To date, *ENT* has been sold in just over 40 markets, representing roughly 42% U.S. coverage. Major markets Chicago, Philadelphia, Boston, Washington, Dallas and Atlanta are said to remain unsold. Since its launch nearly five months ago, however, *ENT* has completed a charter deal with the NBC

O&O's in New York and Los Angeles, in addition to other major sales to KPIX-TV San Francisco, WJBK-TV Detroit, WPLG-TV Miami, KQVR-TV Sacramento, KPNX(TV) Phoenix and KUSI-TV San Diego.

WBDDTD President Dick Robertson suggests that the unusual lull in the sales season is due in part to stations being "caught up" in retransmission-consent negotiations with cable operators, most of which were concluded earlier last month.

Some industry watchers, such as WXYZ-TV Detroit Program Director Marla Drutz, suggest that some stations are still expressing reluctance to buy *ENT* because Warner Bros. declined to produce a pilot, citing "competitive reasons."

New World of animation

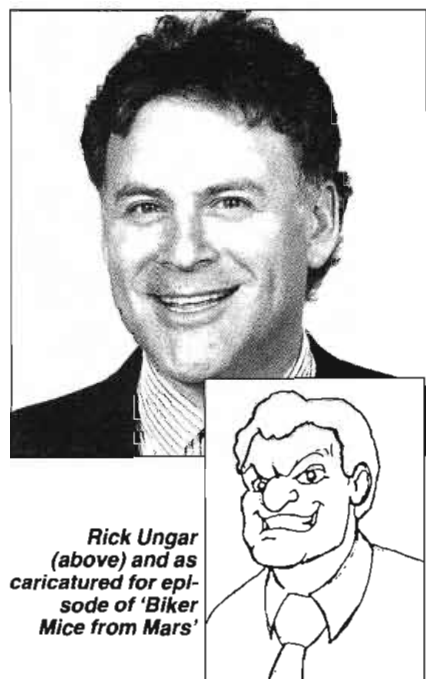
Former Marvel Entertainment chief Rick Ungar will head new division concentrating on original animated series, including upcoming 'Stealth Warriors'

By Mike Freeman

Studio builder Ronald Perelman has tapped Marvel Entertainment President/Chief Executive Officer Rick Ungar to head the newly formed New World Animation (NWA) division.

In what amounts to a redistribution of responsibilities, Ungar will develop original animation properties for the broadcast networks, syndication and cable, while his replacement as president and chief executive officer of Marvel, Avi Arad, will concentrate on developing established Marvel comic book properties (such as *Spiderman* and *X-Men* for Fox Broadcasting Co.'s Saturday morning lineup).

Ungar says NWA will link with syndicator Genesis Entertainment (half-owned by Perelman) to distribute a new cartoon, *Stealth Warriors*, which he created as a possible fall 1994 or 1995 companion piece to the



Rick Ungar (above) and as caricatured for episode of 'Biker Mice from Mars'

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Marvel/Genesis animated weekly *Biker Mice from Mars*.

Ungar describes *Stealth Warriors* as a sci-fi adventure featuring a "good versus evil" battle to gain control of one of the last remaining ancient pyramids. "The story really centers on the power of the pyramid, so it is not going to be a militaristic, shoot 'em kind of cartoon," says Ungar, mindful of the new emphasis on kinder, gentler children's programming.

Ungar predicts the production budget for *Stealth Warriors* will be \$250,000-\$300,000 per episode, the typical mid-range for animated programming.

Wayne Lepoff, president and COO of Genesis Entertainment, left open the possibility that if *Biker Mice* continues to perform well in its freshman outing in weekly syndication (it is averaging a 5.7 rating among kids 6-11 in 173 markets nationally), the series could be teamed with *Stealth Warriors* as daily strips by fall 1995. But in all likelihood, Lepoff says, *Stealth* may run as a weekly for its initial season.

During the past two years, Perelman has methodically set about to acquire entertainment companies through his MacAndrews & Forbes investment company. Perelman, who also owns the Revlon Co., has gained ownership of Marvel Entertainment, New World Entertainment and Four Star International, while acquiring controlling interests in SCI Television Inc. (the Gillett station group) and Genesis (nonvoting interest).

"Ronald Perelman is making a serious commitment to entertainment, not just animation," says Ungar. "He has really marshaled together a considerable force in terms of live action and animation and production, and has now secured several strong channels of distribution [with Genesis Entertainment and the half-dozen SCI television stations]."

Tyco tricks and treats

Turner Broadcasting Sales has signed a two-year marketing partnership deal with Tyco Toys that kicks off with the toy company's sole sponsorship of *The Halloween Tree*, a 90-minute animated special produced by Turner-owned Hanna-Barbera. It will air on superstation WTBS and in broadcast syndication.

Stations shop for Joan

Tribune Entertainment has confirmed clearances in 24 of the top 30 markets for the January 1994 syndication launch of the Joan Rivers-hosted *Can We Shop?!?* home shopping/talk show strip. Although it had been widely anticipated that most or all of the Tribune Broadcasting-owned independents would clear *Can We Shop?!?*, the signing of additional stations seems to have eased some doubts about the show's viability (BROADCASTING & CABLE, Oct. 25). Joining the five Tribune stations signed so far are Paramount Stations Group's WDCA(TV) Washington, KTXA(TV) Dallas, WKBD-TV Detroit and KTXH(TV) Houston, as well as Cox Enterprises' KTVU(TV) San Francisco and SCI Television's (Gillett) WJW-TV Cleveland. The five Tribune stations confirmed so far: WPIX-TV New York, KTLA(TV) Los Angeles, WGN-TV Chicago, WPHL(TV) Philadelphia and WGNX-TV Atlanta.

—MF

Multimedia taps Powter

Distributor plans fall talk show with fitness guru

By Steve McClellan

Infomercial diva and soon-to-be talk show host Susan Powter is not a male basher. It's just that she loves women.

Powter says that's why she wants to host a motivational half-hour daytime talk show that Multimedia Entertainment expects to launch next fall.

Powter says women want information about "wellness," which they currently aren't getting.

What exactly is wellness? Well, according to Powter, the biggest "wellness" issue has to do with getting enough oxygen into the body so it can function properly. Nutrition, exercise, state of mind and the environment all factor into the equation, she says.

For many years, Powter says, she was oxygen deficient—and about 150 pounds overweight. Then she took control of her life, lost weight and zoomed to the top of the infomercial charts with her "fitness terrorist" persona.

Multimedia thinks the persona will play well on TV. So do QVC's Barry Diller and executives at ABC. But the latter two thought about it too late, and the syndicator beat them to the punch.

The following statistics provide some insight into Powter's marketing punch. It's estimated that her infomercial, *Stop the Insanity*, has generated close to \$110 million in revenue.

Powter's first home video, *Lean, Strong and Healthy*, distributed by Time Warner subsidiary A-Vision Entertainment, debuted about five weeks



Susan Powter

ago. So far, some 300,000 units have been distributed, reports Stuart Hirsch, president, A-Vision, and former chief operating officer of King World. "It's our strongest shipping product this year," he says.

A-Vision distributes videos for Jane Fonda, Nike and Kathy Smith, and Hirsch thinks that Powter has at least their potential, if not more. "I haven't dealt with a star with her potential since Oprah," Hirsch says.

Earlier this year, Powter sold \$2.5 million worth of product in an 80-minute stint on QVC. Diller tried to hire her on the spot. And she's discussing with QVC an arrangement that wouldn't conflict with the talk show.

Powter has been doing periodic segments for ABC's *Home Show* since 1991. Woody Fraser, executive producer of *Home*, also will serve as ex-

ecutive producer of the new Powter show, a Katz-Rush Entertainment production in association with Multimedia.

Powter also has an infomercial coming out and is writing a book about food that will be published next year. She's talking with the New York Times Syndicate about writing a newspaper column.

Meanwhile, Multimedia executives say they expect to start doing station deals for the all-barter *Susan Powter*

Show in two or three weeks. Interest in the top three markets, and others, is said to be strong among both affiliates and independents.

Rep program executives reached last week said that Powter may do well in syndication. "I think her show has a lot of potential," says Dick Kurlander, vice president, programming, Petry Television. "It's something different. She is not your average Oprah wannabe. But she is intense, so I think the half-hour format in daytime suits

her well."

Multimedia has made presentations so far in almost 40 markets. The distributor clearly has daytime slots (9 a.m. to 3 p.m.) on affiliates in mind, particularly ABC and NBC. ABC feeds only one half-hour show between noon and 1 p.m. (*Loving*), and NBC is now down to four hours of programming a day.

"Obviously they'd look at a strong independent clearance as well," said one station executive. ■

Eye clinic sues ABC for \$50 million

Sam Donaldson and 'Primetime Live' producer Jon Entine named

By Steve McClellan

Another eye clinic is crying foul against a network news division.

In a \$50 million lawsuit, Chicago-based Desnick Eye Center is charging ABC *Primetime Live* anchor Sam Donaldson and producer Jon Entine with trespass, invasion of privacy, eavesdropping, fraud, defamation and breach of contract in connection with a story about the center that aired June 10.

The suit was filed the same week that NBC and the Southeastern Eye Center settled their suit concerning a similar story that ran on *Dateline NBC* May 4. No money changed hands and NBC offered no apology, but the network said that at no point in its broadcast did it state that Southeastern performed unnecessary eye surgery or had problems found at other clinics.

The Southeastern action was essentially a defamation suit that the company dropped when business began to pick up again. The suit by Desnick against ABC goes further, challenging the "undercover" procedures that producer Entine used in developing the story.

According to the suit, filed with the U.S. District Court in Chicago, when Entine met with Dr. J.H. Desnick in mid-April to discuss a story, Entine told Desnick that the story was about large American eye clinics. Entine also said that the story would not focus on a single company, including Desnick's eye clinic, and that it would not involve "ambush" or "undercover" techniques.

Based on those representations, the

suit says, Desnick allowed Entine and a PTL camera crew access to Desnick's Chicago facility to shoot B-roll material—including footage of eye surgery—and to interview staff and patients and do other background preparation for the story.

However, the piece did focus on the Desnick Eye Center and Entine did hire people to pose as patients at Desnick branches in Wisconsin and Indiana. He also hired people to pose as friends or relatives of patients and to surreptitiously videotape visits to the clinic. Relying on one former Desnick employe, the report also alleged that Desnick clinics routinely rigged test equipment to reveal cataracts that didn't exist.

Shortly after the meeting with Entine, Desnick learned of the fake patients ABC was using. According to the lawsuit, when Entine was confronted with the evidence, he responded, "Oh, shit, you caught me."

Desnick claims that ABC's use of fake patients violates trespass, invasion of privacy, wiretapping and fraud statutes.

Desnick also claims that ABC's defamation was reckless and willful because the people working on the story were informed before it aired that their witness concerning the rigged test equipment was a disgruntled former Desnick employe who an Illinois court previously found had defamed Desnick.

A lawyer for the eye clinic also says that the employe, Paddy Kalish, agreed to recant the charges on the PTL piece if Desnick agreed to drop further litigation against him. ABC

was informed of this before the piece aired, the lawyers said.

The Desnick attorney says that the eye clinic also will show that the equipment can't be rigged in the manner demonstrated by the *Primetime Live* piece.

Last week, an ABC News spokeswoman said network lawyers were still reviewing the suit and had no comment. ■

World Series numbers down from '92

By Steve McClellan

CBS coverage of the 1993 World Series was down 14% from a year ago, with an average 17.3 Nielsen rating/30 share over six games, the second lowest ever.

The biggest single-game decline came in rain-delayed game three, which didn't end until nearly 1 a.m. and was 27% off last year's game three. Network executives cited generally longer games this year as the biggest factor in the ratings decline, a fact pointed out a number of times during the coverage.

This year, three of the games ran past midnight, compared with one game last year. Major League Baseball officials say they may institute rule changes next year to shorten

games. CBS has a better story to tell with this year's playoff coverage, up 12%, with 12 games averaging 11.8/23 versus an average 10.5/21 a year ago for 13 games.

Next year, MLB coverage will switch to The Baseball Network (TBN), the joint venture of MLB, NBC and ABC formed this year.

The corporate structure of TBN is beginning to take shape. TBN chief

Ken Schanzer has named two more top lieutenants to his staff—Jon Litner as vice president, business affairs, and David Allworth, vice president, broadcasting. In addition to his other duties, Allworth will oversee production of all TBN telecasts.

The Allworth appointment signifies a shift of Major League Baseball's broadcasting department over to TBN. Litner joins TBN from ABC Sports,

where he was general attorney for legal and business affairs and a member of the team that structured ABC's involvement in the joint venture.

Litner will work with Schanzer on TBN's business strategy and will negotiate and manage network contracts (such as production and talent deals). Mike Trager was named earlier to head sales. Yet to be named is a TBN production coordinator. ■

Sex on the superhighway

Adult programing could help drive the interactive TV business, as it did home video

By Rich Brown

Never mind distance learning and banking at home and all those other services that are supposed to bring consumers to the electronic superhighway. Some observers say it is sex-related programing that will drive the development of interactive digital television.

Producers of adult-oriented programing are rapidly developing material for tomorrow's interactive television platform. *Penthouse* magazine, for example, already is offering a CD-ROM interactive computer game that allows the user to undress models in full-motion video, one of many adult-oriented CD-ROM discs now on the market.

The development of adult-oriented interactive programing comes as little surprise to industry players such as News America's John Evans, president/CEO, news electronic data, who earlier this year told a gathering of the Association of National Advertisers in New York that such programing would drive the development of digital TV. He said adult programing would have as important a role in that development as it had in building the early market for VHS home video.

Adult-oriented material not only helped build the home video market but also is helping to drive the development of computer bulletin boards, says Bill Airy, president of VGI, the cable network affiliate marketing and advertising sales subsidiary of number-one MSO Tele-Communications Inc. Speaking at a meeting of the International Conference on Communications Ministries last summer in Arlington, Tex., Airy said that



Penthouse is offering a CD-ROM interactive computer game.

interactive 900-number lines, where callers could use the TV to talk to each other, as they now do with telephone sex lines, "are right on the horizon."

Airy says he was trying to explain to the religious programers gathered at the meeting that they need to start thinking about interactive platforms if they want to keep pace with adult-oriented programers.

Adult programing already has a good head start in the cable business through pay per view, with The Playboy Channel available in about 9 million homes and Graff Pay Per View's Spice reaching approximately 7 million homes. On average, roughly 11% of the homes with access to Spice will pay to see such movies as *A League of*

Their Moan, says Steve Saril, vice president, affiliate sales and marketing. Executives at both Spice and Playboy are now looking at ways to prepare the adult category for an interactive platform. Interactive technology will open up possibilities for Playboy as it will for any major software owner, says Michael Fleming, senior vice president, general manager, pay TV, Playboy Entertainment Group.

"I think it will be a huge category," says Diana Hawkins of Interactive Associates, a Portola Valley, Calif.-based consulting firm specializing in interactive television and virtual reality.

Hawkins says that when she worked at interactive company ACTV four

years ago the company conducted a hotel market study, jointly funded by HBO, to test adult-oriented interactive video. The test enabled the user to choose scenarios, title, such as deciding whether the lead character would go to a party or accept a ride with a hitchhiker. Response was favorable, including higher-than-expected ratings from women users, she says.

But cable companies and telcos looking to deliver interactive adult programming might be held back by a fear of tainting the developing medium, says Martin Nisenholtz, senior vice president at Ogilvy & Mather Direct.

Red Burns, head of the Interactive Telecommunications Program at New York University, says that she would not be surprised to see a proliferation of adult programming on the interactive TV platform. But Burns also hopes that other types of new transactional services will become popular and that TV suppliers will think well beyond adult programming.

"When people don't have a lot of imagination, that's what they will go for," says Burns. ■

Growing pains for the infomercial business

Now that the industry is established, it faces new problems, including rising media costs

By Morrie Gelman,
special correspondent

Dramatically escalating media costs—an estimated average of 25% higher than a year ago—have made infomercials “a tough business” and one that’s getting tougher.

“It’s no longer a lucky business,” the Regal Group’s Arthur Toll told the National Infomercial Conference in Las Vegas last week. The pioneering has gone out of the business, Regal’s chairman and CEO emphasized. Instead, infomercials are now a business of strategic partnerships and “huge sums of money,” he said.

Toll was willing to concede that entrepreneurship will continue on the

product and production side of the business, but no longer on the “exposure” or media side. Greg Renker, another infomercial industry leader, echoed Toll’s concerns.

“People think we make a lot more money than we do,” the president of Guthy-Renker Corp. pointed out. “Fourth-quarter media costs are higher than ever before.”

Tim Hawthorne, president of Hawthorne Communications, a full-service infomercial agency, suggested that media costs for infomercials have increased, in some instances, by as much as 5,000% since 1984 and will continue to rise.

The subject of the “skyrocketing” media costs dominated the opening

“An unhealthy distrust exists between religionists and journalists ... Religious figures fear being misunderstood ... journalists fear making mistakes and incurring religious wrath.”

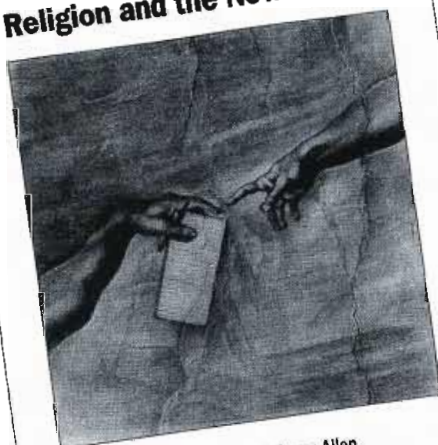
— *Bridging the Gap: Religion and the News Media*

This groundbreaking new report, based on a survey of nearly 900 clergy and journalists, examines the alienation that exists between the religious community and the news media and makes recommendations for improvement. The study was conducted by Freedom Forum First Amendment Center Visiting Professional Scholars John Dart, former president of the Religious Newswriters Association, and Jimmy R. Allen, former head of the Southern Baptist Convention.

Among the findings of the report:

- The study is critical of the press for not giving adequate attention to the complex and emotional subject of religion and also faults organized religion for often resorting to “media bashing” and preferring publicity over probing, analytic coverage.
- It documents a “wide chasm” between “two alien cultures...one rooted largely in a search for facts and the other grounded in a discovery of faith beyond fact.”
- The report also debunks earlier studies that erroneously suggested that members of the American media are irreligious.

Bridging the Gap: Religion and the News Media



By John Dart and Jimmy Allen

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three panels of the Fourth Annual Meeting & Trade Exhibition of the NIMA conference, held at the Mirage Hotel.

Against the backdrop of a record near-1,500 attendance for the three-day conference and standing-room-only exhibit space (143 exhibitors), the unofficial theme was how to protect "the golden goose" that used to be the infomercial business—or at least how to keep it silver, as Toll quipped.

Regal, generally acknowledged as the nation's foremost marketing organization specializing in infomercials (the company prefers "direct-response program-length advertising"), figures that the price of media has almost doubled since last year. Toll cautioned the conference not to be taken in by cosmetic growth and expansion figures, however. The reality, he stressed, is that distribution hasn't grown.

Katie Williams, of Williams Television Time Inc., tried to downplay the problem of increased media costs. She acknowledged a "huge war" for media in September, but suggested that the media-buying marketplace was now becoming "more flexible." Williams, founder and CEO of her company, doesn't see "dramatic" media cost increases over the next several years. Her company's research shows a more modest 15% average rate of media increase during the current fourth quarter compared with a year ago, with cable averaging 17% and broadcast stations 12.5%.

Still, Hawthorne maintained that media demand during the next 12 months is going to be "immense." The primary reason for the escalation, according to Renker, is the greatly accelerated competition, especially with *Fortune* 500 companies and mainline advertising agencies crowding into the field. Renker estimated that more than 140 infomercials were introduced in the past year.

Renker made it clear that his five-year-old direct-response company is prepared to go the strategic alliance route. Lester Wunderman, chairman and founder of Wunderman Cato Johnson, and the conference's keynoter, said that "media costs have to go up," but counseled against despair.

"Your business is going nowhere but up," he told the conference. Renker views infomercials as the beginning of interactivity, and he thinks that "people want to be a participant"



Pictured at opening of NIMA convention's exhibit floor Oct. 27 are (l-r) Executive Director Helene Blake; actress Jenilee Harrison; Susan Powter; Jeff Engler, president, USA Direct, and Greg Renker, president, Guthy-Renker Corp.

because they're "sick to death" of being merely an audience. "The consumer wants to be part of the act," he said.

Wunderman's company, a subsidiary of Young & Rubicam, is one of the leading direct-marketing advertising agencies. Wunderman focused on the similarities between infomercials and direct marketing, noting that both were once regarded as "chimney sweeps," but now wear "a glass slipper." He forecast not simply a glass slipper for the "Cinderella" infomercial business in the coming years, but "a golden slipper."

Conference attendees also were cheered by the findings of a NIMA survey of 3,500 infomercial-product consumers concluding that an overwhelming majority approve of their purchases. According to the survey (conducted for NIMA by First Class Marketing and billed as "the most comprehensive" of its kind to date), 92% of buyers buy again from an infomercial.

The FCC's current inquiry into commercial time limits drew little comment from the conference participants. All expressed "concern," but only Greg Renker warned that the industry could be "wiped out" by political action.

Toll, though, assured attendees that the FCC will do no more than pay "lip service" to re-establishing limits on the amount of commercial matter broadcast by television stations.

Surprisingly, the name of Ross Perot did not come up at all during the conference discussions. But in an interview, Hawthorne, whose Fairfield, Iowa-based Hawthorne Communications was started in 1986, said that Perot put infomercials in the major leagues. Prior to Perot's infomercial-oriented presidential campaign of last year, beating on the doors of major advertisers and agencies was an exercise in futility. But after the media attention given Perot's effective campaign, the majors are now considering infomercials as part of their media mix.

During one NIMA conference panel, Richard Goldwater, of Goldwater Communications, asked how much risk capital is necessary these days to take an infomercial product through media production and testing (not national rollout). Joel Feldman of Feldman & Associates, an infomercial agency, offered an estimate of \$400,000-\$500,000. Hawthorne and Katie Williams agreed with that figure, but Gene Williams of Power Media Marketing Group said that his organization could take an infomercial through production and testing for as little as \$100,000-\$150,000. All panelists seemed to agree with Williams that national rollout could cost millions and that testing itself runs only about \$30,000-\$40,000, with the remainder going for production of the infomercial. ■

Disney backs Marcus in new distributor

By Mike Freeman

Mort Marcus, former senior syndication sales executive for Buena Vista Television, has formed his own distribution company, Debmar Studios, with the financial backing of Disney.

Under terms of the agreement, Walt Disney Studios is providing seed funding to Debmar Studios for the acquisition and development of programming in return for a "significant" noncontrolling interest in the start-up company, according to Marcus. Disney reportedly has invested \$5 million-\$10 million in Debmar. Marcus declined comment on the figure.

He did say that development projects from Walt Disney programming divisions, if not optioned by Buena Vista, may come Debmar's way. National barter advertising sales for Debmar's programming will be handled by Buena Vista's ad sales division.

The immediate plan for Debmar (named after Marcus's wife, Debbie) is the acquisition of "recognizable" library product to develop a "core" revenue stream, and then branch out into in-house program development, he says.

Topping his shopping list was the acquisition of Lifetime cable network's daytime strip, *Supermarket Sweep*, which Debmar is licensing from Al Howard Productions. Marcus says Debmar will make 500 off-cable episodes available in syndication by winter 1994.

Debmar has also acquired a wide range of programming from CBS Entertainment, including a package of half-hour *Dr. Seuss* specials, the motion picture release "My Fair Lady," several *Gunsmoke* telefilms and two feature-length *Peanuts* cartoon specials, all of which Marcus is selling as ad hoc syndication specials.

In terms of first-run development, Marcus says he will conduct limited-broadcast tests of three new talk show hosts on several unidentified metered-market stations, and decide later on a possible wider rollout for one of the prospects. ■

Top cable shows and nets

Following are the top 15 basic cable programs (Oct. 18-Oct. 24), ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 94.2 million households with TV sets. Source: Nielsen Media Research

Program	Ntwk	Time (ET)	HHs. (000)	Rating Cable	Rating U.S.
1. NFL (Colts-Dolphins)	TNT	Sun. 7:30p	4,540	7.6	4.8
2. Murder, She Wrote	USA	Tue. 8p	2,382	3.9	2.5
3. WWF Monday Night Raw	USA	Mon. 9p	1,850	3.0	2.0
4. Saved by the Bell	TBS	Thu. 5:35p	1,747	2.9	1.9
5. NFL Prime Time	ESPN	Sun. 7p	1,745	2.8	1.9
6. Murder, She Wrote	USA	Mon. 8p	1,740	2.8	1.8
7. Murder, She Wrote	USA	Wed. 8p	1,688	2.8	1.8
8. Spencer's Mountain (movie)	TBS	Sun. 10:35a	1,666	2.7	1.8
9. Saved by the Bell	TBS	Tue. 5:35p	1,649	2.7	1.8
10. Saved by the Bell	TBS	Thu. 5:05p	1,636	2.7	1.7
11. Three Stooges Marathon	TBS	Fri. 10:05p	1,611	2.6	1.7
12. Saved by the Bell	TBS	Wed. 5:35p	1,603	2.6	1.7
13. AC Delco 500	TNN	Sun. 12:30p	1,593	2.7	1.7
14. Rugrats	NICK	Sun. 10:30a	1,591	2.7	1.7
15. Rugrats	NICK	Sat. 7:30p	1,571	2.6	1.7

The top five basic cable services for the week of Oct. 18-24 are listed at right; they are ranked by the number of households tuning in during prime time (8-11 p.m.). The cable-network ratings are percentages of the total households each network reaches; the shares are percentages of the total households each network reaches that have their TV sets on during prime time. Source: cable networks based on Nielsen Media Research.

Network	HHs. (000)	Rating/Share
USA	1,361	2.2/3.5
TNT	1,174	2.0/3.1
TBS	1,139	1.9/3.0
TOON	950	1.2/2.0
FAM	626	1.1/1.7

Offering network expertise to local news

A Washington-based foundation is offering cable and broadcast news staffs an intensive training program to improve their journalistic skills and to raise ethical standards.

The training is being offered by the Television News Education Foundation, a nonprofit organization founded by former NBC news producer Herb Brubaker. At least two cable news organizations in the Washington area have signed up for the program: NewsChannel 8 and Cable News 12, a municipal channel in suburban Montgomery County, Md.

The foundation's staff draws heavily on professionals with current and former ties to NBC's Washington bureau, including *NBC Nightly News* Director Tony Verdi; Cindy Kuhn, tape editor for NBC News in Washington, and George Fridrich, NBC White House cameraman. Brubaker says that NBC Washington Bureau Chief Tim Russert did not object to his staffers offering their expertise to local news organizations.

Brubaker says that the sessions will cover all facets of newsgathering, from story planning to post-production. There will be an emphasis on writing but, according to Brubaker, the most advanced post-production techniques also will be explored. "High ethical standards" will be a priority of the training sessions, he adds.

The goal of the foundation is to encourage local news to pay more attention to local issues than to local violence. That means more coverage of school boards and taxes and less of car crashes and murder.

The advice, at \$1,000 per expert, is not inexpensive. Smaller-market news organizations may be eligible for a discount, Brubaker says.

The organization received its first grant recently—\$5,000 donated by Nynex.

—CS

Ratings Week According to Nielsen, Oct 18-24

	abc ABC	CBS	NBC	FOX
MONDAY	13.9/22	13.4/21	15.3/24	3.9/6
8:00	72. Day One 7.6/13	27. Evening Shade 12.5/20	18. Fresh Prince 14.3/23	85. Fox Night at the Movies—Jersey Girl 3.9/6
8:30		23. Dave's World 13.6/21	20. Blossom 13.8/21	
9:00		9. Murphy Brown 16.6/25		
9:30	8. NFL Monday Night Football—L.A. Raiders vs. Denver Broncos 16.8/28	20. Love & War 13.8/21	12. NBC Monday Night Movies—Moment of Truth: Stalking Back 15.9/25	
10:00		33. Eye to Eye w/Connie Chung 11.9/20		
10:30				
TUESDAY	16.0/25	15.9/25	10.5/17	5.2/8
8:00	16. Full House 14.5/23	26. Rescue: 911 12.8/21	67. Saved by the Bell 8.5/14	82. Roc 5.2/8
8:30	22. Phenom 13.7/21		64. Getting By 9.0/14	83. Bakersfield, P.D. 4.7/7
9:00	1. Roseanne 21.7/32	15. World Series Game 3—Toronto Bluejays vs. Philadelphia Phillies 15.2/28	38. NBC Movie of the Week—Danielle Steel's Message from 'Nam 11.4/18	80. America's Most Wanted 5.4/8
9:30	7. Coach 17.5/26			
10:00	17. NYPD Blue 14.4/24			
10:30				
WEDNESDAY	13.3/21	17.7/29	11.4/18	9.6/14
8:00	40. Thea 11.2/18	6. World Series Game 4—Toronto Bluejays vs. Philadelphia Phillies 18.0/31	33. Unsolved Mysteries 11.9/19	50. Beverly Hills, 90210 10.3/16
8:30	45. Joe's Life 10.7/16			
9:00	2. Home Improvmt 20.0/30		59. Now with Tom and Katie 9.9/15	66. Melrose Place 8.8/13
9:30	9. Grace Under Fire 16.6/25			
10:00	45. Moon Over Miami 10.7/18		30. Law and Order 12.3/21	
10:30				
THURSDAY	13.1/20	18.5/30	13.1/21	9.1/14
8:00		5. World Series Game 5—Toronto Bluejays vs. Philadelphia Phillies 18.4/30	41. Mad About You 11.1/18	33. The Simpsons 11.9/19
8:30	27. Matlock 12.5/19		32. Wings 12.1/19	54. Sinbad Show 10.1/16
9:00			9. Seinfeld 16.6/25	69. In Living Color 8.0/12
9:30			14. Frasier 15.6/24	78. Herman's Head 6.4/10
10:00	18. Primetime Live 14.3/23		36. L.A. Law 11.6/19	
10:30				
FRIDAY	11.5/21	8.8/16	12.0/22	5.6/11
8:00	39. Family Matters 11.3/22	65. Rescue: 911 8.9/17	52. Defense Rests: Tribute to Raymond Burr 10.2/19	81. Brisco County, Jr. 5.3/10
8:30	45. Boy Meets World 10.7/20	74. Bob 7.5/13		
9:00	37. Step by Step 11.5/21	71. Dave's World 7.9/14	25. NBC Friday Night Mystery*—Perry Mason: The Case of the Telltale Talk Show Host 12.9/23	79. The X Files 5.9/11
9:30	41. Hangin w/Mr. C 11.1/20	60. Picket Fences 9.7/18		
10:00	30. 20/20 12.3/22			
10:30				
SATURDAY	9.1/16	17.7/32	9.0/17	5.4/10
8:00		4. World Series Game 6—Philadelphia Phillies vs. Toronto Bluejays 19.0/35	69. The Mommies 8.0/15	76. Cops 6.7/12
8:30	67. ABC Saturday Night Movie—Mermaids 8.5/15		72. Cafe Americain 7.6/14	75. Cops 7.2/13
9:00			54. Empty Nest 10.1/18	
9:30			50. Nurses 10.3/18	86. Front Page 3.8/7
10:00	52. The Commish 10.2/19		63. Sisters 9.1/17	
10:30				
SUNDAY	10.1/17	15.1/24	10.1/16	8.5/14
7:00	54. Am Fun Hm Vid 10.1/18	3. 60 Minutes 19.7/34	76. I Witness Video 6.7/11	84. Townsend Television 4.1/7
7:30	58. Am Fun People 10.0/17			
8:00	43. Lois & Clark 11.0/17	13. Murder, She Wrote 15.7/24	48. seaQuest DSV 10.6/16	54. Martin 10.1/16
8:30				49. Living Single 10.4/15
9:00				24. Married w/Childn 13.2/20
9:30	61. ABC Sunday Night Movie—A Stranger in the Mirror 9.6/16	29. CBS Sunday Movie—Double Jeopardy 12.4/20	44. NBC Sunday Night Movie—Barbara Taylor Bradford's Remember 10.9/18	62. Daddy Dearest 9.2/15
10:00				
10:30				
WEEK'S AVGS	12.3/20	15.2/25	11.6/19	6.9/11
SSN. TO DATE	12.8/21	13.8/23	11.1/18	7.1/11

RANKING/SHOW (PROGRAM RATING/SHARE)

* PREMIERE

SOURCE: NIELSEN MEDIA RESEARCH

YELLOW TINT IS WINNER OF TIME SLOT

TELEVISION UNIVERSE ESTIMATED AT 94.2 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 942,000 TV HOMES

THE MIGRATION TO DIGITAL

A Practical Guide for TV Managers



Prepared by National TeleConsultants
Commissioned by the Editors of Broadcasting & Cable Magazine

In 1986, Comark invented IOT transmission technology. Eight years later, we still set the world's standard.



Despite what you may have heard, IOT technology wasn't born yesterday. We saw its potential to change the transmitter industry quite some time ago.

We showed the first Klystron amplifier at NAB in 1986, and put the first IOT transmitter into full-time broadcast service in 1988. Since then, we've used more than three million hours of on-the-air experience to lead the way in IOT research & development.

In 1991, our patented aural carrier corrector technology and advanced linearity corrector were developed to meet today's requirements for high efficiency common amplification transmission. And in 1992 we introduced the exclusive DUAL USE™ system that lets you operate with NTSC today and, in the future, convert to D-HDTV.

But we didn't stop there. At this year's NAB, we introduced our third generation IOT system, the IOX. Its ultra linear Class A drivers, optically-isolated solid state control logic, constant impedance output filter, leading-edge crowbar design and IEC-215 implementation make it the most advanced UHF-TV transmitter in the world today.

So if you're looking for the most advanced, proven IOT solution, go with the company that's been pioneering the technology for eight years—not eight months. For more information, or to request a set of our latest **HDTV TECH BRIEFS™**, call us today at 1-800-688-3669.



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The Digital Alternative:

WHEN TO CHANGE GRADUALLY... WHEN TO GO FOR IT

The prospect of "going digital"—when and how—can seem daunting. But the issue for today's cable or broadcast manager is not whether to go "digital" but whether he or she will direct the migration or be pulled along aimlessly in its wake.



Digital equipment has been a common element in television facilities for more than 20 years, and with each new generation of equipment entire categories of devices become available exclusively as digital designs. Among the last analog holdouts are videotape recorders, video monitors, and—of course—transmitters. But even those devices are inching their way toward the digital domain.

There are a number of factors driving this relentless march, not the least of which are the economies that manufacturers are able to achieve when building

digital devices. Today, manufacturers are able to consolidate scores of technical functions onto a single applications specific integrated circuit (ASIC), thereby greatly reducing the number of assembly steps involved in manufacture, reducing parts inventories, improving reliability and reducing size, weight and power consumption. And, yes, even improving the price/performance of most digital equipment over its analog predecessor. Today's typical time base corrector is more powerful than the TBC of a decade ago by an order of magnitude; they exist on a PC card instead of in a large rack-mounted

chassis, and they cost a fraction of what early digital TBC's cost. Such favorable and rapid improvements in price/performance are another major benefit of making the transition to digital.

When was the last time you had a bad long distance phone connection? Digital technology, not fiber optic networks, is the major reason for improved sound quality. In the near future, you will also take for granted the advantages digital brings to your television plant.

Most important, however, going digital isn't only an engineering decision, it's a business decision. The impetus for

About the Authors

This guide was prepared by the engineers and staff of National TeleConsultants, a Glendale, Calif., company that offers engineering, design, fabrication and installation for all areas of the broadcast, cable, teleproduction and corporate communications industries. Contributing were NTC founders and principals, Peter T. Adamiak, Eliot P. Graham and Charles C. Phelan. NTC Vice President Edward P. Hobson oversaw the project working with David Hawthorne of HCI which provided editorial services.

About the Cover

NBC's newly renovated Studio 6A, home to *Late Night with Conan O'Brien*, demonstrates what can be done when facilities convert to digital. See "NBC Makes Most of Digital" on page 10.

Broadcast Video Tape Formats

While there will always be a variety of formats available to meet the myriad needs of businesses that rely on video, since 1986 all the "new" formats have been digital. Frankly, we haven't heard of any new analog formats in the pipeline. The outlook? More digital formats, perhaps even some "tapeless" formats—but universally digital.



that decision can come from three areas:

1. Your business is growing and you need to expand or add new functions.

2. You need to move your facility, for whatever reason.

3. You need to replace old, obsolete equipment. You can tell when your equipment is obsolete because you will discover that the facility down the block is providing better service for less. That's when old equipment is costing you business. Whether it's an expansion, relocation or replacement of old equipment, here are three things to consider before you embark on your migration to the digital domain:

MONEY: In planning a capital expansion, business reasons supersede technological considerations. "Digital" is not an obstacle standing between you and your goals. Digital involves about the same order of magnitude of costs as analog. In the end, if the project has merit, you'll do it and if it has merit in the long run, you'll do it digitally. You do not have to bet on any one of the plethora of "future scenarios." Depending on how the industry evolves, going digital will be fundamental to the opening of any of the operational "profit-center" doors. Whether it's widescreen NTSC, interactivity or any number of ancillary services, a digital foundation will allow you to participate fully in the industry's future opportunities for new revenue streams. The decision to pay for your digital

transformation through cash flow or financing depends on your company's basic philosophy. How do you use your financial resources to grow your business? The switch to digital introduces no greater complexity in your business analysis.

SPACE: If you're upgrading an existing plant, you'll be happy to know that the migration to digital won't require additional space. If you have renovated your video distribution cables within the past few years, and you had the wisdom to use good quality coaxial cable and connectors, you will be even happier to know that current serial digital interconnect approaches may work on your existing cables.

Unlike parallel digital or component analog, which can take up to three times the amount of space as existing composite analog systems, new technology with serial digital interconnects can be distributed in the same space as analog, going the same distances. So, for those of you staying in the same place, digital will let you expand without having to push out the walls. Serial digital interconnects also significantly reduce the constraints on the distribution of equipment in large facili-

ties. Equipment that previously required parallel (digital or analog) interconnection had to be located close to where their functions were needed because of the enormous cost and complexity of parallel interconnects. In a plant using a serial digital interconnect plan, equipment can be located just about anywhere operational convenience or economic advantage dictate.

If you are moving to new quarters, digital technology gives you a raft of opportunities. You will get more functions in less space (possibly reducing your real estate cost) or you can add levels of functions that increase either the

efficiency of existing revenue streams or add entirely new ones. Just as important, a completely fresh start will also allow you to recast your staff into a more productive organization.

TECHNOLOGICAL REASONS: The real world of the manager is not an engineering lab in which he has the luxury of selecting every piece of equipment that goes on the bench. Every manager inherits a technical plant, designed and implemented to do yesterday's business. And with these resources, the manager is expected to do tomorrow's business. Sometimes, this technical obstacle is referred to as the "installed base," and at other times, just the "stalled base."

When people talk technology, the three most often stated reasons for switching to component digital are quality, quality, quality. But there are many more reasons to make the change.

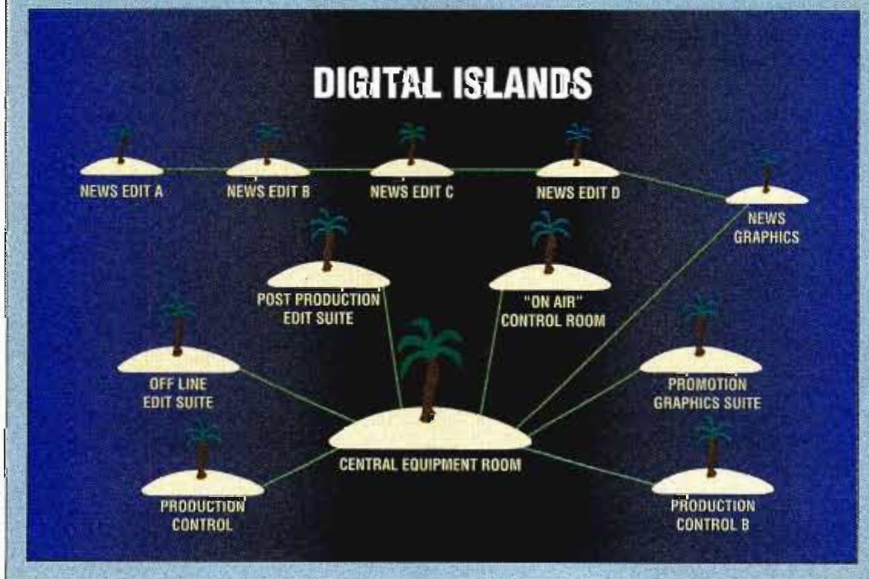
- Better production capability.
- Lower maintenance.
- New component digital tape formats.
- Easier distribution via serial cable than analog component.
- The availability of test equipment makes it possible to accurately predict problems.
- Uniform quality—no progressive signal degradation.
- The means of connecting to most disk-based storage media—which is growing in popularity—will be digital.

If you're still not sure, take an eye-opening look at the history of tape formats (See chart, page D1). The fact that digital formats have gradually overtaken analog ones is proof of the entire industry's migration to digital.

In planning a capital expansion, business reasons supersede technological considerations. "Digital" is not an obstacle standing between you and your goals.

Digital Islands

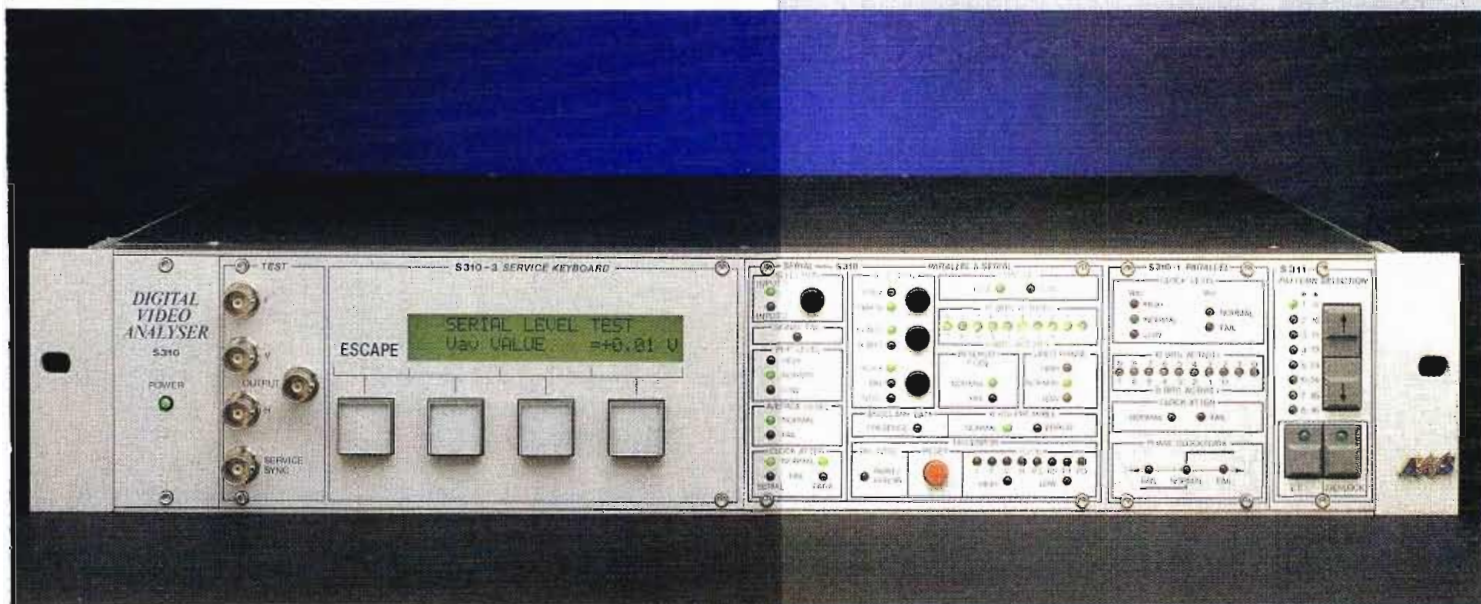
The pattern of digital migration followed by each user will vary. The "island hopping" approach makes it easier to respond to your own business needs and to the prevailing state of the art. But as each new island goes digital, it's a prudent idea to rely on connecting them digitally.



INTRODUCING THE

S310

The S310 All Format Digital Video Analyser is the first piece of test equipment ever designed to perform comprehensive analysis of any digital video signal or system.



All Format Digital Video Analyser

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The S310 is a modular test system that performs comprehensive, on-line testing of all composite or component digital video signals transmitted in either a serial or parallel format. The S310 analyses each signal input for conformance to all international standards, such as CCIR 601, 656, and SMPTE 259M, 244M, etc., and provides quantitative measurements of all system parameters, such as signal amplitudes, jitter, timing errors, phase, etc.

The S310 provides you with all the information you need to determine if your digital video signal is meeting standards, and the power to find out why, if it is not.

The S310 allows you to:

- Performance test or trouble-shoot any digital video signal or system.
- Performance test or trouble-shoot any digital video signal or system.
- Perform continuous, real time, on-line conformance testing.
- Gain detailed signal information for troubleshooting or maintenance purposes.
- Set user selectable alarm functions that provide instant warning of signal parameters failing to meet set standards.
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- Use a complete digital pattern generator that offers up to 34 different test and troubleshooting patterns.

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for more information!

Escape to the Digital Island: WHERE IT MAKES SENSE

Very few facilities can justify the cost of transforming an analog facility to digital in one fell swoop. More likely, you will replace analog equipment with digital as specific systems are redeveloped or expanded. For some suites—such as graphics—digital is all you can buy. As the entire industry goes digital, the digital version may even be less expensive than the analog one. Nevertheless, the availability of suitable digi-

tal technology has made some conversions easier than others.

MASTER CONTROL: There are only a few digital on-air master control switchers available today, although more are on the way. Digital routers, on the other hand, are already widely available and more and more on the input side of master control is becoming digital. On the output side, however, it's a different story.

A digital STL (studio to transmitter

link) is still pending FCC action and so, manufacturers have yet to build the technology. On the other hand, the impending transition to high definition, and its appetite for greater bandwidth will dictate a digital STL strategy, so a digital spigot in the master control room would be a prudent step.

CENTRAL EQUIPMENT AREA: There's good news here if you're planning a digital transformation. Routers, amplifiers, in-

FOX MOVIEZONE COUNTS ON DIGITAL, ARCHIVES IN OS AND 1S

When Fox Movietone News, a unit of Fox News Inc., decided to save more than 60 million feet of old news footage, Senior Vice President Andrew Setos realized that digital was the way to go. The huge amount of black and white footage, which dates from 1919 to 1963, includes almost 4,000 individual 11-minute newsreels, 55 million feet of shorts and outtakes and more than 600 other short subjects for theatrical release.

The problem was that the footage, depicting such historical events as the Wright Brothers first flight and the crash of the Hindenberg, was archived on volatile nitrate film—and transferring it to safety base film would take more than 10 years to complete.

"Keeping the footage on film would have just postponed the problem," says David Ferrara, Fox News marketing vice president. "We wanted to have the images available in some form to go to videodisc, tape or film. And of course, we wanted it to be available in NTSC and PAL and applicable to HDTV."

It was this desire to keep the archival images viable for the future that led Fox executives to a digital solution. In fact, Fox Inc. was so committed to going the digital route that the company invested \$5 million in a project to convert the footage—\$1 million of which was used to custom design and build an in-house digital scanner.

The scanner, which was designed and built by Setos and consulting engineer Evans Whetmore, scans the film at 1,000 lines progressive (a technique in which each of the 1,000 lines in each frame is scanned serially, one after the other, rather than interlaced as in NTSC where odd lines are scanned first, and then the even lines are interlaced to complete the frame) at 24 frames per second in the 4:3 aspect ratio. The digitized material is recorded onto computer tape, Sony's UDI (Universal Digital Image) which, until now, has been confined to military uses.

These scanning parameters more than adequately allow for all future possibilities—from laser disc to HDTV—and allow Fox to position the archives as a potential revenue stream.

"News organizations, ad agencies, interactive and multimedia software developers and film companies will all be able to access the footage," Ferrara says. "We expand our customer base by making it more accessible."

The first Fox scanner is currently housed at WRS Motion Picture and Video Laboratory, a Pittsburgh film preservation lab experienced in handling nitrate film. Running in real-time seven days a week, 24 hours a day, the scanner has already begun to convert the newsreels from film to UDI, concurrently recording to Betacam SP and VHS. This initial transfer is expected to be complete by November, with the rest of the footage digitized in 16 to 18 months.

How the immense archive is managed and marketed will also leap from the Victorian era to the digital era. The database, currently painstakingly inscribed on 2.5 million 5x8 index cards, will be transferred to CD-ROM, allowing potential clients to browse through full-motion clips to choose the footage they want.

In Hollywood, where celluloid has reigned for decades, Fox also sees a market for the scanner itself. To that end, the company is in the process of building a second digital scanner on its Los Angeles studio lot. After in-house use is complete, the first client targeted for the scanner will be other Movietone libraries; Fox Movietone has majority ownership of the British library and licensing rights with the French and German ones. But that's just the beginning.

"After offering the scanner to those sister libraries, we'll then offer it to other film studios," says Ferrara. "We think there might be a business there."

SONY

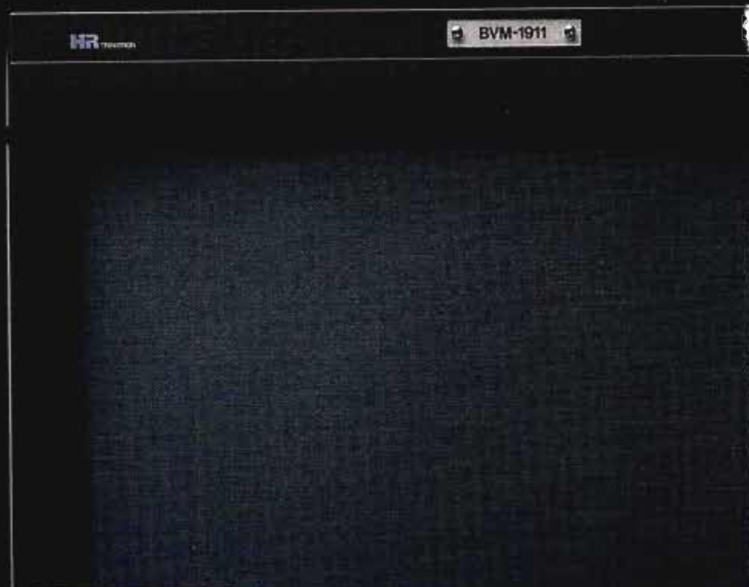
MOVE INTO THE
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DVW-A500 **Digital BETACAM**

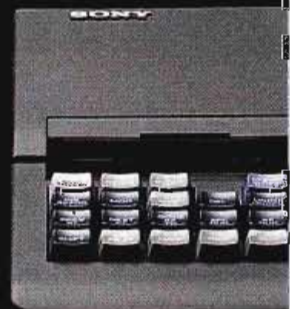


BVM-1911

Sony combines the quality and reliability of the BVM monitor series with the flexibility of either 4:3 or 16:9, set-up or no set-up, contact closure control or RS-422A control, and more.



SONY



BVW-400A

Sony Betacam SP® analog component acquisition products are ideal thanks to their small size, light weight, low power consumption and high quality images, giving you component signal integrity throughout the production process.

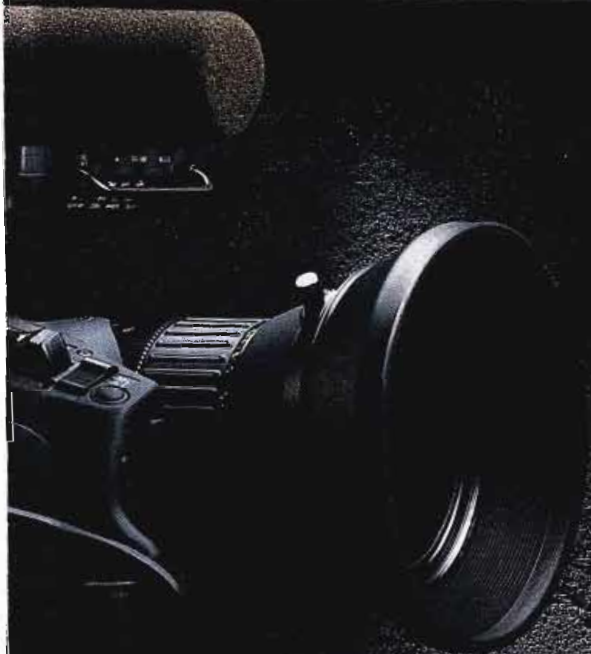
DVW-A500

Sony unveils a full line of Digital Betacam® VTRs to give you a high performance, workhorse format with the ability to record a 10-bit SMPTE-259M signal.



WITHOUT LEAVING
THE PRESENT BEHIND.



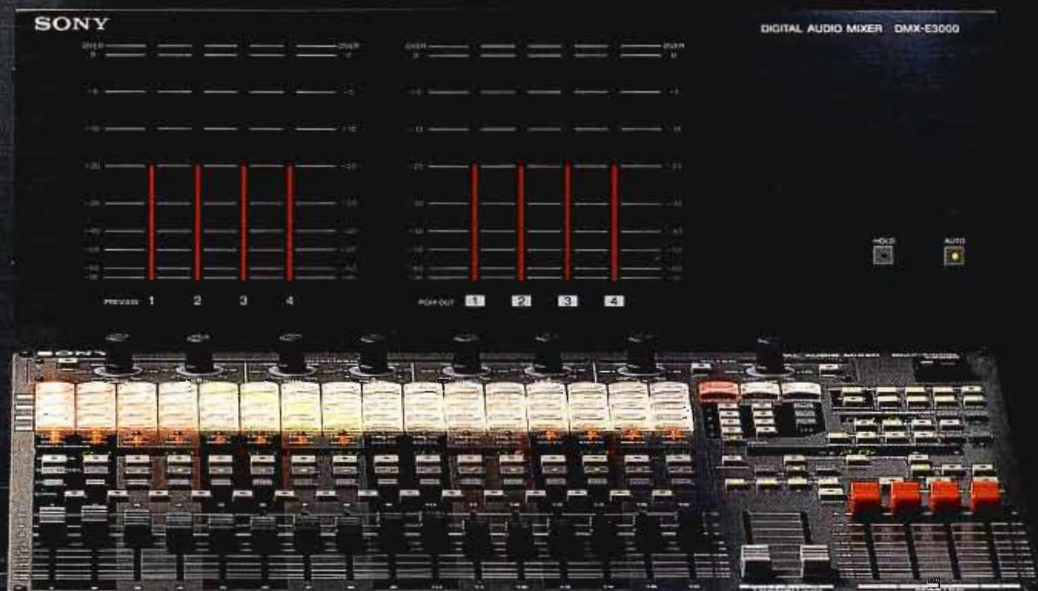


This compact one mix/effects component digital video switcher offers 12 inputs. Its high performance processor provides superior Chroma Key and Frame Memory capability.

DMX-E3000

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

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



DME-3000

The DME-3000 digital effects system offers a powerful combination of 10-bit frame-processing and high quality digital effects such as page turns, lighting and ripple.

THE FUTURE IS HERE. NOW.

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

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

BACK-PROOF

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

FUTURE-PROOF

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

BVM-1911 monitor has also been designed to display either aspect ratio. Similarly, the DVS-2000C switcher and DME-3000 digital effects unit are software switchable between both ratios.

ECONOMIC PROOF

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

Sony has accomplished this not through compromise, but through innovative use of today's technology. Each system component has the features you've come to expect. For example, the Digital Betacam VTRs come complete with built-in standard analog interfaces and video/audio pre-read. They also utilize Coefficient Recording — our unique, cost-effective implementation of Bit Rate Reduction technology. And every component has Serial Digital Interface, which makes installing your system both simple and economical by using a single coaxial cable. Furthermore, we offer you the flexibility to build a system at your own pace — all at once or piece by piece. All in all, making the transition to digital component without abandoning your current investment, is now an affordable reality.

Superior quality. Compatibility. Affordability. In a full line of digital component products that put the future of television within easy reach. Today.

For details and more information, call 1-800-635-SONY, ext. 2200.

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tercoms, distribution equipment, encoders, decoders—for audio and video—are all available in off-the-shelf digital versions.

While there is increasing interest in disk-based program automation systems, existing cassette-based robotic program automation systems will remain viable for the immediate future. Some of these systems can be equipped with Panasonic's D-3, 1/2-inch VTRs or Sony's Digital Betacam players.

Until applications software catches up with disk-based storage, we will not be able to fully exploit disk-based systems in this application. And, unless there is general acceptance of compressed video by advertising clients, the 2,000-3,000 minutes of commercial inventory that many stations hold may represent a stumbling block to the adoption of disk-based systems in this application.

PRODUCTION CONTROL ROOM: Small to large, composite and component, digital production switchers are available from a number of manufacturers. Even better, in some cases the component digital switcher is equal to or lower in cost than its composite digital counterpart while providing increased production capabilities such as better keying, matting and edges.

In this transition to component digital, however, the downside is that, at least for now, you'll have to decode composite sources. Network service, feeds from ENG vehicles, SNG remotes, land lines and fiber optics are currently composite feeds to the component digital switcher. How do you get around that?

The solution is to add one or more decoders. But since a top-of-the-line decoder can cost as much as \$25,000, you're going to have to decide how many decoders you can afford to buy and where to place them. An option is a programmable "smart" routing system, which automatically routes the composite signal to a decoder for conversion, thus allowing you to get more efficient use out of fewer decoders. A few such "smart" routers are on the market today and more are coming.

GRAPHICS/EFFECTS: Everything is already digital in this area. In fact, digital migration within your facility probably began here. The digital graphics and effects boxes in your facility have digital outputs that will permit you to connect to other digital "islands." If you have any other digital islands at your facility, it will be a smart move to connect them digitally to your graphics and effects suites.



Panasonic's D3 1/2-inch Digital VTR System



Ampex's DCT Digital Video Tape Drive



Sony's DVW-A500 Digital Betacam
Run stacked in a column, each has short ID, and the "stack" has a collective caption.

Though these are three of the latest offerings in digital video recording, they are not likely to be the last. None of these designs provide full-bit rate component digital recording but instead, use other digital techniques to keep cost low while providing many of the benefits of digital.

NEWS: This area has undergone a huge number of format changes, from film to 3/4-inch to Betacam or MII. News directors have shown a willingness to use cost-effective systems, such as S-VHS or Hi 8, which is a step in the right direction.

Manufacturers are already discussing 1/4-inch digital field acquisition systems cheap and easy enough for the consumer markets. Increasingly, technology is filtering up from consumer markets as well as down from higher order applications. But many factors influence the choice of news technology, not the least of which

is the fundamental issue of coverage—equipment that is simple enough, reliable enough and cheap enough to operate in the field in large numbers.

The eventual transition to digital news gathering highlights the importance of a digital, nontape-based editing system for news. As things stand now, many news operations are reluctant to switch to non-linear edit systems despite their unchallenged superiority in speed and versatility. What has news directors hung up is the time-consuming process of having to dump news footage to disk in real-time before they can start editing. The idea of having to wait while two hours of raw footage is dumped to disk, only to use 1 minute, 47 seconds of it in a finished story, sticks in a news producer's craw. But, things change.

Eventually, there will be low-cost, digital acquisition systems that may permit either high-speed transfer to disk or may be disk-based themselves. Or, eventually, videographers using the digital outputs of their field equipment will be able to send pictures and sound back to the studio over dial-up telco lines, the way radio reporters do today with audio actualities. But, for today, that's blue sky.

Until that happens, news departments have to keep pace with the prime directive: control cost while improving coverage. For now, that means using lower-cost, videotape-based equipment. Digital or analog becomes a tactical rather than strategic decision. There is no practical digital acquisition system at this time and while the station's core may become progressively digital, there are any number of junctures at which the conversion from analog to digital may prove practical. For today, as you renovate, upgrade, expand or relocate, make sure your new edit bays are digital or digital-convertible. Look at and evaluate the cost of a digital hybrid system (i.e., analog recording that can be digitized onto a non-linear system).

Once we do go digital, the digitalization of news archives will be a positive step. Increasingly, the digitalization of archives seems practical. Whether using D2, D3 or some future digital format for storage, digital assures a durable, high quality archive. Even if digital coding changes over the years, digitally stored archives can always be transcoded, almost perfectly, to any new digitally coded system (See "Fox Movietone Counts on Digital", page D4).

PROGRAM DELAY SYSTEMS: Increasingly, TV broadcasters are opting for a cable

channel in lieu of cash payment for cable carriage of their station. Many networks, both cable and broadcast, have commissioned APDU (Automatic Program Delay Unit) systems to record programs, make changes and play them back later.

With the advent of lower cost digital recorders (both tape- and disk- based) any station operator can use APDU to offer a local CNN-type service by programming a cable channel with 24-hour news, or delay the network feed to meet an alternate set of local market viewing preferences. In the 500-channel future, APDU may be the gateway to an innovative revenue stream.

While legal and business considerations abound in the area of "delayed" programming, technically, the selection of a digital recording format is an open and shut case. A digital cart system and digital formats make sense, since this equipment is readily available off the shelf and offers all the advantages of digital.

POST PRODUCTION SUITE: This is one area that's an obvious candidate for the digital migration. As much as any other area in your facility, the post-production suite is already a stand-alone island. Once again, any renovation, relocation or expansion is a great opportunity to make this room digital.

A side benefit is that a digital post-production suite is a good education for staff. Users gain digital experience they can draw on later as other parts of the facility migrate to digital.

THE MIGRATION TO DIGITAL

Digital Delivery Systems:

WHEN WILL YOUR NUMBER BE UP?

Your signal is already being delivered digitally—some of the time now, more of the time later, and maybe even all of the time eventually. Already some cable companies are installing fiber backbones where they plan to digitize input from stations. In the next decade, they'll deliver digital to the curb. The telephone companies are talking about using combinations of compression schemes and fiber optic networks to deliver television digitally to the home over a switched network.

All these digital distribution systems will require compression, and the preferred compression techniques require a component digital input. Stations will deliver to programming distributors, each of whom will be using different, perhaps proprietary, digital compression schemes for their individual networks.

The best bet to be ready for this eventuality is to provide, now, for a compo-

nent digital signal of the highest feasible quality for any potential compression or distribution scheme. Once again, the watchwords are "Be Prepared." You'll be moving in this direction sooner or later.

Advanced television may seem like it's a long way off. But there are several solid reasons for getting ready now for the

One thing we know for sure is that advanced television will be a compressed component digital signal.

advanced television future. One thing we know for sure is that advanced television will be a compressed component digital signal. By migrating at least partially to component digital now, when the FCC mandates a complete transformation around 2010, you'll have to rebuild only part of your facility.

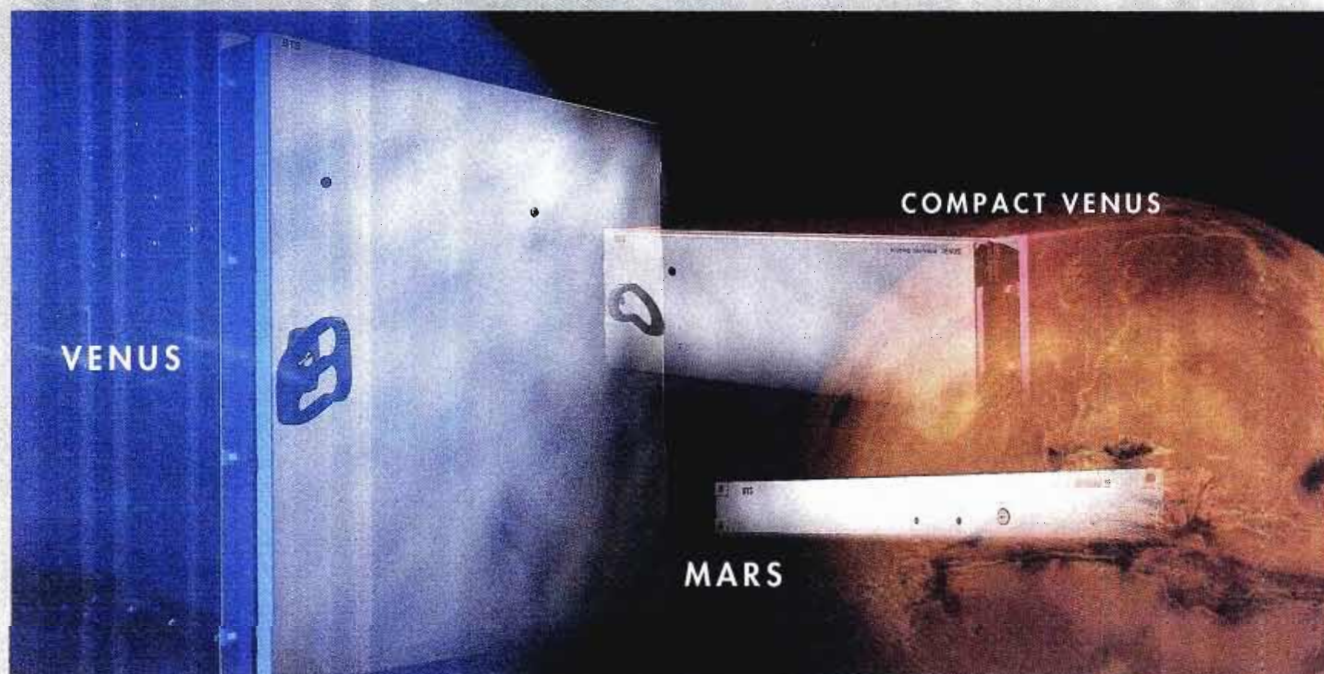
Advanced television will also offer additional profit opportunities for the digitally prepared facility. Affordable equipment for producing 1,000-line progressive wide screen programming may not be available soon, so a component digital plant will be in a good position to improve or "up-res" its 525-line productions. The most likely "up-res" tactic for now is any one of several approaches to line-doubling that will include wide screen (letter box or 16 x 9) display.

To make sure you're on top of advancements in advanced television, get your engineering staff involved in staying aware of FCC activities. Make sure they know you want them to tip you off to any developments that might impede your development.



King World wanted a digital post-production suite to produce promos. The goal was to be technically state-of-the-art while being economically conservative. This suite, designed and built by NTC, has all the versatility of a top-of-the-line post house, while keeping costs well within the bounds of reason.

Only BTS
can give you any
signal format in any size
you need.



Analog Video-component or composite
Analog Audio-mono or stereo
Serial Digital Video (400Mb)-any standard
AES/EBU Digital Audio
RS-232/422 Data

Switchers for all formats are available in a full range of sizes, from 24x8 to 352x128 and beyond.

Our VENUS switcher lets you *mix or match* signal types for multilevel, multi-standard systems within a single uniquely flexible large-scale chassis. You can even re-configure the chassis in the field as your requirements change.

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Our MARS switcher is ideal for smaller systems with a 24x8 switcher packaged in a single rack unit.

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Creative Television Technology from BTS

D I G I T A L L E A D E R S .

"PBS has embarked on a project to distribute a wide variety of programming on a digitally-based nationwide satellite network. Through extensive use of state-of-the-art digital compression technologies, this new network can serve the expanded distribution needs of public television for the next 10-15 years. It will enable PBS member stations and other educators to share 80 or more channels of entertainment and educational programming throughout the 50 states. The quality of this programming can vary, hour-by-hour, from slow-scan conference grade video through HDTV.

"The video content will be accessed through on-line cart machines utilizing composite digital and an enhanced version of a D-5 component digital tape system. The component digital technology will eventually enable us to record and play back compressed forms of HDTV plus some non-video forms of data.

"When we looked at the alternatives available to us from video manufacturers, it was crucial to understand the direction they were taking—not just the hardware that might meet our current needs. Our decision to select digital composite VTRs was made

with reasonable knowledge of where Panasonic was heading with component digital.

"The ability to play back composite digital recordings in the component domain is helpful, to be sure. But our primary interest in a component system is that it be a full bit-rate, 10-bit recording system.

**"NEW VIDEO TECHNOLOGIES
WILL DETERMINE THE VERY
NATURE OF OUR NETWORK."**

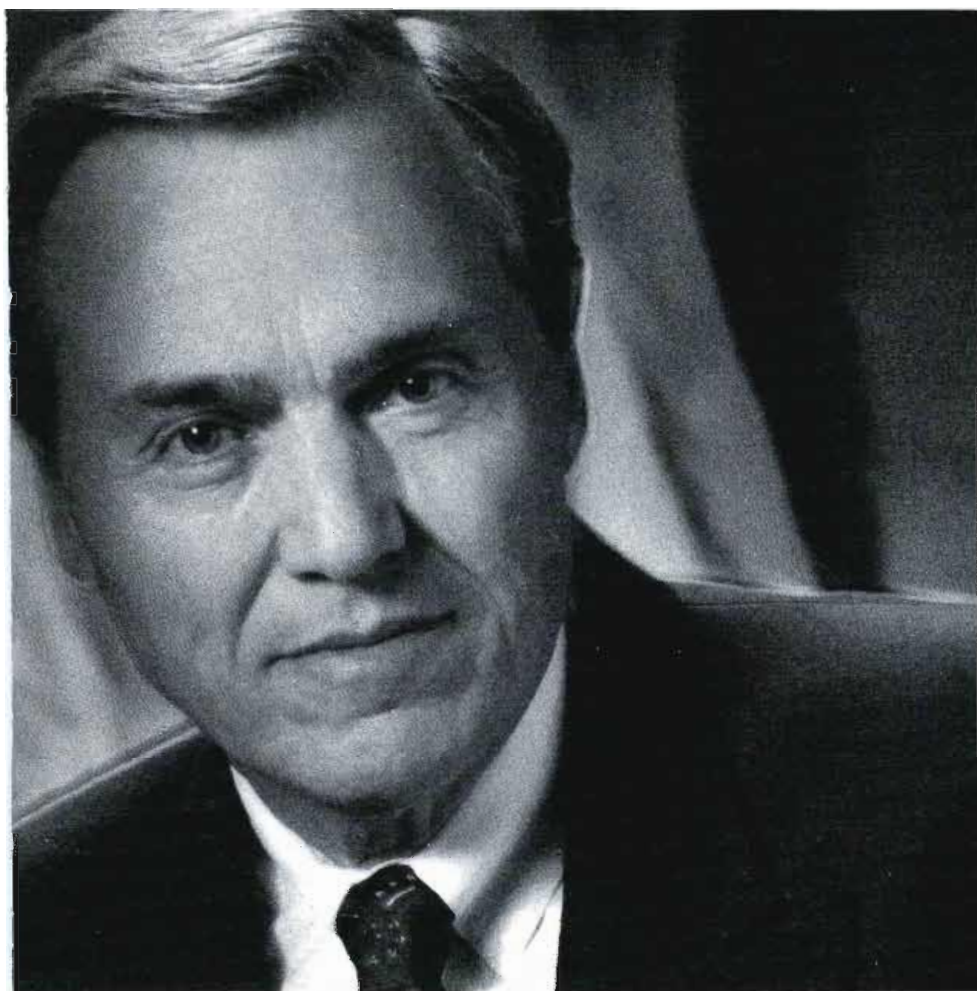
Howard N. Miller
Senior Vice President, Broadcast Operations,
Engineering & Computer Services, PBS.

That means we can take maximum advantage of the high bit-rate capability of these machines, and consider them for future upgrades to HDTV—as well as for some services that are not video-based at all.

"Currently, we are using some of our D-3 equipment to conduct subjective evaluations of video performance at various compression levels. Using a transparent digital tape system, we introduce no

further degradation in our compression testing; any quality differences are obviously associated with variations in the transmission path, not differences introduced by the recording medium.

"Because of the evolving nature of the television industry, it's unacceptable to have a traditional buyer/seller relationship. Before



we enter into any contract with any company, we emphasize how essential it is for us to collaborate to achieve better results.

From our perspective, as new video technologies emerge that will determine the very nature of our network, we must have good working relationships with our equipment suppliers."

Panasonic's strategy offers a simple, combined composite and component digital system that provides all digital solutions for diverse video recording

applications through the eventual HDTV era.

Panasonic believes that digital composite and component equipment will continue to co-exist for many years.

We see integrated D-3/D-5 facilities with equipment performing the tasks to which it is best suited.

Howard Miller, Public Broadcasting Service's senior technologist, has been breaking new ground throughout his 35-year engineering career. His current challenge is to fashion computer, video, compression, and transmission technologies into a complete digital signal distribution network for PBS.

It's the industry's visionaries who see a clear path to the future.

Panasonic
Broadcast & Television Systems Company

THE MIGRATION TO DIGITAL

Digital Delivery Systems:

HOW LONG SHOULD OR CAN, THINGS STAY IN NTSC?

It took the British nearly 20 years to migrate from 405-line monochrome to 625-line color. The digital migration here will probably take the same amount of time. There are more than 200 million NTSC sets in the U.S. alone, and more are being added daily.

Non-NTSC sets for the American home won't even be on the drawing boards until a lot of political haggling has been put behind us.

On the other hand, you can have confidence as you migrate to component digital that you'll be safe in NTSC for

as long as that standard is supported. Component digital can be relatively easily encoded to NTSC for as long as it has to be.

But, as you slowly change your facility

over to component digital, you may want to know what the last things are you'll have to change.

The old NTSC transmitter will be the last to go. And, if the FCC has its way it will, literally, be switched off in a year uncertain, circa 2010. Access to the home thereafter will be over a digital transmitter and various "wired" methods, and you'll have the opportunity to apply for a new advanced television digital channel and build an advanced television facility. If you've done a good job of migrating, you'll already be a good part of the way there.

Between now and the brave new world of ATV, parts of your plant may see not one, but several, generations of new equipment. When deciding on a new piece of equipment, it's a good idea to ask your engineers



NBC MAKES MOST OF DIGITAL MIGRATION

NBC Studio 6A is the first facility to use a digital switcher in a "live-to-tape" or "live-to-air" environment.

or design consultants just how long they expect any particular device to be in active service. If it's a device from a category such as editors, graphics systems or news gathering equipment, which is undergoing constant change, you should give extra consideration to buying lower cost equipment that meets current or short term projected needs. While the device may not be absolutely "leading edge technology," the one that is state-of-the-art is probably only months away from being superseded itself.

Consider as well, the investment you have already made in operator know-how and assure yourself that the new piece of equipment can be put into productive service quickly. (For more tips on dealing with your equipment suppliers, see "How to Talk to Your Suppliers", page D16.)

When David Letterman moved to CBS, NBC got a chance to renovate its venerable Studio 6A. Already recording to Panasonic D3 composite digital videotape, NBC engineers took the opportunity to relocate the production control room and digitalize most other aspects of the production with Grass Valley Group production switching and routing and Zaxcom machine control. Even the Sony camera outputs are digitized prior to the switcher and are soon to be replaced by digital processing cameras now in development.

With more than 120 microphones in use in this "live-to-tape" studio environment, the audio remains analog until it is digitized at the output of the SSL console.

The migration to digital at NBC has been one strategy that allows the company to expand its capabilities while improving its efficiency within the confines of its landmark headquarters at New York's Rockefeller Center.

WHAT WILL IT COST TO CONVERT MY TOWER TO HDTV?

**TINER & MALOUF
HAVE THE ANSWERS**

TOWER CONVERSION EQUATION

**ANTENNA HARDWARE
+ TOWER MODIFICATIONS
+ INSTALLATION FEES
= TOTAL CONVERSION COST**

SINCE the final antenna designs and hardware pricing are not available, we begin to answer the question with engineering:

WILL MY TOWER NEED TO BE MODIFIED?

- This depends on the wind load of the new antenna hardware and the final loading configuration of your tower; some will and some will not. Only a comprehensive structural analysis by a Professional Engineer can answer that question.

We suggest it is in your best interest to use an INDEPENDENT specialist to verify your tower, rather than the original tower manufacturer. **TINER & MALOUF** are INDEPENDENT AGENTS.

HOW MUCH WILL THE INSTALLATION COST?

- This depends on the particular antenna hardware and if tower modifications are needed. Tower analysis must be done before this can be answered.

WHY SHOULD I DO THE TOWER ANALYSIS NOW?

- There are four good reasons:

- 1) Because you need tower engineering before you can compare costs of the various antenna systems. Engineering Evaluation must be obtained before the "questions" can be answered. Once we computerize your engineering, you have it for future use at a guaranteed low fixed price.
- 2) Your tower analysis will show some easy ways to gain RESERVE STRENGTH, that is of immediate value, particularly in the event of a hurricane or other heavy weather.
- 3) The analysis will show ways to modify the tower to support additional loading, which can be used to generate RENTAL INCOME space on the tower. This alone can more than cover the entire costs of your engineering baseline work.
- 4) To avoid the inevitable backlog and likely price increases for engineering services as the HDTV standard is implemented.

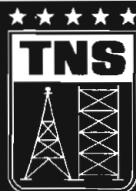
WHY USE TINER & MALOUF?

- **TINER & MALOUF** bring a high level of expertise and OBJECTIVE INDEPENDENCE that the original tower manufacturer may not. **TINER** is a second generation tower contractor and **MALOUF** is a respected tower design specialist, member of the E.I.A. Code Committee and registered in 48 states. Both have outstanding references with many satisfied clients.

Together, **TINER & MALOUF** can provide the service you need in your best interest. **TINER & MALOUF** do not sell new towers, they help you improve existing structures with maximum efficiency and significant cost savings.

WHERE DO I START?

- Call **JIM TINER** at (305) 771-7180. He will discuss your particular needs and offer a detailed outline, including budget range, to help you understand "what will it cost to convert your tower to HDTV".



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Have Your Serial:

IT'S GOOD FOR YOUR INTERNAL SYSTEM

It's easy to replace NTSC analog routing with serial digital. There are no space or cost penalties for switching: serial digital routing uses a single coaxial cable, unlike the 3 or 4 parallel wires required for component analog or the huge ribbon connectors and cables required by parallel digital.

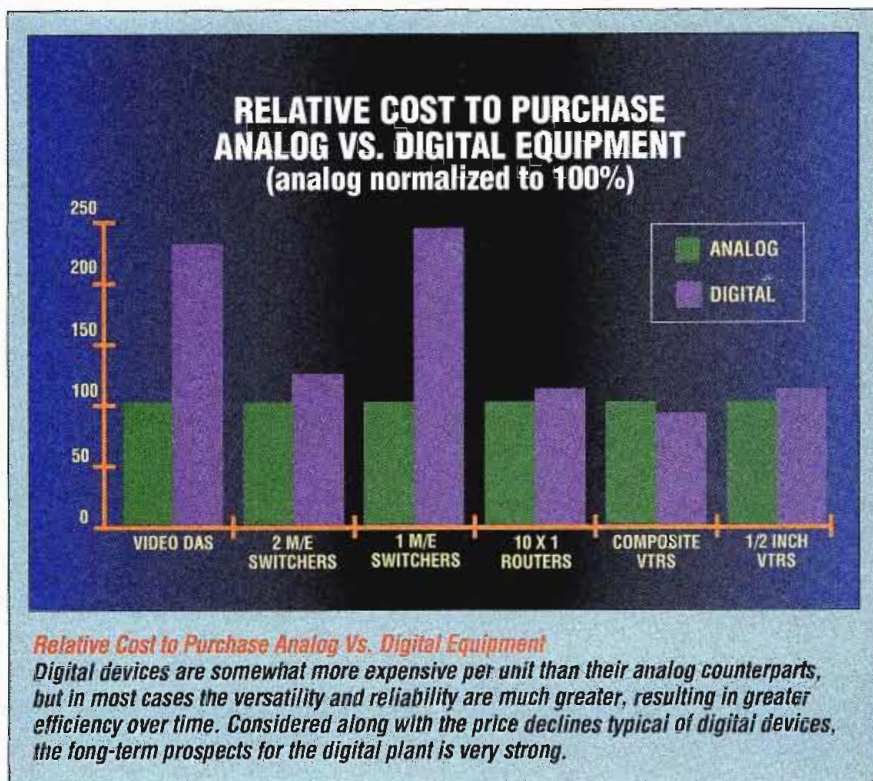
Serial digital routing demands good connections. Barring any major technical breakthroughs the best cables already exist. New manufacturing processes provide lower loss cable at approximately one-half the price of earlier cables used for analog video.

Fortunately, these new cables work for existing analog signals as well. Make sure you use "true" 75 ohm BNC connectors as well as patch panels that are digital compatible. The true 75 ohm BNC costs a little more but it will be absolutely essential in any digital environment. Even if you're not quite ready for digital and plan to replace analog with analog equipment, if

There are no space or cost penalties for switching: serial digital routing uses a single coaxial cable.

you're re-cabling, make sure you use digital-ready cables, patch panels and terminal connectors. Better now than later.

Digital-ready cabling will allow you to put serial digital video with embedded audio on the same cable. This is efficient if—and only if—the audio and video are married and heading for the door. If you need to break away audio from video, don't lock them together on the cable. Ask the people designing your facility where it's appropriate to transmit embedded audio on the same cable as video.



Autotiming:

WHAT IT IS, AND WHY YOU NEED IT

Ideally, a television plant will be "zero-timed"—all source signals arrive simultaneously at their intended router output.

This allows the user to rearrange his resources within the plant as needed without incurring those additional time and labor costs of correcting the objectionable color shifts and horizontal jumps typical of improperly timed plants. In the past, careful attention had to be paid to cut cable to proper lengths and other means of assuring proper timing relationships throughout the plant.

Today's digital devices with autotiming circuits will mask small timing errors, providing you with much greater flexibility in allocating your resources. Still, this benefit assumes that good engineering design principles have been ob-

served in the first instance. Don't forget to ask about autotiming if you're designing a new facility or re-cabling. One issue is digital processing time, which is typically longer than that associated with analog equipment. This needs to be taken into account, especially if you're interfacing digital islands and their longer through-put delays with the rest of the plant. As with analog plants, good design is key.



Sony's DVR-2100 is a D1 component digital VTR of the type that has become the standard in high-end post-production where multi-generational image manipulation is routine.

Digital Audio:

NOW THAT I CAN HEAR IT, IT LOOKS SO MUCH BETTER

Don't laugh—tests have shown that good sound greatly influences people's perception of the picture. For widescreen TV, for example, spreading out the sound increases the illusion of a better picture. Digital audio will let you keep pace with the consumer's perception of good sound. And good sound is increasingly important to the upscale viewer.

**A properly designed
analog audio plant is quite
capable of sustaining higher
quality but the trend is
toward digital.**

Viewers, especially young ones, are growing sophisticated when it comes to sound. The consumer reference point for quality is higher than it used to be, and digital audio brings to TV viewers what CDs brought to record listeners and FM brought to radio listeners.

Commercial and program producers are using digital equipment to get better audio performance in production and expect that their efforts to reach viewers through their ears will not be defeated by the broadcaster or cable system. A properly designed analog audio plant is quite capable of sustaining higher quality but the trend is toward digital.

Today, digital audio equipment (principally, recorders and consoles) is somewhat more expensive than analog but prices are headed down. Digital audio is no more complex to operate and the absence of noise and distortion in multiple generations makes dubbing much more painless.



Panasonic's AJ-D580 is one of the new breed of full bit-rate component digital VTRs targeted to the more demanding applications in post-production.

The exception to this, however, is a production studio designed for live or "live-to-tape" performances that include guest bands, house bands, talk and audience participation. Such an installation could wind up with a huge

number of microphones feeds, all of which are analog. Digitizing each mic input could be prohibitively expensive, so you might prefer to go into an analog console and convert to digital audio at the output of the console.

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With more than 250 systems in service worldwide, ALAMAR, the leader in television facility automation, is pleased to announce the following new installations:

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What it Takes to Live With Digital:

MAINTENANCE AND DIAGNOSTICS

The more complicated boards typical of digital video make board exchange more important than board-level maintenance. As a station owner, it's important that you know what kind of exchange systems each manufacturer has in place. Look for ways to purchase an extended warranty for board exchange. Satisfy yourself that the supplier has a good track record for supporting his products and that he's likely to be around well into the future. Then, make sure your maintenance and operating budgets are adequate for meeting warranty requirements and board replacement costs.

You need different tools to make signal measurements because the nature of the signals you measure are different. While many of the old faults will occur, like broken or mis-patched cables, others will arise at the board level where you will need different tools and techniques.

The old diagnostic tool kit was a VOM and oscilloscope. Some of the old NTSC measurements, like group delay, don't even exist in a serial component digital signal where other characteristics like bit error rate become more significant. The new tool kit includes a digital signal generator and digital waveform monitor to examine digital logic circuits. You can buy these tools off the shelf today from a number of manufacturers. Engineers talk about the "graceful degradation" of analog systems and the "catastrophic failure" of digital systems. This so-called "digital cliff" is pretty much a bugaboo designed to frighten the uninformed. The fact is that a properly designed digital system keeps you away from the edge of the "digital cliff." Conservative design that provides for quick circumvention of failures and adequate redundancy is easier when the failure point is so predictable.

Video Formats and Conversion Processes

Right now, your plant has four different types of signals running around inside and the only access to your audience is through a door in the analog composite world. By sometime after 2010, that door to your audience will be removed to the digital component world. So, today, you have to be concerned about the relative difficulty of transforming your signals from their present state into a form that will fit easily through the component digital door. Today, the off-tape signal of one-inch VTRs and 3/4-inch VTRs is analog composite. They can get out the analog composite door easily. Similarly, nearly every signal format can be converted to analog composite with optimal results. But, alas, it is not a true "two-way street." Analog composite signals do not transcode into digital component signals with optimal results. On the other hand, digital component signals will transcode into any of the other formats with optimal results. Conclusion? To get to anywhere you want to go, you are better off starting with your signal in digital component.

Documentation:

X MARKS THE SPOT

Documentation becomes crucial as you migrate to digital. Look at documentation as an investment, not an expense.

Documentation of the planned system is crucial to getting a properly built system. The system design documents are developed from the customer's vision of the facility's purpose. Proper system documentation will include: functional diagrams, detailed system connection drawings, cable run lists, equipment plans, space layout drawings, console elevations and layouts, rack elevations with equipment locations and a detailed equipment list both of new equipment and equipment to be re-used. When shopping for new equipment, make certain documentation comes with it. A less expensive device may very well lack documentation, and that's something you'll pay dearly for later on.

What should good manufacturer documentation consist of? Look for

complete, clear instructions on installation, operation, internal workings and maintenance.

Make sure your chief engineer has a chance to examine the documentation and is satisfied with it before you buy the equipment in question. Remember, if there's no documentation, it isn't worth the price, no matter how inexpensive.

Don't forget to document not just what you buy but how it's installed and how it's connected. If you don't document now, it will be hard to track down later for future maintenance and expansion. And, if your chief engineer is the only one who knows how the facility works, or is the only one who can read and understand the documentation, you're in big trouble if he's hit by a bus.

Documentation is a necessary budget item when planning an expansion or upgrade. Good documentation is a hallmark of good engineering design. If you use an outside engineering firm, insist on seeing examples of documentation they have prepared for other clients. Make sure your staff or the outside engineers document installation and operation criteria. Figuring things out later takes time, making operating and maintenance costs rise spectacularly.

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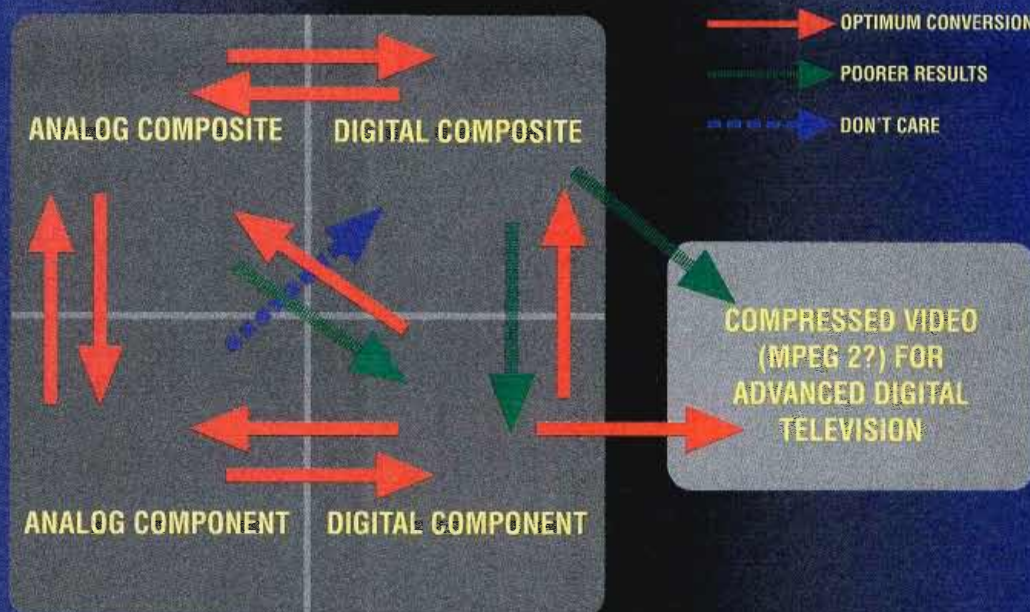
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VIDEO FORMATS AND CONVERSION PROCESSES



THE REAL COST OF OWNERSHIP

When you build a new system or buy a new device don't just consider initial cost but consider what it costs to own:

- Its built-in interface capabilities, whether analog or digital, can minimize the need for complex external interface devices, reducing cost, system complexity and increasing reliability.

- The cost of consumables (e.g. tape, head life and cost of replacement heads for VTRs).

- The amount of power it uses.

- Installation costs, which can vary widely. (For example, sometimes an inexpensive device requires lots of peripheral equipment to interface with existing equipment.)

- Warranty and maintenance.

- Know the availability of second sources for the device. If there isn't one, you may be trapped.

- Maintenance costs need to be considered. Do you have to tear it apart every 100 hours? Does it take 16 hours to get down to the \$50 part you have to

replace? Can you maintain it in your facility or must it be returned to the factory? Is board replacement an option? At what cost and turnaround time?

- Its complement of I/Os, whether analog and/or digital, and how well they are suited to the existing and planned

**Neither digital nor
analog I/Os are,
in and of themselves,
expensive...**

facility. Neither digital nor analog I/Os are, in and of themselves, expensive, unless the set you get does not match the requirements of your operation. A system's ability to "populate" (the ability to include the right combinations of analog and/or digital interface modules) or interconnect with other devices and convert easily to digital may save you buying large outboard devices later.



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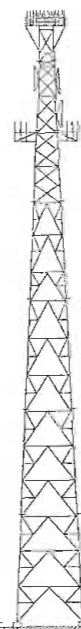
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REVIEWING STAFF FOR SKILL SETS AND TOOL KITS

Digitally-based equipment requires different skills from the design, installation, maintenance and operating staffs. Although much has been written and said about the declining ranks of licensed engineers at TV stations, managers know that head counts and payrolls are still hard to control intelligently. Your chief engineer needs to hire people with both computer and verbal communication skills. Today's typical trouble-shooter has to call a distant "Help Line" and talk knowledgeably with a manufacturer's service department, or even sometimes, the engineers who built the system. "It goes all wiggly when I put the whatzi-whozit in the thingamabob" won't cut it in 1993.

Today, armed with computer-based diagnostics, parts lists, inventories and an operating manual, the trouble-shooter has to know how to get answers quickly.

Because digital equipment is so dependable, technicians no longer enjoy the familiarity they once had with the analog systems they constantly tweaked and coaxed back into life. A piece of digital

Above all, the manager needs to realize that this should be an orderly migration... (it's) doable, affordable, and—ultimately—necessary.

equipment may sit quietly humming along for months at a time without so much as a whimper. People might not only forget how to fix it, they might even

forget what it does.

That's another reason why documentation and people smart enough to use it properly are so important. The most important tool in today's maintenance department is probably the telephone. More and more equipment is being designed with interfaces to the phone system permitting interrogation by the manufacturer for diagnostic purposes. For that reason, it's a good idea to plan dedicated phone lines and conveniently located jacks throughout the plant.

Above all, the manager needs to realize that this should be an orderly migration and not a tumultuous exodus requiring divine intervention. This migration is doable, affordable and—ultimately—necessary. It should begin now. The rewards reside not in some indistinct promised land of ATV, but in each incremental improvement in efficiency and quality. ■

HOW TO TALK TO YOUR SUPPLIERS

Ask lots of questions and get specific, real answers. Make them give you a specific commitment. Know what you want and get it in writing. Here are some of the issues to address with your supplier:

- What is the manufacturer going to do about catastrophic failure? What emergency support services are offered by the vendor? Is there a 24-hour hotline? Is there a "next day delivery" policy for spare parts?
- Should I invest in phone lines and modems for current/future diagnostic capabilities?
- What kind of training are my people going to get? Is it on-site or do I have to send my staff? How much is it going to cost me? Are refresher programs available?
- What kind of operations manuals are provided? Written? CD-ROM?
- What emergency spare parts should I store? Should I get them from the supplier? (Here, you need to compare the cost of storing spare parts vs. the manufacturer's standby repair service.)
- With software, do I get de-bugged for free? Are software upgrades free? For how long? Is it compatible with what I've got?
- How will software updates get to me? By modem? Will spare parts be upgraded at the same time or will they be made obsolete?

Don't forget that how well a facility copes with an emergency is in large part based on good design. Good design will insure that you have enough redundancy to deal with broken equipment and/or a way to patch around it.

THE NATIONAL ASSOCIATION OF BROADCASTERS

ANNOUNCES

BROADCASTING & CABLE TO BE OFFICIAL PRODUCER OF 1994 "NAB TV NEWS"

The most important technology event of the year takes place in Las Vegas in March — THE NATIONAL ASSOCIATION OF BROADCASTERS CONVENTION. Here, over 65,000 broadcast, cable, multimedia and post production executives meet at this conference to review the latest technology available.

In 1994, **BROADCASTING & CABLE** magazine has been designated the official producer of all video products for NAB '94!

"NAB TV NEWS"—Dynamic, timely news coverage of this important show will reach attendees every day through the "NAB TV NEWS" on the televisions in their hotel rooms, 24 hours a day. The one hour daily program will also be broadcast via satellite throughout North America. Advertising time is available in this popular program. Use it to build booth traffic, introduce new products and increase awareness of your company and its products.

NAB VIDEO BULLETIN BOARD—Broadcasting & Cable will also produce a VIDEO BULLETIN BOARD that will be seen on video walls and monitors throughout the exhibit and conference areas of NAB '94. Fifteen second spots that will air with high frequency throughout the show are available.

VIDEO NEWS RELEASES—Broadcasting & Cable is also offering video news releases, produced on site at NAB '94 and broadcast via satellite to broadcast stations and cable operators throughout North America.

Contact Larry Oliver, National Advertising Director, for more information (212) 340-9862.

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Digital News Gathering Is A Lot Closer Than You Think.



*Avid's
comprehensive
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here today with
breakthrough
technology that
puts news to air
more efficiently.*

They say digital disk-based production will be the biggest change in broadcast news since tape replaced film. It will mean faster, more creative production. Greater playback flexibility. Increased productivity. Less tape. Lower costs.

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Well, Avid Technology has news for you. Leading broadcast companies are already using it to get news to air. Only Avid has a comprehensive news solution. Today. Right now, Avid can take you through production with a suite of compatible Digital News Gathering (DNG) products. For a price that's *significantly less* than conventional tape-based systems.

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And this is only the beginning. Avid is using its unparalleled experience in integrated disk-based systems to offer the first totally digital solution for broadcast news. All of which makes the future a lot closer than you thought.

Call 1 (800) 949-AVID. Find out how companies like the BBC are already using Avid's DNG products to gain a competitive advantage. We'll help you catch up with the latest news technology -- before it catches up with you.



Clear Channel adds Metroplex stations

Merger will give Clear Channel 38 radio properties; create megacombo in Tampa

By Peter Viles

Clear Channel Communications and Metroplex Communications last week announced plans for a merger that will create a 38-station group and give Clear Channel a four-station megacombo in Tampa.

The deal, which Metroplex announced as a "letter of intent to merge," has Metroplex receiving \$54 million of Clear Channel stock, with an undisclosed amount of that going to assume Metroplex's debt.

It was unclear how much stock Metroplex actually would get and how much would go toward debt, but Metroplex would remain a minority shareholder in Clear Channel, and L. Lowry Mays would remain president and chief executive officer.

"We are excited about adding the Metroplex stations to the Clear Chan-

nel family," Mays said. "We believe the combined entity will create a more successful company moving into the future."

Clear Channel, which now has 31 radio and eight TV stations, would add seven more radio stations. That would give the company 38 stations—20 FM's and 18 AM's. FCC rules limit ownership to 36 stations, 18 in each band. To get under the cap, Clear Channel likely will sell two of the FM's, according to the company's treasurer, Randall Mays.

Clear Channel has annual revenues of roughly \$104 million. According to *Duncan's Radio Market Guide*, the Metroplex stations billed \$21 million in 1992.

The merger creates a four-station combo in Tampa, where Clear Channel owns WRBQ-AM-FM and Metroplex

owns WMTX-AM-FM. Together, those four stations had a 13.5 share of the Tampa audience (12-plus share, total week) in the summer Arbitron survey.

Metroplex also owns stations in Cleveland (WERE[AM]-WNCX-FM), Buffalo (WXB[AM]-WUFX-FM) and Miami (WHYI-FM), all markets in which Clear Channel does not own radio stations.

"It gives us a very solid position in Tampa, and we're excited about the Miami market as well," said Randall Mays.

Metroplex's principals, Norman Wain and Robert C. Weiss, said: "This merger with Clear Channel means that seven great radio stations in four markets will continue to grow and serve their communities. The future for our properties and our employees was never brighter." ■

RAB planning to quit ratings council

Association is angry over EMRC's handling of radio issues

By Peter Viles

The Radio Advertising Bureau, upset over what it perceives as a bias toward television, is planning to drop its membership in the Electronic Media Ratings Council, the group that accredits radio and television ratings companies.

The decision was reached at RAB's semiannual board of directors meeting last week in Phoenix. The board's research committee instructed President Gary Fries to drop the membership—which costs the group \$11,000 per year—with the understanding that RAB later may rejoin.

"It doesn't mean that we are going to be out of the EMRC forever," said Randy Bongarten, general manager of WNCN(FM) New York and an RAB board member. "But there is a strong feeling that they have not been responsive to the needs of the industry."

During a committee meeting, Fries had mentioned his concerns about the EMRC's handling of two radio-related issues. First, the EMRC had discredited the spring Atlanta Arbitron survey,



citing an on-air promotion by Atlanta broadcasters aimed at increasing response rates for the survey.

Fries also cited the EMRC's statement of support for Arbitron's proposed increase in the sample size of its market surveys. Although Fries and many radio leaders supported the proposal, Fries thought it inappropriate for the EMRC to take a stand.

"That \$11,000 a year is a lot of money," Fries said. "I could probably turn that into increased data about, say, the Hispanic market that would be more valuable to our industry."

Fries also said he hoped that radio companies, which tend to have more specific agendas on research issues than does the RAB, will consider joining the EMRC to insure that radio has a voice on the council.

"The cornerstone of this thing is the Atlanta radio situation," said EMRC Executive Director Dick Weinstein. "I'm disappointed if they take that attitude, and I hope that we can work things out and that they will rejoin. It's my understanding that Gary Fries feels the same way."

In other business at the meeting:

■ The board discussed, but took no action on, a proposal to change RAB's dues system. Stations now are as-

sessed monthly dues based on a multiple of their midday advertising rate. Under a proposal being developed for possible implementation in 1995, dues would be based on a station's annual revenue, as estimated by *Duncan's Radio Market Guide*.

Such a system would eliminate problems with verification and fluctuation of the midday rates. Board member Jim Champlin said it is likely that if such a system were adopted, large-market stations would see the largest dues increases, and those increases would be phased in gradually.

The board did not settle a more crucial issue: what effect the dues restructuring would have on the overall revenue RAB derives from stations (or whether the dues restructuring would coincide with a dues increase).

■ RAB's executive vice president, Ron Ruth, reported that RAB membership rose 9.5% between August 1992 and August 1993, from 3,020 members to 3,308. He cautioned, however, that membership may be peaking, with old members now dropping out of the RAB at about the same rate that new members are joining. RAB membership has risen steadily since September 1991. ■

Good book, bad book for Howard Stern

'Private Parts' is a best-seller; summer Arbitrons are soft

By Peter Viles and Joe Flint

Howard Stern, the self-proclaimed "King of All Media," is almost living up to that title these days.

Stern's exploits in recent weeks:

■ His book, "Private Parts," hit number one on the *New York Times* best-seller list in its first week on the chart.

■ His face, coupled with Rush Limbaugh's, graced the cover of *Time* magazine last week.

■ A whirlwind book tour gave him national exposure on network and syndicated television (*Dateline NBC* and *Donahue*, among others).

■ A book-signing event in Manhattan attracted a crowd so large (estimates ran as high as 10,000) that police had to close off Fifth Avenue.

■ A *USA Today* poll showed him to



be an overwhelming favorite to replace Fox's departed Chevy Chase as a late-night television host.

Amid all this was buried some so-so news about Stern's radio show. According to a BROADCASTING & CABLE analysis of the Arbitron summer surveys in 16 markets where the show airs, Stern's audience was down 3.3% from the spring survey. In the previous year, Stern's national radio audience had grown by 25%, and from spring to summer of 1992, the audience rose by 16%.

But from spring to summer '93, Stern's average quarter-hour audience—a rough estimate of the number of fans tuned in at any given time in his 16 primary markets—dropped from 868,000 to 839,000. Because the audience turns over several times during morning drive, the total number of people who listen to the show is much higher, estimated at 4 million.

Most of the decrease can be traced to Los Angeles, where Stern's 12-plus share dropped from 6.1 to 5.4, and his average quarter-hour audience dropped by 23,000, from 156,000 to 133,000.

Stern held on to his number-one spot in New York, however. And the best-selling book, with all the attention it has drawn, is likely to boost his fall ratings to a new high. ■

Duopoly layoffs in Houston, Washington

In a stark illustration of the job losses that duopolies are causing in radio, stations in Washington and Houston will slash a total of 26 jobs—nearly half of the positions at the affected stations—as of today (Nov. 1).

"I think the word 'bloodbath' might sum it up," says Mark Lapidus, promotion director at WCCR-FM Washington and one of the laid-off workers.

The job cuts stem from a station swap in which Viacom traded its Houston stations, KIKK-AM-FM, to Group W for the latter's Washington stations, WCCR-FM-WCPT(AM). The swap gave Viacom four stations in Washington and Group W four in Houston.

In Houston, Group W cut 14 jobs at KIKK-AM-FM, according to the station's general manager, Craig Magee. Among those laid off were Magee, as well as the station's operations manager, its local and national sales managers, marketing director, chief engineer, news director and business manager and several announcers.

"In today's radio world, it's a fact of life," Magee says of the layoffs. "You're either going to eat or be eaten." He adds: "We're handing Westinghouse a pretty healthy radio station."

KIKK-AM-FM, rated second in the Houston market to Group W's KILT-AM-FM, will switch to a nationally syndicated morning show, ABC Radio's *Moby in the Morning*, beginning Tuesday, Nov. 2.

In Washington, Viacom cut 12 jobs at the Group W stations, according to Lapidus. Among those let go: General Manager William Sherard and seven programming employees.

Charlie Ochs, general manager of Viacom's WMZQ-AM-FM, will take on GM duties at WCCR-FM-WCPT. Of the layoffs, he says: "When anybody looks at duopolies, they look at the efficiencies."

—PV

Wall Street: divergence on convergence

Bell Atlantic-TCI merger puts analysts' TV-telco views in sharper focus

By Geoffrey Foisie

The general telco/cable euphoria following the Bell Atlantic-TCI merger announcement has subsided, and what is beginning to emerge are distinctions, both in the views of analysts and in how those views apply to different companies. A survey of analysts and their writings last week revealed several themes:

Telcos as growth stocks

The merger of telcos and MSO's may lead to a single method of valuing the combined companies. Although the telephone business is the whale (four times the revenue of the cable industry), Wall Street is saying look to the MSO minnows for a valuation method. NatWest Securities, Morgan Stanley and Donaldson, Lufkin & Jenrette are among the firms arguing that the regional Bell companies should be valued on cash flow rather than on earnings or dividends, as previously was the case. Wrote Vincent Colicchio and Paul Marsh of NatWest: "Key to our investment thesis is that investors will begin to look at telephone companies as growth vehicles and therefore value the RBOC stocks on multiples of cash flow." Stephanie Georges Comfort of Morgan Stanley said that a reasonable valuation for Bell Atlantic would be 8-8½ times cash flow (excluding net debt), about midway between where it now trades and the 10-12 times cash-flow multiples on which MSO stocks are valued.

Two's a crowd

One buy-side analyst wryly commented that the same investment banking firms talking about the benefits of cable/telco combinations would reap sizable investment banking fees from those mergers. However, at least one firm, Sanford C. Bernstein & Co., downgraded its recommendations on most of the major telephone companies. Even as the stock market celebrates Bell Atlantic's entry into the video business, Bernstein analyst Tom Wolzien said, the market is ignoring

\$850,000 settlement appears dead at FCC

For lack of a second FCC commissioner, a proposed payment to have a competing application withdrawn will itself probably be withdrawn. That outcome would pave the way for designation of a competitive renewal hearing for several TV station licenses currently held by Tak Communications. The case, involving novel issues, has attracted significant interest from the financial community (BROADCASTING & CABLE, Aug. 9 and Sept. 27).

The proposed payment of \$850,000 by creditors of Tak to the competing applicant, Shockley Communications, was acceptable to Acting FCC Chairman James Quello, according to commission sources. But Commissioner Ervin Duggan apparently was against the plan because the payment exceeded Shockley's expenses. And the third commissioner, Andrew Barrett, had enough reservations that he could not be persuaded to cast the deciding vote in favor of the settlement.

A lawyer for one of the parties in the Tak renewal proceeding said he expected a hearing date to be designated in the next month or so. —GF

the fact that similar moves by other RBOC's likely will mean at least two competitors in each market: "Once they get those plants upgraded, and before the new video businesses get going, they are going to have to start competing in their existing telephone business. The question is, will the revenue generated by the new video businesses be sufficient to offset the decline in prices from competition and, if so, when? We think there will first be a dip before a climb out, which may not happen until the end of the century." Exceptions to the generalization, Wolzien said, were GTE, Southwestern Bell and US West: "They have less to lose in their territories and more to gain by attacking others' territories."

A selective rising tide

Bob Kricheff, director of high-yield research for First Boston, noted that the debt securities of many smaller cable operators responded to merger news as well as the debt of the larger MSO's. But First Boston and NatWest expressed doubts about whether some of those operators, such as Falcon, will be as eagerly sought after as TCI was by the phone companies. NatWest suggested that because some of the smaller MSO's "lack proprietary pro-

gramming and do not have state-of-the-art systems," they may be more vulnerable to competition, whether from overbuilding or from DBS. Kricheff said that MSO's with contiguous systems of 100,000 or more subscribers, and those systems with a high percentage of homes passed, might be attractive to the telcos. ■

No revenue surge in 3rd quarter

Financial comparisons are weak; lack of political and Olympics dollars blamed

By Geoffrey Foisie

Special events loomed large in TV broadcasters' third-quarter financial results. The ABC TV network, like CBS before it, had less competition in June-September from the Olympics, which ran in the third quarter of 1992. Comparisons for NBC affiliates suffered this time around for the same reason. And many stations noticed the absence of politi-

cal revenue compared with last year.

Last year, profits, in general, were up modestly. The just-completed numbers are in many cases still below those of 1990.

Capital Cities/ABC benefited from improved operating results at its television and radio subsidiaries in the third quarter. The company says that the ABC television network reported a profit—as opposed to last year's third quarter loss—on a "significant" increase in revenue. The TV station division reported a "slight" profit increase on similar revenue gains.

Among other TV station groups:

■ Viacom stations had flat cash flow, at \$7.4 million, on a 2% revenue decline, to \$20.8 million.

■ Multimedia's broadcasting cash flow decreased 14%, to \$10 million, on an 8% decrease, to \$37.6 million. The company says that the prior year's third quarter included \$4 million of Olympics revenue and \$2.3 million of political revenue.

■ McGraw-Hill says that operating profits fell 10% and revenue declined 2.2% "in the face of continued softness in national business."

■ Heritage Media says that its TV group revenue grew 4%, to \$10.1 million, with cash flow increasing 5%, to \$4.9 million. Excluding political revenue, the group's revenue would have increased 8%. The cash-flow calculation did not include a "\$1.7 million non-cash write-down of television program rights."

Changing Hands

This week's tabulation of station and system sales

WNUA-FM Chicago; WXKS(AM) Everett and WXKS-FM Medford, both Massachusetts; WYXR-FM Philadelphia; WPXY-AM-FM Rochester and WHTT-AM-FM Buffalo, both New York, and WRFX-FM Kannapolis, N.C. □ 90% of company purchased by Vestar Equity Partners LP (Dan O'Connell and John Howard) from KISS LP (Richard M. Balsbaugh), which retains 10%, for \$18 million. **Buyer** and **seller** have no other broadcast interests. WNUA-FM has adult contemporary format on 95.5 mhz with 8.3 kw and antenna 1,174 ft. WXKS(AM) has nostalgia format on 1430 khz with 5 kw daytime and 1 kw night. WXKS-FM has CHR format on 107.9 mhz with 20.2 kw and antenna 777 ft. WYXR-FM has adult contemporary format on 104.5 mhz with 12.5 kw and antenna 1,008 ft. WPXY (AM) has adult contemporary format on 1280 khz with 5 kw. WPXY-FM has contemporary format on 97.9 mhz with 50 kw and antenna 456 ft. WHTT (AM) has oldies format on 1120 khz with 1 kw daytime. WHTT-FM has oldies format on 104.1 mhz with 50 kw and antenna 500 ft. WRFX-FM has AOR format on 99.7 mhz with 100 kw and antenna 1,044 ft. Filed Oct. 8 (WNUA-FM: BALH-931008GG; WXKS(AM): BAL931008GH; WXKS-FM: BALH931008GI; WYXR-FM: BALH931008GN; WPXY(AM): BAL-931008GJ; WPXY-FM: BALH931008GK; WHTT(AM): BAL931008GL; WHTT-FM: BALH931008GM; WRFX-FM: BALH-

931008GO).

WKSJ-AM-FM Mobile, Ala. □ Purchased by WAVH-FM Inc. (C.T. Robinson) from Franklin Communications Partners LP (Morton Hamburg) for \$8 million. **Buyer** owns WAVH-FM Mobile, Ala.; KVOR (AM), KSPZ-FM, KUUU-FM and KTWK (AM) Colorado Springs, Colo.; KEYF-AM-FM, KKZX-FM and KUDY(AM) Spokane and KTCR(AM)-KEGX-FM Tri-Cities, both Washington, and KZKX-FM and KTGL-FM Lincoln, Neb. **Seller** owns WRKS-FM Louisville, Ky., and, subject to FCC approval, WGLD(AM)-WWWB-FM Greensboro, N.C. WKSJ(AM) has country format on 1270 khz with 5 kw day, 103 w night. WKSJ-FM has contemporary country format on 94.9 mhz with 100 kw and antenna 1,555 ft. **Broker: Blackburn & Co.**

WEZW-FM Milwaukee □ Purchased by Heritage Media Corp. (Paul Fiddick) from MultiMedia Inc. (Pat Servodido) for \$5.6 million. **Buyer** owns 5 AM's, 8 FM's, and 7 TV's, including WEMP(AM)-WMYX-FM Milwaukee. **Seller** owns WMAZ-AM-TV and WAYS(FM) Macon, Ga.; KEEL(AM)-KITT(FM) Shreveport, La.; KSDK(TV) St. Louis; WLWT(TV) Cincinnati and WKYC-TV Cleveland; WPBC-AM-FM Greenville and WORD (AM) Spartanburg, both South Carolina, and WBIR-TV Knoxville, Tenn. WEZW-FM has adult contemporary format on 103.7 mhz with 19.5 kw and antenna 840 ft.

KONO(AM) San Antonio and KONO-FM Fredericksburg, both Texas □ Purchased by October Communications Group Inc. (John W. Barger) from Genesis Broadcasting Inc. (Ralph H. Booth II) for \$5,405,000. **Buyer** owns KRIO-FM Floresville, Tex. **Seller** owns KROM(FM) San Antonio and KHHT(FM) Killeen, both Texas; KRZN(AM) Thornton and KMJ(FM) Denver, both Colorado, and KSMJ(AM) Sacramento and KSFM(FM) Woodland, both California. KONO(AM) has oldies format on 860 khz with 5 kw day, 1 kw night. KONO-FM has oldies format on 101.1 mhz with 98 kw and antenna 1,371 ft. Filed Oct. 12 (AM: BAPL931012EA; FM: BAPLH931012EB).

KAAM(AM) Dallas □ Purchased by Cardinal Communications Partners LP (Spence Kendrick) from Bonneville International Corp. (Rodney Brady) for \$3 million. **Buyer** has no other broadcast interests. **Seller** owns 6 AM's, 10 FM's and 2 TV's. KAAM has big band format on 1310 khz with 5 kw daytime and 2 kw night.

Cable earnings under rate regulation

Rate regulation may have dented some cable operators' financial results, but it didn't severely damage them, if indications from the third quarter provide any clue. The new regime occupied the last month of the third quarter, but two of three major MSO's reporting so far show no decrease in cash flow.

Time Warner Cable's earnings—with interest, taxes, depreciation and amortization added back—rose 7%, to \$268 million, on a 6% increase in revenue, to \$551 million. The company says that the results were due "primarily to an increase in the number of subscribers as well as continued growth in advertising and pay-per-view revenue."

Multimedia says that cable cash flow jumped 18%, to \$21.2 million, on a 15% revenue increase, to \$41 million. The most recent quarter includes results of a 28,500-subscriber system purchased at the end of last year. Excluding the system, revenue apparently still would have been up in the high single digits.

Viacom says that excluding the sale of its Milwaukee cable system, earnings from cable operations would have decreased 9% "as a result of the implementation of the rate regulations, including non-recurring costs." As of Sept. 30, the number of subscribers in comparable systems increased 2% compared with a year ago.

—GF

Proposed station trades

By dollar volume and number of sales

This week:

AM's □ \$4,367,500 □ 6

FM's □ \$7,295,500 □ 6

Combos □ \$17,395,000 □ 7

TV's □ \$1,500,000 □ 3

Total □ \$30,558,000 □ 22

So far in 1993:

AM's □ \$60,329,884 □ 200

FM's □ \$577,511,949 □ 327

Combos □ \$663,561,394 □ 184

TV's □ \$1,624,110,386 □ 83

Total □ \$2,925,513,613 □ 794

For 1992 total see Feb. 1, 1993 BROADCASTING.

WYRE(AM) Annapolis and WXZL(FM) Grasonville, both Maryland □ Purchased by Sequel Broadcasting of Maryland Inc. (Jacob Einstein) from Vision Broadcasting Co. Ltd. (Richard Winn) for \$1.9 million. **Buyer** owns WNAV(AM) Annapolis, Md. **Seller** has no other broadcast interests. WYRE has adult contemporary format on 810 khz with 250 w. WXZL has AOR format on 103.1 mhz with 6,000 w and antenna 328 ft. *Broker: Bruce Houston Associates.*

WZNN(AM)-WWEM(FM) Rochester, N.H. □ Purchased by Precision Media Corp. (Timothy J.A. Montgomery) from Bear Broadcasting Co. (Philip Urso) for \$1.025 million. **Buyer** owns WMYF(AM)-WERZ(FM) Exeter (Portsmouth), N.H., and WKSS(FM) Hartford (Meriden), Conn. **Seller** owns WERI(AM)-WWRX (FM) Westerly (Providence), R.I. WZNN has news/talk format on 930 khz with 5 kw. WWEM has adult contemporary format on 96.7 mhz with 3 kw and antenna 328 ft. *Broker: Richard A. Foreman Associates.*

WXBB(FM) Kittery, Me. (Portsmouth, N.H.) □ Purchased by Fuller-Jeffrey Broadcasting (Robert [Doc] Fuller) from Bear Broadcasting Co. for \$1 million. **Buyer** owns WBLM(FM) Portland, and WIDE (AM)-WSTG(FM) Biddeford (Portland), both Maine; KJJY(FM) Ankeny and KKSO(AM) Des Moines, both Iowa; KVVV (FM) Healdsburg, KSRO(AM) Santa Rosa, KRCX(AM) Roseville, KRXQ(FM) Sacramento, KSTE(AM) Rancho Cordova, all California, and, pending FCC approval, KXFX(FM) Santa Rosa, Calif. **Seller** owns WERI(AM)-WWRX(FM) Westerly (Providence), R.I. WXBB has country format on 105.3 mhz with 2.2 kw and antenna 371 ft. *Broker: Richard A. Foreman Associates.*

WKPV-TV Ponce and WSJN-TV San Juan,

both Puerto Rico □ Purchased by Interstate General Properties (James J. Wilson) from Multi-Media Television Inc. (Franklin D. Lopez) for \$1 million. **Buyer** and **seller** have no other broadcast interests. WKPV-TV is independent on ch. 20 with 100 kw and antenna 850 ft. WSJN-TV is independent on ch. 24 with 537 kw and antenna 1,961 ft. Filed Oct. 13 (WKPV: BALCT931013KG; WSJN: BALCT931013KI).

KLSF-FM Amarillo, Tex. □ Purchased by Catalyst Broadcasting Ltd. (Daryl Hays) from Westwind Broadcasting Inc. (Keith Adams) for \$700,000. **Buyer** owns KIXZ (AM)-KMML-FM Amarillo, Tex. **Seller** has no other broadcast interests. KLSF-FM has adult contemporary format on 96.9 mhz with 100 kw and antenna 550 ft. Filed Oct. 15 (BALH931015GH).

WJWN-TV San Sebastian, P.R. □ Purchased by Interstate General Properties (James J. Wilson) from Tele 38 Inc. (Haydee Diaz) for \$500,000. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. WJWN-TV is independent on ch. 38 with 85.1 kw and antenna 1,089 ft. Filed Oct. 13 (BALCT931013KH).

WIMG(AM) Ewing, N.J. □ Purchased by Morris Broadcasting Co. of New Jersey Inc. (Michael M. Morris) from Crusade Broadcasting Corp. (Bishop L.E. Willis Sr.) for \$450,000. **Buyer** has interests in WHWH(AM) Princeton and WPST-FM Trenton, both New Jersey. **Seller** owns 12 AM's and 12 FM's. WIMG has inspirational format on 1300 khz with 5 kw day, 1 kw night. Filed Sept. 30 (BAL930930EB).

KGWA(AM)-KOFM-FM Enid, Okla. □ Purchased by Hammer Williams Broadcasting Inc. (Kyle Williams) from Public Broadcasting Service Inc. (Allan and Zollie Page, trustees) for \$435,000. **Buyer** and **seller** have no other broadcast interests. KGWA has news/talk format on 960 khz with 1 kw. KOFM-FM has country format on 103.1 mhz with 25 kw and antenna 298 ft. Filed Oct. 15 (KGWA: BAL931015EA; KOFM: BALH931015GG). *Broker: Whitley Media.*

WPOM(AM) Riviera Beach, Fla. □ Purchased by WPOM Radio Inc. (Domenick R. Lioce) from WPOM Radio Partners Ltd. (Fred L. Nettore) for \$411,000. **Buyer** and **seller** have no other broadcast interests. WPOM has gospel/R&B format on 1600 khz with 5 kw daytime and 4.7 kw night. Filed Oct. 8 (BAL931008EB).

KSLY-FM San Luis Obispo, Calif. □ Purchased by Digisphere Broadcasting LP (Clifford Burnstein) from San Luis Obispo Broadcasting LP (Guy Hackman) for \$393,000. **Buyer** owns KSTT-FM Los

Continues on page 52

SOLD!

WFDF-AM/WDZZ-FM, Flint, Michigan from McVay Broadcasting of Flint, Inc., Michael A. McVay, Principal to Connoisseur Communications of Flint, L.P., Jeffery D. Warshaw, Pres., Connoisseur, Inc.

Randall E. Jeffery represented the buyer.

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FCC to extend cable rate freeze

Action would prevent systems from raising rates until early next year

By Kim McAvoy

Buying more time to sort out the effects of its rate regulations, the FCC is expected this week to extend its rate freeze—now set to expire Nov. 15—for up to three months.

"A freeze is the way to go, at least until cable rates get stabilized," says Acting FCC Chairman James Quello. The commission wants to be sure its regulations are effective and that the cable industry is adhering to them, he says.

In addition, Quello's chief of staff, Brian Fontes, says the commission plans to send out letters of inquiry to cable operators about possible violations of the rate regulations.

For example, the FCC will try to ascertain whether the à la carte pricing scheme many cable operators are using is an attempt to skirt the commission's rate regulations, Fontes says.

It will also check out complaints that some cable systems may be violating the rate freeze, he says. And the commission wants to investigate reports that some systems are using a so-called negative billing option to charge more for unregulated programming services, he says.

The FCC has been under intense pressure since its rate regulations went into effect Sept. 1 and media reports indicated that many subscribers' rates had increased.

Two weeks ago, the commission released the preliminary results of a rate survey showing that 68% of subscribers to 14 of the nation's largest cable MSO's saw rate decreases, while 31% had a rate increase. However, the agency is still analyzing data from 11 other cable MSO's that have introduced à la carte packages.

News of the rate freeze did not sit well with the cable industry. "We are very concerned about a possible extension," says National Cable Television Association spokeswoman Peggy Laramie.

Paul Glist, an attorney with Cole, Raywid & Braverman, says that many

TV violence raised at merger hearing

The topic of TV violence cropped up at last week's Senate hearing on "mega-media mergers" (see "Top of the Week"), as Senator Paul Simon (D-Ill.) asked panelists their views on curbing violent TV programming. Bell Atlantic's Raymond Smith told Simon that he shares the senator's concerns. "I look forward to working with the industry and Congress to address this issue," said Smith. However, he went on to explain that he thinks programmers are now forced to program for the "lowest common denominator" but that in a world where consumers have access to an interactive telecommunications network providing a variety of specialized programming, such as "vulgar programs will not be broadcast to every house."

Viacom's Sumner Redstone said his company is "committed to anything that eliminates gratuitous violence." Redstone also noted that Viacom's MTV network "did not expect" that young children would be watching its cartoon series *Beavis and Butt-head*. MTV moved the program from 7 p.m. to 10:30 p.m. after a Moraine, Ohio, woman blamed the show for a fire set by her five-year-old son that killed his two-year-old sister.

Paramount's Martin Davis also pledged to "do something" about violence on television: "I think you'll find a remarkable change in the future." —KM

of his cable clients were "counting on the freeze being lifted." He says the freeze "only puts them into more dire straits." Another cable lawyer feels that the FCC is being "punitive" and says the commission is putting cable operators in an "unreasonable bind."

But the agency's actions should sit well with House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.). Markey wrote Quello early last week to commend him for launching an investigation into reports of "clear violations or evasions" of the FCC's rate regulations.

Markey, who also talked to Quello on the phone about the matter, listed examples he has come across of possible violations of the FCC's rules. "Clearly there are many rate increases across the country which could be the result of violations of the letter of the commission's regulations and the intent of the Act," wrote Markey. "We must not leave the American cable consumer at the mercy of arbitrary and unreasonable rate practices by cable operators."

What economic impact the freeze

will have on the cable industry is unclear, although the FCC said in July that the freeze, which had been in effect since April 1 has saved consumers between \$122 million and \$200 million. ■

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The House Energy and Commerce Committee last week authorized funds for a National Information Infrastructure program aimed at educating the public about the benefits of an advanced telecommunications network. Offered through the National Telecommunications and Information Administration, the grants would be awarded to pilot projects using advanced telecommunications technologies at schools, hospitals and libraries. The bill authorizes as much as \$100 million for fiscal 1995 and \$150 million for fiscal 1996 to fund the projects.

Legislation clearing the way for the FCC to institute a more liberal waiver policy for its radio and newspaper crossownership rules has been sent to the President for his signature. The new policy will allow the FCC to grant crossownership waivers in the 25 largest markets, provided that at least 30 independent broadcast voices remain after the waiver (BROADCASTING & CABLE, Oct. 25). The bill also includes \$160 million for the FCC's fiscal 1994 budget.

Attorney General Janet Reno continued to press for an end to violent TV programming, at least during hours when kids are likely to be in the audience. In an appearance on *Face the Nation*, Reno said the administration wants to work with the TV industry to get violent programming off the air when children are watching. Said Reno: "This gratuitous violence that has plagued television during hours that children can watch it could be programed at some other time. We have got to make sure that this medium that is such a marvelous tool for educating people is used the right way. I think we can work with the industry to see that that happens." Reno also appeared on *Meet the Press*, where the subject of TV violence again cropped up. Reno said it's time the networks "stop talking" and do something about violence. Asked about sex on the afternoon soaps, she suggested that those programs should air at a time when children are not in the audience. "You have a remarkable opportunity to educate the American people and, more important, the American children. And day after day you neglect that opportunity."

Incoming FCC Chairman Reed Hundt isn't the only one hiring at the agency. Acting Chairman James Quello's two top aides are planning to resign soon after Hundt takes over the chairmanship and Quello returns to his role as commissioner. Chief Counsel Bob Corn-Revere has already recused himself from cable issues to talk to law firms. He joined Quello's staff from Hogan & Hartson. Chief of Staff Brian Fontes says he'll stick around for a few months after Hundt comes on board to help with the transition. He has yet to disqualify himself from any agency matter.

Quello will likely begin his search for replacements in his own office. After assuming the chairmanship earlier this year, bureau staffers Maureen O'Connell and Rudy Baca were detailed to his office to handle mass media and common carrier issues, respectively. (Jonathan Cohen, who joined Quello's staff from the White House earlier this year, is expected to transfer to Hundt's.)

Given the recent rash of mergers, joint ventures and fifth networks, Acting FCC Chairman Jim Quello says the networks should not have to wait two years for the remain-

ing fin-syn rules to expire. "If the world of mass media is transformed before the scheduled time for review, the commission should openly acknowledge that fact and stand ready to accelerate the process," he says about the FCC's decision affirming the rules two weeks ago. Among other things, the rules restrict the networks' involvement in domestic syndication.

House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) has chosen David W. Zesiger as his senior counsel for mass media issues. Zesiger advised former subcommittee member Dennis Eckart on telecommunications matters.

Washington Watch

Edited By Kim McAvoy

The information super-highway should be open to anyone with something to say, according to the Telecommunications Policy Roundtable, a new coalition

of more than 70 consumer, disability, labor and civil rights organizations. "To insure competition among information providers, policies should be developed to lower barriers of entry, particularly for small and independent

services," the coalition says in its founding charter. "Telecommunications carriers should not be permitted to control programming, and antitrust policies should be vigorously enforced to prevent market dominance by vertically integrated media monopolies." Among the groups: People for the American Way, Public Citizen, American Civil Liberties Union, United Cerebral Palsy Associations, Center for Media Education and Writers Guild of America, East.

The National Association of Broadcasters was handing out awards last week on Capitol Hill. NAB recognized 16 local TV stations for their "excellence and innovation" in children's programming. Among the winners was WJLA-TV Washington, whose president and GM, John Sawhill (right), was joined by Senator Chuck Robb (D-Va.) at a



reception. Robb was one of several congressmen attending the awards ceremony, held in the Cannon Caucus room. Other stations honored by NAB: WESH(TV) Orlando, Fla.; WCSH-TV Portland, Me.; KODE-TV Joplin, Mo.; WUSA(TV) Washington; KARK-TV Little Rock, Ark.; KSHB-TV Kansas City, Mo.; WBZ-TV Boston; KRQE(TV) Albuquerque; WWMY(TV) Kalamazoo, Mich.; KODE-TV Madison, Wis.; KOLR(TV) Springfield, Mo., and WKJG-TV Fort Wayne, Ind.

Fast finish for auto ads

Last quarter registers 60% increase for category: good news for TV stations that count on automotive ads for 30% of revenue

By Christopher Stern

The fourth quarter looks busy for spot auto spending. One estimate has revenue from car commercials up more than 60% compared with the same period last year.

The increase is almost exclusively from domestic car companies jostling for position while simultaneously introducing new models for 1994. Foreign cars, particularly Japanese, have been hit hard by the weak dollar, which makes their cars significantly more expensive.

Rep firm Blair Television estimates that while total spot revenue in the fourth quarter is up 2%-4%, demand in the auto category has jumped 66% compared with last year's fourth quarter.

That's good news for TV stations, some of which count on auto ads for as much as 30% of their revenue, according to Foote, Cone & Belding's

Howard Nass, senior vice president, corporate director, spot broadcast.

Good news for television stations, however, is not necessarily good news for auto manufacturers. Nass warns that advertisers should be concerned about clutter, with some stations airing as many as three car ads in a single pod. General Motors has threatened in the past to penalize television stations that did not give its ads pod protection.

"It doesn't pay if your advertisement is a blur," says Nass.

The Television Bureau of Advertising reports that cars were the top spot-advertising category during the first six months of this year, worth a total of \$822.6 million, a 9% increase compared with the same period last year. Local auto spending was up 14%.

Sports has been a traditional arena for car ads, which tend to be aimed at the male 18-49 and 25-54 demos. ABC

Monday Night Football reports healthy interest from the auto category. "But then we always have done well with them," a spokesman said.

Jon Mandel, Grey Advertising senior vice president, director of national broadcast, cautioned against reading the upturn as a broad indicator of the advertising market. The release of new models and relaunches of older lines make a comparison between this year's fourth quarter and last year's unfair, according to Mandel.

Cable also has benefited from the increased spending and from cable's ability to provide an audience closer to the auto dealer's location, says Nass: "There is no waste in circulation; I'm not reaching people I don't give a damn about."

Cable Networks Inc. Senior Vice President Peter Moran says that automotive business has increased 80% in the last year. "It almost doesn't get any better with the local car dealership than with local cable," he says. Cable is seeing more money directly from carmakers themselves rather than from local dealership groups, says Moran. He says manufacturers began spending more money on cable after listening to their dealers.

"I think what has happened," he says, "is that the value of cable advertising has been sent upstream."

One area that has not seen significant growth in the car category is syndication. "In terms of total dollar amounts, we are not where we should be," says Clark Morehouse, senior vice president of media sales for Warner Bros. Domestic Television.

Morehouse says he recently completed "a big scatter deal with a division of General Motors." He says the deal was "peanuts" compared with the larger automotive market. Morehouse says syndication's lack of full-time representation in Detroit is partially responsible for its poor showing in the automotive market. ■

Discovery drops infomercial block

The Discovery Channel has not renewed its contract with Regal Communications Corp., which gave the infomercial marketer control of the network's signal between 3 a.m. and 9 a.m.

Discovery had been negotiating with Regal to extend its exclusive rights to the six hours of programming, but those talks fell through, according to Bill McGowan, Discovery's senior vice president, advertising sales. "We could not come to terms on a price," he said. The current contract expires on Dec. 31.

Discovery may be using some of the time for infomercials of its own, according to Tom Rocco, vice president of national sales, since both John Hendricks, Discovery chairman/CEO, and Ruth Otte, president/COO, have talked about it. Rocco would not provide details of products Discovery might offer, but the network has traditionally been an aggressive marketer of its own documentaries.

Regal is the nation's fourth-largest infomercial marketing company, with sales of \$78.1 million. It spends more than \$35 million annually on media time. Regal recently renewed a similar exclusive contract for half-hour commercials on the Black Entertainment Network. Regal has non-exclusive contracts with Bravo and SportsChannel.

Group W formerly sold the time for Discovery, but the inventory will now be handled by Discovery's advertising sales staff, McGowan said. The Learning Channel has sold its own infomercial time for several years.

—CS

Databases profile viewers

Nontraditional marketing a growing necessity

By Jim Cooper

TV stations find it profitable to know their viewers—whether they plan to buy a new car, if they rent or own a home, what they feed their pets (see box) and what they watch on television.

Using techniques pioneered by their radio brethren, stations are beginning to collect data on their viewers' consumer habits via interactive phone games or information lines or through mailers sent out to the community. The database information is then used by the station to promote itself or is sold to advertisers.

And while advertisers still buy spots using overall ratings numbers, more and more are being wooed by stations using databases with tightly targeted information.

"I think in many ways database promotions are torn between trying to grow ratings and revenue," says Micki Byrnes, corporate director of marketing for Cannel Communications. Byrnes, a Promax board member, says the cost of creating a database via direct mail or phone contests can range from \$15,000 to hundreds of thousands of dollars, depending on the quality of the promotion materials and the size of the market. Byrnes says the number of stations using databases is growing: it is "the most significant new development to hit TV marketing in a long time." But, she says, execution of the database strategy can make the difference between

making money and losing it.

Networks are also beginning to experiment with databases. NBC used an 800 number during a recent college football game to give viewers information about products advertised during the game. The network has recruited at least seven advertisers to take part in the promotion.

While it may be a new marketing technique at the network level, databasing has grown into a marketing mantra for TV station promotion directors. One of the most aggressive of the local stations is KICU-TV San Jose, Calif., which has been forming a database for the past three years (BROADCASTING & CABLE, Oct. 18). The station has launched dozens of specialty and ongoing promotions to boost ratings as well as collect the names and addresses of viewers in the market for a new car or television or who are apt to buy certain products.

David Wolfe, KICU-TV's director of marketing and promotion, is now in the process of a sweepstakes in which mailers are sent to 800,000 households in selected zip codes in the San Francisco ADI in an effort to add more names to the half million in the station's archives.

Among the ways KICU-TV collects information about viewers is through interactive phone lines over which callers can play games and receive information on sports or community activities. Callers record their names and addresses to receive information.

"We wanted to make some noise in our marketplace and find out who these people are we are talking to," says Wolfe, who has experience forming databases for radio stations that compete fiercely. He recognized the need to aggressively compete in TV markets where "there is no longer the share there once was."

Collecting names is one thing; managing information and targeting it for advertisers is the most important and difficult part of getting a database marketing strategy off the ground, says John Panetta, president of San Jose-based Entertainment Direct.

His company develops software systems that manage information collected by interactive phone lines and mailers.

"[Stations] are still in the infancy" of the database business, he says. "The utilization of the information is still the key."

Other stations use databases as a way to grow a particularly strong advertising segment in the market (see box).

Byrnes estimates that about half of the stations compiling databases use them in conjunction with their children's clubs.

Independent Indianapolis station WTTV-TV has the largest children's viewership in the state and has created a database of 135,000 names in connection with the station's "Kids Club" promotion, says John O'Laughlin, the station's promotion manager.

Advertisers such as local amusement parks, indoor playground operator Discovery Zone and movie theater chain General Cinemas participate in the promotion and are featured in mailers sent using the station's list. ■

Pet promo generates \$40,000 database

Creating a database of viewers and their consumer habits is a marketing strategy taking hold in TV markets across the country.

One example of a station using a database to boost market share comes from Ardmore-Ada, Okla., where KTEN(TV) collected 42,000 photos of area pets and animals—and the names and addresses of their owners—from its southern Oklahoma and northern Texas ADI.

Even before the promotion began last year, Dirk Johnston, KTEN's vice president and general manager, says his sales staff had asked a large regional supermarket chain if it would be interested in buying the names and addresses of area animal owners.

The pet food and animal care sections of local supermarkets are top profit centers, Johnston says, and the supermarket chain was eager to have KTEN's information, which they bought for \$1 a name. The chain then gave the names to large retail pet food suppliers, such as Purina and Science Diet, as vendor support.

The station then randomly chose photos to air seven times a day. The pet owner had 10 minutes to call and identify the featured animal to win \$100.

In the earlier promotion the station received 42,000 entries and distributed more than \$30,000 to over 250 winners. The promotion also generated about \$70,000 in new ad dollars by attracting 10 veterinarians who bought three-month ad schedules. —JC

Computer, TV converge in Apple set

Product includes CD-ROM and user can play data and audio discs, view photo CD's and hook up coaxial cable, stereo, VCR and video games

By Sean Scully

Apple Computers has finally broken the barrier between computers and television.

Apple's new Macintosh television appears to be the first integrated TV and computer on the market, featuring a Macintosh LC520 computer and the TV tube from a Sony Trinitron in a single plastic body. A viewer can switch between television and the computer monitor.

Macintosh TV product manager Bruce Gee says that the new device, which lists for \$2,079, is targeted to first-time computer users and people with space constraints, such as students in a college dormitory room. The computer offers a 14-inch screen but, because computer and TV monitors are measured differently, it is equivalent to a 13-inch TV screen.

If this product works out, Gee says, Apple may look at other ways to integrate computers and televisions, perhaps building around larger sets.

Other manufacturers have toyed with the idea of making TV's and computers more alike, particularly since the rapidly evolving world of digital television promises to erase the technological differences between TV's and monitors.

Earlier this year, General Instrument's Jerrold division created a stir in the consumer electronics industry by proposing Joey, a modular television set based on the common practice in the computer industry of building a simple monitor and storage device and allowing the user to add features.

Jerrold Public Relations Manager Jim Bartholdt says that Joey is still an active product but that it is not ready for market. Moreover, he says, the modular TV, while based on an idea from the computer industry, is not in itself a computer. He says that it probably will not include a keyboard, as does the Macintosh TV, but it will include computer data ports to plug into computer hardware.

Thomson Consumer Electronics Se-

nior Vice President for Technology Joe Donahue says the Apple product is an interesting and exciting development, but it is hardly a sign that the two worlds have united. Consumers watch television for entertainment and relaxation and go to a computer on a desk for work. "This [Macintosh TV] is still a desk product... It's a glorified PC," he says.

Inevitably, though, computer and TV manufacturers will borrow ideas and features from one another, he says, particularly as digital television takes hold in the marketplace.

"At least in my lifetime, we expect

to see TV sets continue to be separate devices from computers in the home," says Zenith Vice President of Public Affairs John Taylor. The functionality of the two devices, he says, will converge, but the boxes themselves will remain separate.

Electronic Industries Association Vice President Gary Shapiro points out that the fastest-growing segment of the television market is sets 25 inches or more, too large to be used close up as computer monitors. On the other hand, he says, it is exciting to see manufacturers experiment with different product combinations. ■

Hewlett Packard goes interactive

Interactive TV company EON (formerly TV Answer) appears to be rethinking its role in the marketplace.

Last week, computer manufacturer Hewlett Packard bought an unspecified piece of EON. Casey Lemus, marketing development manager for HP's Interactive Television Appliances organization, says the company is "restructuring its relationship with EON," discontinuing a plan to build a freestanding set-top box to use EON's interactive technology. Instead, EON will develop a small component that can be attached to an existing cable box. EON's new president and CEO, Mike Sheridan, says the company will rely on Diablo Research, a California high-tech design firm, to design the component.

Neither company would say how large the HP investment will be, but Sheridan confirmed that it will be less than a controlling interest. EON continues to look for investors, he says.

Meanwhile, as part of its investment, HP will receive the rights to use EON services in its own interactive TV box, currently under development. Lemus says HP probably will not use EON's radio-based technology but will use some of the existing services.

Sheridan says EON also will lay off 87 of its 250 workers but denies that it's a sign of trouble. Instead, he says, the company is stuck behind the recent change in spectrum allocation rules, from a free lottery system to auctions. EON planned to roll out services in more than 50 cities under the old rules. When the rules passed through Congress this summer, only the nine largest cities were in line for licenses for the spectrum, reserved for individual video and data services, used by the EON technology. EON still plans to roll out those services in those cities by the middle of next year, Sheridan says, but the company doesn't expect to be able to compete for licenses in any other cities until the middle of 1995.

Lemus also said the changes at EON are not necessarily a sign of trouble. She declined to characterize the HP investment as a bailout, saying rather that it's a recognition on EON's part that the market is changing and an attempt to be sensitive to those changes. —SS

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Cutting Edge

Edited by Sean Scully

Zenith says it lost far less money in the third quarter of this year than it did in the same quarter last year, reporting a \$14.5 million loss versus a \$41.5 million loss in the third quarter of 1992. Overall this year, the company has lost \$61 million, compared to \$85.6 million by the same point last year. Meanwhile, General Instrument reported its third-quarter earnings rose from \$33 million last year to \$49 million this year.



Matsushita Applied Research says it has the first fully digital, HDTV television camera. The prototype is based on the 1,125 line, 60-frame-per-second, interlaced HDTV studio standard developed by the Society of Motion Picture and Television Engineers. The company says it can also use the proposed U.S. broadcast HDTV standard of 1,080 lines if the FCC approves the standard.

Meanwhile, Panasonic, owned by Matsushita, says it has the first digitally processing professional broadcast monitor, the AT-H1905D. The 19-inch set can receive any digital interface: serial composite and component and parallel composite and component. The set can

also handle analog signals. Although the set is only 19-inches, it can deliver up to 900 lines of resolution, Panasonic says. The unit lists at \$13,500.

The FCC's Advisory Committee on Advanced Television Systems will meet Nov. 8 to officially consider the recommendations of its technical subgroup, adopted Oct. 21. The subgroup accepted plans by the Grand Alliance, a consortium of formerly rival HDTV developers, to use the MPEG2 compression standard and adopt the Dolby audio system, among other technical details. The only remaining technical question left in the alliance's emerging specifications for the HDTV prototype is modulation, the method of sending the signal over the air. That question should be settled in January and testing on the prototype should begin next fall.

A consortium of U.S. companies formed to promote high-definition television research says it will now turn its attention to multi-media technology and high-resolution video images. The 10-year-old Center for Digital Imaging and Telecommunications has sponsored research at MIT, University of California at Santa Barbara and Rensselaer. The group includes Ampex, Capcities/ABC, Kodak, General Instrument, Motorola and PBS.



The FCC says it will treat Apple Computer's last minute "emergency petition" on division of the new personal communication services band as a petition for reconsideration of the rules, handed down Sept. 23. Just days before the FCC issued the rules, Apple requested that the commission allocate large parts of the band for unlicensed services, such as communication between Apple's Newton personal digital assistants. The commission said Oct. 25 that interested parties need time to file comments on such a proposal but Apple filed the request too late for most people to respond. Treating it as a petition for reconsideration will give interested parties until Nov. 8 to respond.

Animation and graphics company Chyron Corp. is considering acquiring its cousins, Pesa Micro Communications and Pesa Switching Systems. Chyron is 80 % owned by international manufacturer Pesa; the other two companies are wholly owned by Pesa. The companies already exhibit together at trade shows and market themselves together loosely under one umbrella, so there would be little outward change if Chyron undertakes the move, says Chyron Executive Vice President Isaac Hersly. By buying the companies, though, Chyron could expand its product line and the two formerly

private companies would become public. Twenty percent of Chyron stock is publicly held. Chyron is studying the acquisition and does not yet have an estimate of the size of the deal. If it happens, Hersly says, Chyron would pay in preferred stock, rather than taking cash out of the company.

The first of the new Intelsat VII series satellites,



Intelsat 701, is undergoing pre-operation tests after being successfully boosted into orbit by an Ariane rocket Oct. 23. The satellite, at 174 degrees east longitude, will be used largely for voice and data, but it will be available for occasional-use video transmission between North America and Asia. Intelsat 701 will go on the air in January.

Antex Electronics of Gardena, Calif., is offering its Series 2 Model SX-23 add-on board, offering real-time ISO, MPEG, and Musicam digital audio compression for IBM-compatible personal computers. The board offers three sampling rates: 32, 44.1 and 48 bit. Using bit-rate reduction, the board can compress audio between 5-to-1 and 16-to-1, depending on the desired quality.

In what it says is the first use of digitally compressed television in Asia, Television Broadcast Limited is transmitting via satellite to Taiwan, using General Instrument's DigiCipher system.

Classifieds

For rates and other information, see last page of classifieds.

RADIO

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Are you a person who gets real satisfaction in helping other people grow? Are you a person who cares about your people, and can activate them to achieve? Do you strive to be the best? Do you enjoy challenges? If the answers to these questions are yes, we may have a job for you. We're NewCity Communications and we're looking for a talented GSM for K95-FM (KWEN), our Hot Country station, that's been a market leader in Tulsa for years. Our candidate will be successful at setting priorities and developing strategies to help our talented sales staff continue to be a leader in the market. If you really conceptualize the importance of long-lasting customer relationships, and have the ability to sort out and hire the best sales talent we want to hear from you. You need to have a successful track record in agency and direct sales, as well as in sales management. Marketing knowledge, research knowledge, and training skills are also necessary. Computer skills desirable. Send your resume and letter to: Rod Krebs, VP/Gen. Mgr., KWEN Radio, 7136 S. Yale, Tulsa, OK 74136. KWEN is an equal opportunity employer.

General manager, Myrtle Beach, SC area: Major radio station. Knowledge of the area would be a plus. EEO. Reply in confidence to Box Q-47.

General manager: Growing company looking for general manager in top 25 market with major market experience. Must have strong combo, LMA, or duopoly experience. Country format experience preferable. We are looking for outstanding leadership qualities and person excited about opportunity to join growing company. EOE. Resume and references to Box R-1.

GSM: For Northeast smaller market client. Committed long term local operator needs enthusiastic, motivated sales leader. Stations dominate their market. M/F. EEO. Resumes to Jim Doyle, Top Performance Selling, 4555 Las Brisas, Sarasota, FL 34238. This is a unique opportunity with a quality group.

Top-rated CHR radio station needs dynamic sales manager on the booming tropical island of Guam, in the Western Pacific. Competitive market place with 6 other radio stations and Gannett newspaper. We need seasoned sales manager with successful track record who can lead, train, motivate, innovate, and get results. Show history how sales increased when advertisers stopped buying spots. Send resume to: Ernie Gallo, General Manager, Hit Radio 100, 530 W. O'Brien Drive, Agaña, Guam 96910 or fax 671-477-7847. EOE.

Louisiana: Urban Contemporary station looking for sales manager. If you're the best, need a minimum of \$50,000 a year, and want a future with a group owned station, send resume to: John K. Wilson/GM, KMJJ-FM, 725 Austin Place, Shreveport, LA 71101. EOE.

Midwest, competitive top 75 market GM. Great station/already winning. Good comp package. Proven track record a must. Reply to Box R-2. EOE.

Local sales manager: Are you a creative sales manager who can teach a local sales staff to sell beyond the numbers? Are you capable of generating revenue through means other than just selling air time? Are you a leader whose vision, ideas and enthusiasm can motivate the salespeople who work for you? If you are, I would like to know more about you. I am looking for a local sales manager to generate success within a duopoly. We're in a top 35 Western market that provides a wonderful lifestyle, with owners who have been committed to compelling radio for years. Send me all the information I'll need to convince me that you are the achiever I am looking for. Reply in strict confidence to Box R-3. EOE.

Proven GM/GSM: Growing group operator seeking strong general manager/general sales manager for growing, #1 rated, Class C regional FM, with upcoming duopoly acquisition, located in attractive western Virginia market (172,000+ TSA). Substantial general & sales mgt experience required with proven results in small mkts. Competitive compensation package with opportunity for equity in specific operation. Please forward credentials and references to: Radio Group, PO Box 1480, Richlands, VA 24641. EOE.

General manager: Minnesota Public Radio is seeking a general manager to oversee KSJR-FM/KNSR-FM/KBPR-FM. The stations serve central and north central Minnesota. Studios and offices are located in Collegeville, MN. Ideal candidate will have college degree and possess knowledge of and experience in: staff management, radio operations/production, & programming. Five years radio management experience desirable. Position includes staff management, overseeing legal station operation, budget preparation and fundraising. Send cover letter and resume to: Human Resources Director, MCG, Minnesota Public Radio, 45 East Seventh Street, Saint Paul, MN 55101. AA/EEO employer.

Sales manager: New England's super station, covering 5 states and 2 countries with an adult CHR format, seeks an experienced sales manager. Excellent compensation package and great place to live in White Mountains of New Hampshire. Reply in confidence with resume to Jack O'Brien, WZPK, Box 1408, North Conway, NH 03860. EOE.

General manager for Iowa combo. Must be able to sell, train, motivate and manage all aspects of operation. Send resume and requirements to Box R-4. EOE.

HELP WANTED SALES

Account executive: If you are located in the Midwest and have 2 yrs. or more of successful sales, we want your resume. WUBE A/F & WYGY are making history. This is a high income opportunity. Send your pitch, no phone calls. EOE. 225 E. Sixth Street, Cincinnati, OH 45202.

Top list available for hard working professional. \$50,000 + commissions. 2 FM's—Country/Oldies. Thriving market, college town of 250,000. WNWN-FM/WFAT-FM, 6021 S. Westledge Ave., Kalamazoo, MI 49002. EOE.

HELP WANTED TECHNICAL

Broadcast recording technicians: National Public Radio currently has openings in the Audio Engineering Division for broadcast/recording technicians. Candidates must have live on-air production multi-machine mixing and intensive remote experience. NPR technicians must work shifts throughout the broadcast week (24 hours, seven days) and travel as needed. Experience with all analog broadcast and high quality recording equipment is essential. Familiarity with digital editing, multi-track recording is desirable. Applicants must be dependable. To apply send cover letter and resume to: National Public Radio, Personnel Department - #684, 2025 M Street NW, Washington, DC 20036. NPR is an equal opportunity employer.

HELP WANTED NEWS

The radio stations of the New York Times need a full-time experienced newscaster. If you can deliver news to the nation's smartest audience, send your tape and resume to "News Auditions," WQXR/WQEW, 122 Fifth Avenue, New York, NY 10011. No phone calls, please. EEO.

HELP WANTED MARKETING

Public radio station WWFM, Trenton, NJ seeks development and marketing manager. WWFM with a Classical music format, is a CPB qualified station, licensed to Mercer County Community College and also operates WWNJ-FM, Dover Township (Toms River) and translators located in Center City Philadelphia, Lebanon, NJ, Easton, PA, Atlantic City, NJ, and Chatsworth, NJ. Position requires minimum associate's degree, bachelor's preferred, proven broadcast sales, or underwriting accomplishment, excellent English verbal and writing skills, experience with PC, persuasive on-air personality, professional image and be self-motivated. Responsibilities will include developing and carrying out a systematic approach to soliciting underwriting from business and non-profit sources. WWFM studios are located on the West Windsor campus of the college. Salary mid to high \$20's. Respond in writing with resume and cover letter by November 12, 1993 to: Mercer County Community College, Personnel Services Dept. GS, PO Box B, Trenton, NJ 08690. EEO/AA employer.

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GM/GSM: Small or medium market, experienced, sober, reliable. East, AM, FM, TV. Sales intensive. Phone 912-267-7356.

Experienced GM seeks to relocate in Southeast. I will guarantee sales increases. Call V.W.A. 904-562-4743.

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Attention Spokane! 20 years TV/radio veteran manager, morning drive time DJ (funny!), news director must relocate to Spokane ASAP. Jack Hughes, 208-267-8920 or 602-228-4692.

General manager: Highly experienced GM available for your small/medium operation. Outstanding background and record of success including 250% 3-year revenue increase at most recent station. CRMC. VA/surrounding states preferred. 703-382-9056.

GM-Small/Medium Market: Station being sold. 15 yrs experience. Automated Oldies/Country preferred. Buy-in/equity OK. Bottom line experienced operator with strong ownership history. Opportunity important, not location. Reply to Box R-13.

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TELEVISION

HELP WANTED MANAGEMENT

Sales manager: ABC affiliate in 76th market. WSIL-TV Carbondale, IL. Seeks someone strong in personal sales and a team leader. Resume to Rt. 13, Carverville, IL 62918. EOE.

GSM for independent in top 30 market: Need success oriented, experienced LSM and NSM to lead sales to full potential. Resume to Box O-50. EOE.

Local sales manager: Extremely successful middle market local sales force needs a new local sales manager for an opening due to promotion. Qualified candidates must possess the ability to lead sales staff of eight with creative ideas, strong positive motivation, and "real" sales savvy. Knowledge of vendor programs, value added packaging and implementation, Tapscan is a real plus. All qualified candidates should send their resume and cover letter to Pete James, General Sales Manager, WTAJ-TV, 5000 6th Avenue, Altoona, PA 16601. An equal opportunity employer.

Controller: Gateway Communications has relocated its corporate offices to Binghamton, NY area. Seeking a corporate controller with a solid financial background and strong interpersonal skills to deal with all management levels for our four TV stations. Resume with salary history & requirements. Fax 607-797-6148. No phone calls. EOE.

General manager: Fox 43, WYZZ-TV serving Central Illinois is seeking a sales oriented general manager. Will consider a GSM with proven performance. Call in confidence, G.J. Robinson 1-800-733-2065. EOE.

Accounting manager: Top-rated Mid-Atlantic CBS television affiliate is looking for experienced, greased broadcast accounting professional to become part of its management team. Ideal candidate should be experienced in general accounting, general ledger, financial statement preparation, collections, budgeting, Columbine, PC's, personnel administration, spreadsheet applications and have good supervisory skills. If you would like to be considered for this position, please send your resume, with salary history, in complete confidence to Executive Vice President/General Manager, WTVR-TV, PO Box 11064, Richmond, VA 23230. M/F EOE. Minorities strongly encouraged to apply.

HELP WANTED SALES

Experienced account executive needed for Richmond, Virginia's premier television station. Must have proven ability to sell special projects, promotions and develop new business. Please send resumes to Box R-5. EOE.

HELP WANTED TECHNICAL

Paint Box artist/designer: Designs and produces on-air graphics utilizing Quantel Paint Box & Harriet. Minimum 3-5 years experience in television production/design required. College degree preferred. Typing skills and Macintosh experience a plus. Reply to: Allan Beutler, Design Director, WFAA-TV, 606 Young St., Dallas, TX 75202-4810. EOE, M/F.

Wanted: Technical director to punch nightly newscast for successful Fox affiliate. Must have at least two years working experience in all phases of news production, including hands-on experience with the GVG 250, Abakas A53 and Chyron Max. This is your opportunity to grow with a first class operation at the Gulf Coast's most progressive news station. Send resume and reel to: Jon Esther, Creative Services Director, Fox WFTX-TV, 621 SW Pine Island Rd., Cape Coral, FL 33991. An equal opportunity employer.

Technician: Operate video playback, tape transfer & theater equip. at television & radio museum Req: College deg., 2yrs tech exp., sal. mid teens. Send resume & letter: Dir. of Eng., Museum of Television & Radio, 25 W. 52nd St., New York, NY 10019. Fax 212-621-6700. No calls. EOE.

Chief engineer for group owned, VHF affiliate in medium-size Southeast market. Must be self-motivated and people person. Hands-on position. Send complete resume to Box R-6. EOE.

Chief engineer: Southeast VHF NBC network affiliate is looking for a hands-on chief. Applicants must have station studio and transmitter experience. Opportunity for assistant to move up. Send resume to General Manager, WSAV-TV, PO Box 2429, Savannah, GA 31402. EOE.

Maintenance engineer: NMT Mobile television has immediate openings for experienced maintenance engineers/EIC's at both our Los Angeles and San Francisco locations. Previous mobile television experience is a must as candidates must demonstrate a thorough knowledge of remote operations. Qualified candidates should send a resume to: General Manager, NMT Mobile Television, 1933 Del Amo Blvd., Torrance, CA 90501. No phone calls please. NMT is an equal opportunity employer.

Television engineer: Educational Television Services. Responsible for maintenance of broadcast equipment including: GVG, Ikegami, RCA, Abekas, Sony Beta and SA & MCL transmission equipment. Requires two years college or technical training in electronics or related field and two years in broadcast television. Equivalent combinations may substitute. Experience with C and Ku-band uplinks preferred. SBE Certification or FCC license required. Call Oklahoma State University (Stillwater, OK) Personnel Services, 405-744-5373 for an application form. EOE.

HELP WANTED NEWS

Anchor, Noon show and cover health beat. At least 2 years commercial broadcast experience including anchor experience. Position also offers opportunity to work on prime-time specials. Send non-returnable tape to: Pat Lawrence, KOLN-TV, PO Box 30350, Lincoln, NE 68503. EOE.

News promotion producer: KRON-TV in San Francisco is looking for an aggressive, creative, crank-it-out promotion producer who will eat, sleep and breathe KRON-TV news product. Responsibilities include creation of riveting news series, topicals and POP's. Qualified candidates must have demonstrated talent in the original production of news advertising and promotion; 1-5 years experience in television broadcast operations including any of the areas listed here: promotion, news or program production. A college degree is preferred. Please send resumes and non-returnable tape in confidence to: Jan van der Voort, VP, Human Resources, KRON-TV, PO Box 3412, San Francisco, CA 94119. EOE.

News editor: Full-time creative and fast editor needed at top 25 network affiliate. Minimum 2 years experience. Send tape and resume to: Tim Clune, Chief Photographer, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No calls. EOE.

Sports/reporter/producer: WTNH-TV is looking for a sports/reporter/producer to make sports exciting to all viewers. Potential to fill-in anchor. Send resume and tape to Billy Otwell, Assistant News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No calls. EOE.

Anchor opportunities: News, weather and sports. Top 50 network affiliate seeks outstanding anchors ready for the challenge of a lifetime! Must have at least 5 years anchor experience. Send resume and photo to Box R-7. EOE.

Managing editor: Number two position in an aggressive, fast paced and dynamic newsroom. A top twenty network affiliate is seeking an innovative experienced news professional to manage the daily news product. Must have solid news judgment, a "can do" attitude and solid people skills. Applicant must have at least three years of management experience as a number two or three person in a newsroom. Women and minorities are encouraged to apply. EOE. Send resume to Box R-8.

Two openings: Anchor/reporter to complement our Monday-Friday female anchor. This position requires at least two years anchor desk experience and outstanding reporting credentials. Candidates must exhibit ability to interact with field reporters during "Live" segments. Weekend anchor/reporter. Position requires some anchor experience and strong reporting skills. When applying indicate position by writing to: "Anchor" or "Weekend Anchor", WMDT TV, 202 Downtown Plaza, Salisbury, MD 21801. 3/4 tape, resume/references. No calls. EOE.

E.P. for cable news operation: Start up local cable news operation is looking for a hands-on executive producer who's willing to grow as the cable operation grows. We're looking for someone with great producing skills who can also direct and switch a newscast. You must be an idea person who can help develop and grow this start up cable operation. You'll have to be ready to roll up your sleeves and get involved since your first duty when you get here will be to format, produce and switch a 10pm half hour newscast. Send tapes and resume to: Al Blinke, News Director, WPXI-TV, 11 Television Hill, Pittsburgh, PA 15214. No phone calls. EOE.

WKRN-TV, the ABC affiliate in Nashville has immediate openings for the following positions: **Executive producer:** A minimum of three years television news experience is required. Must have previous experience in news production and news management. **Assignment desk manager:** A strong editorial background is required, must have strong leadership and team building credentials, two years newsroom management experience preferred. **News producer:** A minimum of two years newsroom journalism and production experience required. If you have a desire to work for a growing station with supportive news management, please contact by resume only: Perry Boxx, News Director, WKRN-TV, 441 Murfreesboro Rd., Nashville, TN 37210. WKRN-TV is a division of Young Broadcasting, Inc. and an equal opportunity employer.

General assignment reporter: Tired of tabloid? Alaska's #1 news station is looking for creativity and enthusiasm. Strong writing skills a must. Anchoring a plus. Large staff, good gear, and real stories. The way you thought television news was supposed to be! Two years experience necessary. Resumes and non-returnable tape to John Tracy, News Director, 630 West 4th Avenue, Anchorage, AK 99501. EOE.

Associate producer/assignment editor: KMBC-TV news department will be hiring an associate producer/assignment editor. Duties include researching and writing news stories, handling weekend assignment desk and producing newscasts as vacation relief. Emphasis on creative writing, production skills and a team attitude. Applicant should have a college degree in broadcasting and/or TV news experience. Minorities and women are encouraged to apply. Send resume, references and video tape to Assistant News Director, KMBC-TV, 1049 Central, Kansas City, MO 64015. Tapes are not returnable. No phone calls. EOE.

Asst. news director: Strong journalist with creative mind and an eye for the interesting story needed to handle day to day operation for WMAR-TV in Baltimore. This is a hands-on, content oriented position. Individual will coordinate daily coverage, work with staff on the generation of story ideas, manage crews on the street and participate in long range news department planning. College degree and prior news management experience required. EOE. Resume and references to Jack Cahalan, News Director, WMAR-TV, 6400 York Rd., Baltimore, MD 21212.

Producer: Top-rated CBS affiliate looking for experienced news show producer. Individual must have exceptional writing skills and strong news judgment. Good people skills essential. Prefer East Coast applicants. Send resume, news philosophy and salary requirements to Elliott Wiser, WTVR-TV, 3301 W. Broad Street, Richmond, VA 23230. Minorities strongly encouraged to apply. M/F EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Experienced on-line editor: Award-winning 10-year-old production company needs editor immediately for suite featuring ACE, ADO, Superscribe, D2, Beta SP. Major cable and corporate clients. Significant experience, speed, stability and client-service attitude necessary. Send tape and resume to PO Box 5550, Virginia Beach, VA 23455. Health plan included. Nice place to work. EOE.

Director of on-air promotions: Highly creative producer/director sought to head on-air division of promotion department. Writing skills a must, hands-on editing experience preferred. Send resume and demo reel to: "Promotions", WUHF 360 East Avenue, Rochester, NY 14604. No phone calls please. EOE.

Video production writer/producer: Cable TV operator in Central New Jersey has an opening for a full time writer/producer in its commercial production department. Responsibilities include: creative concept development; copywriting for commercials, corporate videos and long-form programming, directing and producing assigned projects. B.A. degree and 2-3 years writing/producing experience in short and long form video/film production required. Please send reel. Please reply in confidence to: Commercial Production Supervisor, TKR CABLE COMPANY, CN 6805, 275 Centennial Avenue, Piscataway, NJ 08855-6805. No phone calls or agencies please. Equal opportunity employer.

Production manager: Small market network affiliate, located in the Southwest, is looking for the right person to lead our production department. We are #1 in news and are ready to be #1 in production. The ideal candidate will have a college degree, at least 2 years management experience, broad knowledge of equipment, and the ability to lead and motivate personnel. All inquiries will be held in the strictest confidence. We strongly encourage inquiries from women and minorities. EOE. Send resume to Box R-9.

Senior writer producer: Top level writer/producer in television or ad agency to lead major market creative team in producing breakthrough news & station advertising. Work must show consistent imaginative & effective creative problem solving. Send resume and reel to Ron Lorentzen, Marketing Director, KPIX-TV (CBS), 855 Battery Street, San Francisco, CA 94111. EOE M/F ADA.

Marketing producer: WPBT, in South Florida, has an opening for someone to produce all videotape, live television, studio or remote productions related to fund-raising, marketing and membership activities. We're looking for a creative person with at least three years experience as a television producer or associate producer who is experienced in live studio and remote productions. Must have strong writing skills. Send resume with salary requirements to: Human Resources, PO Box 2, Miami, FL 33261-0002. EOE, M/F/V/H.

SITUATIONS WANTED MANAGEMENT

Attention Spokane! 20 years TV/radio veteran manager, producer, anchor, news director, director, writer must relocate to Spokane ASAP. Jack Hughes, 208-267-8920 or 602-228-4692.

SITUATIONS WANTED NEWS

Basketball BPB. Former Big 10, Pac 10, Big 8 & NBA announcers seek TV or radio for '93-94. Contact SSS Sports 217-544-2535.

SITUATIONS WANTED PROGRAMING PRODUCTION & OTHERS

Production photographer wishes to relocate. Will pay moving costs. Experienced in promos, PSAs, commercials, producing, writing, editing, multi-camera. 714-893-0280.

Resourceful reporter with crew, based in N.Y.C. seeks freelance assignments. News, sports, magazine etc. 718-356-7700.

A miracle... N.Y.'s best producer/director is available. Low-cost, highest quality commercials, industrials, documentaries etc. 212-687-0963.

MISCELLANEOUS

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ALLIED FIELDS

HELP WANTED INSTRUCTION

University of Tennessee, Knoxville: Assistant professor, Department of Broadcasting. Teach and do research in areas of economics and structure of telecommunications industries. Useful specialties include cable television and emerging technologies, broadcast and cable sales and marketing, and telecommunications history and regulation. Ph.D. in Mass Communications or related field required. Substantial professional experience in broadcast, cable, or electronic or cable sales, marketing or management is useful. Send letter, vita and names and addresses of three references to Dr. Herbert Howard, Department of Broadcasting, Search Advisory Committee Chair, 426 Communications Building, The University of Tennessee, Knoxville, TN 37996-0347. Review of applications will begin December 1, 1993, and continue until the position is filled. UTK is an EEO/AA/Title IX, Section 504/ADA employer.

Television/broadcast journalism: Full-time, tenure track assistant professor to direct TV news and to teach producing, reporting, writing and editing. M.A. in Communications. Journalism or related field, plus 3 years reporter, news director, producer experience. Starts January 10, 1994. Send letter, resume, three references with phone numbers and demo tape with log of your work to: Chair, Faculty Search, Dean Rex Myers, Lyndon State College, Lyndonville, VT 05851. LSC complies with state/federal laws related to equal opportunity and nondiscrimination.

HELP WANTED ACADEMIC

Graduate assistants to study for M.A. or Ph.D. in Mass Communication. Start Fall 1994. Stipend plus fee waiver. Train undergraduates in radio, television or field production techniques, or do research. Broadcasters with undergraduate degrees in telecommunication or related fields and a 3.0 grade point average are invited to apply. Graduate Record Examination required. Contact Dr. David Ostroff, Graduate Coordinator, Department of Telecommunication, College of Journalism and Communications, University of Florida, Gainesville, FL 32611-8400. AA/EOE.

HELP WANTED SALES

Professional video services: Territory with established accounts, available immediately. Video sales and engineering firm representing over 150 leading broadcast manufacturers in the design, installation and service of production and post-production systems for entertainment and corporate client throughout Southern California. Must have three years professional sales experience. \$100K plus commission potential with draw, expenses and benefits. Please send resume to: Shoreline Professional Video Systems, 1622 N. Highland Ave., Hollywood, CA 90028. Attn: Rick Upjohn. EOE.

HELP WANTED NEWS

Project director: Non-profit news organization seeks director for three-year journalism education project. Five years + in electronic journalism or related field. Working knowledge of new communication technologies. Ability to communicate with all size groups. Research oversight, group coordination, event and video production, project promotion, some travel. Salary commensurate with experience. Full benefits. Non-smoking only. Resume and cover letter to RTNDF, 1000 Conn Ave., NW, Suite 615, Washington, DC 20036. No calls. EOE.

HELP WANTED PROGRAMING PROMOTION & OTHERS

Producer/director: Plan, design and coordinate all phases of assigned video projects. Produce and market VNRs. EFP/ENG camera and lighting experience essential. Strong scriptwriting skills, hands-on editing and post-production required. Two years video production experience. Bachelor's degree in TV/Film, Communications or related field. Salary low 20s. Excellent benefits. Send resume and references by November 15 to Sue Gibson, Personnel Services, Purdue University, Freehafer Hall, W. Lafayette, IN 47907. Refer to job number 85580. Equal opportunity/affirmative action employer.

FINANCIAL SERVICES

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

Equipment leasing: Application only to \$50,000. Up to \$1.5 million with full financials. New and used equipment. Allen Marshall, Broker, 404-227-8737.

EMPLOYMENT SERVICES

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

Home typists, PC users needed: \$35,000 potential. Details. Call 1-805-962-8000 ext. B-7833.

Entry-level only weekly list of television on-air and production positions. Never a cold lead! \$550/1 week, \$19.95/4 weeks. Checks payable to MCS, Box 502, Santa Ysabel, CA 92070.

Jobs are now available in the radio and television industry. Subscribe to "Hot Leads" a nationwide newsletter, today. 12 issues for \$25.00. Send check or money order to: R&S Publishing Company, PO Box 2233, Natick, MA 01760. For info call 1-800-299-8554.

EDUCATIONAL SERVICES

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

Faculty production competition: The Broadcast Education Association, production division, seeks videotapes and interactive presentations produced by college faculty for the 1994 BEA Juried Faculty Production Competition. Entry deadline is November 12, 1993 — 5:00 p.m. EST. For details write/call: Andy Marko, Miami University, 153 Williams Hall, Mass Communication, Oxford, OH 45056. Tel. 513-529-3548.

WANTED TO BUY EQUIPMENT

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

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Video switches, 3M model 101 vertical switches. Ten in, one out. Audio follows video. \$185. 702-386-2844.

Free tower: 300 foot Windcharger tower now standing in Osceola, IA. Take it down and its yours free. Call Steve at 515-961-9804.

CABLE

HELP WANTED MANAGEMENT

Established group operator seeks strong, sales-oriented manager for Midwest Fox TV affiliate in top 100 market. Pay potential excellent based on productivity. Replies treated confidentially. Send resume to Box R-11. EOE.

HELP WANTED SALES

Advertising sales: National Cinema Network representing GCC and AMC theatres is seeking energetic, experienced advertising sales account executive to sell local and regional advertising for the exciting On-Screen Entertainment program in the Austin and San Antonio markets. Base salary plus commission. Great benefits package. Comprehensive training program. EOE. Please send resume to: National Cinema Network, 5109 Leesburg Pike, Suite 912, Falls Church, VA 22041, Attn: Stuart Hoffman.

HELP WANTED LEGAL

Expanding medium-sized New York City firm seeks attorney with cable TV and telecommunications law experience for junior level associate position. Familiarity with 1992 Cable Act preferred. Reply to Box R-12. EOE.

TELEVISION

HELP WANTED PROGRAMING PROMOTION & OTHERS

DO U 3D?

The Family Channel wants a 3-D Animator. *U* need 3-5 years' experience (SoftImage a plus!) with an extensive design background, proficiency with DFX Composium and MAC systems. *U* don't need red and blue glasses. Send reel and resume to:



Personnel Department
1000 Centerville Turnpike
P.O. Box 64549
Virginia Beach, VA 23467-4549

EEOC

HELP WANTED PROGRAMING, PROMOTION & OTHERS CONTINUED

FRESH PRODUCE

The Family Channel wants a Promotion Producer with a fresh, new look. You need 3-5 years' experience at a top-rated independent or network. No vegetables, please. Send reel and resume to:



Personnel Department
1000 Centerville Turnpike
P.O. Box 64549
Virginia Beach, VA 23467-4549

EEOC

Don't Wait 'til the November Book is Over!

KXAS-TV in Dallas-Fort Worth is seeking a Marketing writer/producer who will make our first rate team even stronger. We need an excellent writer with experience casting and directing actors and overseeing major shoots. Strong people and budget management skills essential. If you want to join a Marketing operation that shoots a lot of film, has its own state-of-the-art D-2 edit suite and an all-out commitment to winning, this is a terrific opportunity in a Top Ten market.

Send resume and tape (Beta or 3/4" preferred) to:

♦ Lee Speickerman
Director of Promotion and Special Projects
LIN Television Corporation
3900 Barnett Street
Fort Worth, TX 76103



5 The Texas News Channel

MISCELLANEOUS

NEGOTIATOR
Entertainment Union

AFTRA, seeks experienced lead negotiator to oversee our TV and Radio Broadcast Department. Will be responsible for negotiating News-person/Discjockey/Announcer Labor Contracts.

10 years prior experience in collective bargaining. Entertainment and/or Broadcast industry experience; JD preferred.

We offer an excellent benefit package that includes medical, dental and vision insurance, 401K and pension benefits.

Send resume to:

AFTRA
6922 Hollywood Blvd., 8th floor
Hollywood, CA 90028
Attn: Personnel
Equal Opportunity Employer

ON-AIR PROMOTION PRODUCER

KABC-TV, an owned station of Capital Cities/ABC, Inc., has an immediate opportunity for a dynamic On-Air Promotion Producer.

Position requires 3+ years experience producing fresh, effective spots at the local or network level, excellent writing skills, and a strong working knowledge in all aspects of production. Familiarity with animation and graphics a plus.

We offer a competitive salary and an excellent benefit package. For immediate consideration, send your resume to: **KABC-TV, Employee Relations, 4151 Prospect Ave., Dept. TP/OPP-BC, Hollywood, CA 90027.** Equal Opportunity Employer.



HELP WANTED NEWS

GENERAL ASSIGNMENT REPORTER

KGO-TV is seeking an energetic, experienced General Assignment Reporter with proven on-air skills. Prior co-anchoring experience preferred. Must have a minimum of 5 years television reporting experience preferably in a major market. Application deadline November 15, 1993. EOE. Send resume, cover letter and tape to:

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

GENERAL ASSIGNMENT REPORTER

You must have at least five years experience as a television reporter; be able to demonstrate exceptional live reporting skills; be a creative producer; have strong writing skills; be able to generate story ideas on a daily basis; work well under deadline pressure; college degree a plus.

Send resume and nonreturnable tape to:

WBAL-TV News
Attn: News Director, David Roberts
TV Hill
Baltimore, MD 21211

NO PHONE CALLS PLEASE!
Women and Minorities are encouraged to apply.



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MISCELLANEOUS

THE UNITY AWARDS IN MEDIA of Lincoln University of Missouri

The 41st Annual Unity Awards in Media will recognize contributions in media of works that reflect issues impacting the rights and well being of minorities and/or the disadvantaged. Lincoln University of Missouri invites entries in this national recognition of outstanding coverage of these problems, issues or concerns.

DIVISION:

Print: General Audience; Print: Minority Audience; Broadcast: Radio; Broadcast: Television

CATEGORIES:

Reporting of: Economics, education, politics, public affairs/social issues; investigative reporting or editorial writing.

ENTRY DETAILS:

Contact: Eddie L. Madison, Jr., Department of Communications, Lincoln University of Missouri, 201 Elliff Hall, Jefferson City, MO 65102 or call (314) 681-5437. All entries must be received by Jan. 7, 1994.

EARLY DEADLINE NOTICE

Due to the Thanksgiving Day holiday,
the deadline for the Nov 29, 1993
issue will be Wednesday, Nov 17,
1993 at Noon.

FOR SALE STATIONS

PUBLIC SALE

The bankruptcy trustee for Windsor Communications, Inc. of Wyoming, will publicly sell radio stations KUUY-AM, Orchard Valley, and KKAZ-FM, Cheyenne, on Friday, November 19, 1993, in Cheyenne, Wyoming. For information contact:

Les Kleven
Box 687 Sturgis, SD 57785
(605) 347-6503

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CABLE

HELP WANTED MANAGEMENT

DIRECTOR OF TRAFFIC
AND SALES ADMINISTRATION

Manage and direct all activities of Traffic Department, including monitoring and tracking advertising revenue and commercial inventory. Primary resource for Sales Management on all traffic related issues—including generating and maintaining revenue and inventory reports. Oversee traffic staff and production of program logs, commercial copy and program formats. Liaison between Ad Sales and Programming Department in scheduling and tracking programming information.

Minimum 5 years + experience in traffic management with working knowledge of JDS preferred. EOE.

COURT TV
FOUR ROOM TELEVISION NETWORK

Court TV - Ad Sales Department
600 Third Avenue, NY, NY 10016
Fax: 212-692-7863

NO PHONE CALLS

HELP WANTED TECHNICAL

MASTER CONTROL
OPERATOR

CNBC seeks highly motivated master control operator for their studios in Fort Lee, NJ. Position responsible for the overall quality of on-air transmission, coordination of incoming and outgoing satellite and microwave feeds as well as assisting with technical crew scheduling. Ability to anticipate and troubleshoot on-air problems is a must.

Strong candidates should have 3-5 years experience in master control and must be available to work all shifts.

CNBC offers competitive salary and a comprehensive benefits package. Please send your resume to: Personnel Manager, CNBC, 2200 Fletcher Ave., Fort Lee, NJ 07024. We are an Equal Opportunity Employer.

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OWNERSHIP CHANGES

Applications for change of ownership now appear in "Changing Hands" (see page 34). FCC actions on ownership change filings with file numbers and action dates follow:

Granted

WBIC(AM) Royston, GA (BTC930819ED)—Action Oct. 14.

WITT-FM Tuscola, IL (BALH930726GE)—Action Oct. 8.

WAHT(AM) Annville-Cleona, PA (BAL930831-EA)—Action Oct. 14.

KBRE-AM-FM Cedar City, UT (AM: BAL930804-EC; FM: BALH930804ED)—Action Oct. 14.

NEW STATIONS

Applications

■ **Glennallen, AK** (BPED931015MB)—Terminal Radio Inc. seeks 90.5 mhz; 3.21 kw; ant. 219 ft. Address: P.O. Box 467, Valdez, AK 99686. Applicant is headed by Eric Nielsen and owns KCHU(AM) Valdez, AK.

■ **Bentonville, AR** (BPH931008MA)—JEM Broadcasting Company Inc. seeks 95.7 mhz; 6 kw; ant. 66 ft. Address: 216 North Main St., Bentonville, AR 72712. Applicant is headed by Elvis Moody and has no other broadcast interests.

■ **Bentonville, AR** (BPH931012MB)—James K. Womack seeks 95.7 mhz; 6 kw; ant. 100 ft. Address: 2514 N. 14th St., Rogers, AR 72756. Applicant owns KURM(AM) Rogers and KARV(AM) Russellville, both Arkansas.

■ **Bentonville, AR** (BPH931012MC)—Kimberly H. Hendren seeks 95.7 mhz; 6 kw; ant. 100 ft. Address: Highway 72 E Route 5, Gravette, AR 72736. Applicant has no other broadcast interests.

■ **Humnoke, AR** (BPH931015MA)—Humnoke Corp. seeks 101.7 mhz; 6 kw; ant. 100 ft. Address: P.O. Box 4189, Little Rock, AR 72214. Applicant is headed by Ted L. Snider and owns KARN(AM) Little Rock, AR.

■ **Calipatria, CA** (BPCT931005KH)—Valley TV 4 seeks ch. 54; 5,000 kw; ant. 507 ft. Address: 200 Glenridge Ave., Los Gatos, CA 95030. Applicant is headed by Terry Ayers and has no other broadcast interests.

■ **Honolulu** (BPET931013KE)—Ho'Ona'au Community Television Inc. seeks ch. 44; 303 kw; ant. 580 ft. Address: 1389 Queen Emma St., Honolulu, HI 96813. Applicant is headed by Scott M. Freeman and has no other broadcast interests.

■ **Thibodaux, LA** (BPED931018MC)—Board of Supervisors of Louisiana State University and Agricultural and Mechanical College, University of New Orleans, seeks 90.5 mhz; 0.20 kw; ant. 109 ft. Address: Radio Station WVNO, Lakefront, New Orleans, LA 70148. Applicant is headed by John S. Batson and has no other broadcast interests.

■ **Branson, MO** (BPED931008MB)—Creative Educational Media Corp. Inc. seeks 89.7 mhz; 0.25 kw; ant. 129.9 ft. Address: P.O. Box 1924, Tulsa, OK 74101. Applicant is headed by David Ingles and has no other broadcast interests.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt—alternate; ann.—announced; ant.—antenna; aural—aux.; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power output; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

■ **Syracuse, NY** (BPED931013MB)—State University of New York seeks 90.3 mhz; 1 kw; ant. 46 ft. Address: State University Plaza, Albany, NY 12246. Applicant is headed by William D. Shigley and owns WCDB-FM Albany, WETD-FM Alfred, WHRW-FM Binghamton, WBSU-FM Brockport, WBFO-FM Buffalo, WOLN-FM Olean, WUBJ-FM Jamestown, WBNY-FM Buffalo, WSUC-FM Cortland, WCVF-FM Fredonia, WGSU-FM Geneseo, WFNP-FM Rosendale, WONY-FM Oneonta, WRVO-FM and WNYO-FM, both Oswego, WRVN-FM Utica, WRVJ-FM Watertown, WPLT-FM Plattsburgh, and WSUB-FM Stony Brook, all New York.

Actions

■ **Arnold, CA** (BPH921214MG)—Granted app. of Clear Mountain Air Broadcasting Co. for 95.9 mhz; 0.500 kw; ant. 334 ft. Address: P.O. Box 708, Twain Harte, CA 95383. Applicant is headed by Sylvia B. Leutz and Donald E. Leutz Jr. and has no other broadcast interests. Action Oct. 15.

■ **Fresno, CA** (BPH861231MD)—Granted app. of John E. Ostlund for 99.3 mhz; 3 kw; ant. 328 ft. Address: 521 N Circle Dr., Fresno, CA 93704. Applicant has no other broadcast interests. Action Oct. 12.

■ **Seelyville, IN** (BPH901217MJ)—Granted app. of Radio Ministries Board of Victory for 95.9 mhz; 6 kw; ant. 100 ft. Address: Christian Center Assembly of God Inc., 9400 Wabash Ave., Terre Haute, IN 47803. Applicant is headed by Larry G. Riley and has no other broadcast interests. Action Oct. 8.

■ **Hobbs, NM** (BPH910705ML)—Granted app. of Perla Acosta Ojeda for 96.5 mhz; 3 kw; ant. 91 ft. Address: 110 S. Willow, Hobbs, NM 88240. Action Oct. 13.

■ **Coahoma, TX** (BPH920701MC)—Granted app. of Drew Ballard for 94.3 mhz; 3 kw; ant. 91 ft. Address: 2801 Wasson Dr., Big Spring, TX 79720. Applicant owns KEOR(AM)-KHKC-FM Atoka, OK, KLFB(AM) Lubbock and KBYG(AM) Big Spring, both Texas, and permittee of KTSH-FM Tishomingo, OK. Action Oct. 18.

FACILITIES CHANGES

Applications

■ **Flagstaff, AZ** KCLS(AM) 600 khz—TVNA LP seeks MP (BP890412AB) to change TL to 2690 Huntington Dr., Flagstaff, AZ.

■ **Brawley, CA** KSIQ(FM) 96.1 mhz—Stodell Broadcasting Corp. seeks CP to make changes; change: ant. 89.6 m.; TL: 2400 ft. ESE of intersection of CA Rte 111 and Rockwood Canal.

■ **Coachella, CA** KCLB-FM 93.7 mhz—Coachella Valley Broadcasting Co. seeks CP to make

changes: ant. 197 m., change antenna system.

■ **Paradise, CA** KKKX(AM) 930 khz—Butte Broadcasting Co. Inc. seeks MP (BP891010AD) to reduce night to .145 kw and make changes in antenna system.

■ **San Jose, CA** KEEN(AM) 1370 khz—United Broadcasting Co. seeks CP to change TL adjacent to Bayshore Hwy (US 101) Union Pacific RR overcrossing, San Jose, CA, and make changes in antenna system.

■ **Yreka, CA** KYRE(FM) 103.9 mhz—Dalmatian Enterprises Inc. seeks CP to make changes; ERP: 3.25 kw, frequency and class from 29C 2 to 280 C1 (per MM docket 90-646).

■ **Castle Rock, CO** KYBG-FM 92.1 mhz—Century Broadcasting Corp. seeks CP to make changes: change ERP 30 kw; ant. 191 m.; TL: 9.1 km ENE (69 degrees true) from intersection of Hwys 83 and 86; change class to C2 (per MM docket 89-172).

■ **Salida, CO** KVRH-FM 92.1 mhz—All Heart Radio Inc. seeks CP to make changes; change: ERP: 13.5 kw; change frequency to 92.3 khz. and class to C3 (per MM docket 89-172).

■ **Fenwick Island, DE** WADD(FM) 92.1 mhz—Delaware Shore Broadcasting Partnership seeks mod. of CP (BPH-850712Z1) to make changes; change: ERP: 6; ant. 93.8 m.; TL: Todd Industrial Park, Caterpillar and Industrial Park Lane; near Bishopville, Worchester Co., MD.

■ **Eustis, FL** WKIQ(AM) 1240 khz—J & V Communications Co. seeks CP to make changes in antenna system.

■ **Virgle, KY** WZLK(FM) 107.5 mhz—Kenneth Osborne seeks CP to make changes: ERP: 1.12 kw.

■ **Galliano, LA** KLEB-FM 94.3 mhz—Callais Cablevision Inc. seeks CP to make changes; ERP: 23.0 kw; ant. 181 m. change class to C2 (pursant to docket 93-12).

■ **Lawrence, MA** WMFP(TV) ch. 62—MFP Inc. seeks CP to change ant.: 186 m.

■ **Bar Harbor, ME** WEJS(FM) 107.7 mhz—MDI Communications Inc. seeks mod. of CP (BPH-911106MB) to make changes; change: ERP: 9.5 kw; ant. 161 m.; TL: approximately 1.6 km ENE of Tunk Lake, Hancock Co., ME.

■ **Blue Hill, ME** WERU-FM 89.9 mhz—Salt Pond Community Broadcasting Co. seeks CP to make changes; ERP: 10 kw; antenna supporting structure height; and replace directional antenna with nondirectional.

■ **Portageville, MO** KMIS(AM) 1050 khz—New Madrid County Broadcasting Com. seeks MP (BP920512AA) to make changes in the antenna system and correct coordinates to 36 25 31 - 89 41 29.

■ **Walker, MN** KLLZ(FM) 99.1 mhz—Sioux Valley Broadcasting Co. seeks CP to change ERP: 100 kw (per MM docket 79-144).

■ **Kalispell, MT** KDBR(FM) 106.3 mhz—Cloud Nine Broadcasting Inc. seeks one-step application to change channel to 292C2.

■ **Omaha, NE** KKCD(FM) 105.9 mhz—Vantage Communications Inc. seeks mod. of CP (BPH-920826IB as mod) to make changes; change: ERP: 20 kw; ant. 111 m.; change class to C3 (per MM docket 89-595).

■ **Dickinson, ND** KRRB(FM) 92.1 mhz—Roughriders Broadcasting Co. seeks CP to make changes; change: ERP: 8 kw; ant. 169 m.; TL: approx. 12 mi SSW of Dickinson, ND; change class to C3 (per MM docket 89-138).

■ **Belvidere, NJ** WRNJ-FM 107.1 mhz—Radio New Jersey seeks mod. of CP (BPH-910515MF) for new station. change ERP 1.2 kw; ant. 219 m.; TL: Totts Gap on Kittatiny Mt., 3.1 mi SSE of Stroudsburg, PA, in upper Mount Bethel Township, Northampton Co., PA.

■ **Freehold Township, NJ** WRLJ(FM) 89.7 mhz—Faith Broadcasters Inc. seeks mod. of CP (BPED-880506MM as ext) to make changes; change ERP: 0.01 kw; ant. 31.5 m.; TL: 1747 Rte 9, Howell Township, Monmouth County, NJ.

■ **Ocean City, NJ** WKOE(FM) 106.3 mhz—Ocean Communications seeks CP to make corrections of antenna near coordinates 39 13 45 74 40 53.

■ **Spencer, NY** WCII(FM) 88.5 mhz—Family Life Ministries Radio Inc. seeks mod. of CP (BPED-91114MD as mod.) to change ERP: 17 kw.

■ **Luquillo, PR** WZOL(FM) 92.1 mhz—ASN PR Del Este D Los Advent D 7 Dia seeks mod. of CP (BPH-930208II) to make changes: ERP: 4.6 kw.

■ **Gallatin, TN** WAMG(AM) 1130 khz—B & E Broadcasting of Sumner County Inc. seeks MP (BP920420AF) to reduce power to 1 kw day (900 wch); make changes in the antenna system and change TL to 0.64 km SW of intersection of Hollis Chapel Rd & State Hwy 109, 9.5 km NNW of Gallatin, TN.

■ **Murfreesboro, TN** WRMX(FM) 96.3 mhz—Nashville Partners LP seeks CP to make changes: ERP: 53 kw, ant. 388 m., TL: Brick Church Pike & Old Hickory Blvd. Davidson Co., Nashville, TN.

■ **Pulaski, TN** WKSR(AM) 1420 khz—Pulaski Broadcasting Inc. seeks CP to change TL to S side of US 64, 2.8 km W of Pulaski, TN; make changes in the antenna system; change from class B to A.

■ **Appleton, WI** WXGZ-TV ch. 32—Ace TV Inc. seeks CP to change ERP vis: 1050 kw; ant.: 336 m; TL: 3329 Shirley Rd., town of Glenmore, Co. of Brown, WI.

■ **Chippewa Falls, WI** WEUX(TV) ch. 48—Aries Telecommunications Corp. seeks MP (BPCT-900703KF) to change ERP vis: 70.00 kw/18.45 dbk; ant. 149 m.; TL: 121.92 m. S of Longview Rd; 0.43 km. E of intersection of Longview Rd with Starr Rd.

■ **Menomonie, WI** WMEQ-FM 92.1 mhz—Phillips Broadcasting Co. Inc. seeks CP to make changes: ERP: 5.3 kw, ant. 217 m., TL: Woodland Dr., 1.1 km NW of Hillside Rd., 4 km NW of Elk Mound, Dunn Co., WI 18 km ENE of Menomonie.

■ **Neenah-Menasha, WI** WEMI(FM) 100.1 mhz—

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Evangel Ministries Inc. seeks CP to make changes: ERP: 50 kw, ant. 141.8 m., TL: 1765 Block Rd, town of Buchanan, Outagamie Co., WI, change to channel 262C2 (per docket 89-30860).

Actions

■ **Thousand Oaks, CA** KCLU(FM) 88.3 mhz—Granted app. of California Lutheran University for mod. of CP (BPED-880413ME as ext) to make

changes; change ERP: 1.2 kw; ant. 163 m.; TL: Calleguas Ridge, Thousand Oaks, Ventura Co., CA. Action Oct. 13.

■ **Wray, CO** KATR-FM 98.3 mhz—Granted app. of New Directions Media Inc. for mod. of CP (BPH-910502ID) to make changes; ant. 101 m., TL: 7 mi. N of Eckley, CO on County Road. Action Oct. 1.

■ **Haines City, FL** WLVF-FM 90.3 mhz—Granted app. of Landmark Baptist Church Inc. for CP to make changes; change ERP: 3 kw; ant. 61 m. Action Oct. 12.

■ **New Smyrna Beach, FL** WJLU(FM) 89.7 mhz—Dismissed app. of Cornerstone Community Radio Inc. for CP to make changes; change ERP 10 kw; class C3. Action Oct. 12.

■ **Copeland, KS** KYBD(FM) 98.1 mhz—Granted app. of Sound Broadcasting Inc. for mod. of CP (BPH-880825OC) to make changes; ant. 203 m.; TL: 3.5 mi S of Ingalls, KS. Action Oct. 15.

■ **Muskegon Heights, MI** WMRR(FM) 101.7 mhz—Dismissed app. of Goodrich Broadcasting Inc. for mod. of license to increase ERP: 6 kw (pursuant to MM docket 88-375). Action Oct. 12.

■ **Marshall, MO** KMMO-FM 102.9 mhz—Granted app. of Missouri Valley Broadcasting Inc. for CP to make changes; change ERP: 100 kw. Action Oct. 15.

■ **State College, PA** WPSU-FM 91.1 mhz—Granted app. of Pennsylvania State University for CP to make changes: frequency 91.5 mhz; ERP: 1.7 kw, ant. 365 m.; TL: approx. 8 km W of Unionville, just N of State Route 504, in Centre Co., PA; change to class B1. Action Oct. 15.

■ **Brookings, SD** KBRK(AM) 1430 khz—Granted app. of Dakota Broadcasting Inc. for CP to correct coordinates to 44 18 12 - 96 46 01. Action Oct. 14.

■ **Kingsport, TN** WKOS(FM) 104.9 mhz—Granted app. of Tri-Cities Radio Corp. for CP to make changes: ERP: 2.74 kw; ant. 150 m.; install directional antenna, correct geographic coordinates and ground elevation. Action Oct. 13.

■ **Navasota, TX** KMBV(FM) 92.5 mhz—Granted app. of McMullen Broadcasting Co. for CP to make changes; change ERP: 6 kw. Action Oct. 13.

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Wrong count

EDITOR: The chart "New National Cable Channels" on page 16 of your Oct. 11 issue understated the number of households committed for ESPN2. The network has a rollout commitment of 30 million. The 10 million figure you cited was ESPN2's household count at launch and was inconsistent with the commitment numbers used for the other new networks.

The inaccuracy does not reflect the significant commitment we've received from our affiliates for ESPN2 and its potential.—*George Bodenheimer, vice president, affiliate sales and marketing, ESPN, New York.*

Changing Hands

Continued from page 35

Osos-Baywood Park, Calif. **Seller** owns KIXT(AM) San Luis Obispo, Calif. KSLY-FM has top 40 format on 96.1 mhz with 5.6 kw and antenna 1,410 ft. Filed Oct. 13 (BALH931013GJ).

WXYU(AM)-WJJS(FM) Lynchburg-Roanoke, Va. □ Purchased by Virginia Network Inc. (Bruce Houston, media broker) from CRS Communications Inc. (Douglas Caton) for \$350,000. **Buyer** owns KKJ(FM) Kansas City, Mo., and, pending FCC approval, WRHX(AM) Herndon, Va. **Seller** has no other broadcast interests. WXYU has urban contemporary format on 1320 khz with 1 kw. WJJS(FM) has country format on 101.7 mhz with 25 kw and antenna 328 ft. **Broker:** Bruce Houston Associates.

WHSC-AM-FM Hartsville, S.C. □ Purchased by Blanchard Broadcasting Inc. from Hartsville Broadcasting Co. for \$280,000. **Buyer** and **seller** have no other broadcast interests. WHSC(AM) has country format on 1450 khz with 1 kw. WHSC(FM) has country format on 98.5 mhz with 6 kw and antenna 328 ft. **Broker:** The Whittle Agency.

KJBO(AM) Los Ranchos de Albuquerque, N.M. □ Purchased by New Mexico Investment Enterprises Inc. (Erlinda Hourigan) from Don R. Davis for \$250,000. **Buyer** has no other broadcast interests. **Seller** owns KMBZ(AM), Los Ranchos de Albuquerque and KMIN(AM) Grants, both New Mexico. KJBO has talk format on 1050 khz with 1 kw day, 500 w night. Filed Oct. 4 (BAL931004EH).

Overtaxed

EDITOR: Am I the only one who feels ripped off by the double tax whammy on hotel rooms?

At the NAB Radio Convention in Dallas, it was \$12 per day city tax plus \$14 per day state tax for a total of \$26 per day. With a reported 7,500 attendees staying four days, that means we paid almost \$800,000 in taxes. Outside of the fact that this is taxation without representation, the politicians view us all as "traveling patsies."

The politicians are betting it's not a big enough deal for us to do something about. To date, they're right.—*Frank Boyle, president, Frank Boyle Co., Stamford, Conn.*

WNLR(AM) Churchville, Va. □ Purchased by New Life Ministries Inc. (David H. Anthony) from Blue Ridge Broadcasting Inc. (Alan J. Carter) for \$200,000. **Buyer** and **seller** have no other broadcast interests. WNLR has religious/adult contemporary format on 1150 khz and 2.5 kw day, 30 w night. Filed Oct. 13 (BAL931013ED).

KHDC-FM Chualar, Calif. □ Purchased by Radio Bilingue Inc. (Hugo Morales) from California Human Development Corp. (George Ortiz) for \$102,500. **Buyer** owns KSJV-FM Fresno, KMPO-FM Modesto, and KUBO-FM Calexico, all California. **Seller** has no other broadcast interests. KHDC-FM has multilingual format on 90.9 mhz with 3 kw and antenna 195 ft. Filed Oct. 14 (BALED 931014GG).

KDBR-FM Kalispell, Mont. □ Purchased by Bee Broadcasting Inc. (Benny Bee Sr.) from Cloud Nine Broadcasting Inc. (James Schaeffer and Benny L. Bee Jr.) for \$100,000. **Buyer** owns KJJR(AM) Whitefish and KBBZ-FM Kalispell, both Montana. **Seller** has interests in KMMS-AM-FM Bozeman, Mont. KDBR-FM has country format on 106.3 mhz with 3.9 kw and antenna 123 m. Filed Oct. 12 (BTCH931012GI).

WNEB(AM) Worcester, Mass. □ Purchased by Bob Bittner Broadcasting Inc. (Robert Bittner) from Aamar Communications Inc. (Melvin Katz) for \$56,500. **Buyer** owns WJIB(AM) Cambridge, Mass. and WKBR(AM) Manchester, N.H. **Seller** has no other broadcast interests. WNEB has MOR/big band/jazz format on 1230 khz with 1 kw. Filed Oct. 12 (BAL931012EC). **Broker:** Kozacko-Horton Co.

Datebook

THIS WEEK

Nov. 4—"From Moscow to Mogadishu: Reporting the World to the World," seminar sponsored by *The Freedom Forum Media Studies Center, WNYC and the BBC World Service*, New York. Contact: Jennifer Sandberg, (212) 678-6981.

Nov. 4-6—24th annual *Loyola Radio Conference and Marconi College Radio Awards*, Bismarck Hotel, Chicago. Contact: Lazar Mavrenovic, (312) 915-6558.

Nov. 6—*National Association of Broadcasters* radio manager's roundtable for small and medium markets. Kansas City Airport Hilton, Kansas City. Contact: Jackie Kane, (202) 429-5402.

Nov. 7-10—1993 *Ollie Awards* final competition and conference. Chicago. Contact: David Kleeman, (708) 390-6499.

NOVEMBER

Nov. 10—First Annual *Media Battle of the Bands* benefiting Citymeals-On-Wheels. Tramps, New York. Contact: (212) 687-1234.

Nov. 11—*International Press Freedom Awards* Dinner honoring R.E. (Ted) Turner, chairman of the board, Turner Broadcasting Systems, Inc. Grand Hyatt Hotel, New York.

Nov. 12-14—*Foundation for American Communications* journalists conference. Westchase Hilton, Houston. Contact: Christina Gardner, (213) 851-7372.

Nov. 18—*Southern California Cable Association* annual dinner. Union Station, Los Angeles. Contact: Rosie Roope, (310) 316-0558.

Nov. 18—"The Cable Follies-Cable Surfin' USA," sponsored by *New York Women in Cable*. The Hudson Theatre, New York. Contact: Tom Melli, (201) 279-6696.

Nov. 30—*Cable Television Administration and Marketing Society* western regional confer. Anaheim, Calif. Contact: William Coble, (703) 549-4200.

DECEMBER

Dec. 1-3—*Western Cable Show*, Anaheim, Calif. Contact: (800) 898-2282.

Dec. 2—*American Sportscasters Association* ninth annual hall of fame awards dinner. Marriott Marquis Hotel, New York. Contact: Louis Schwartz, (212) 227-8080.

JANUARY 1994

Jan. 14-20—*National Association of Broadcasters* winter board meeting. Carlsbad, Calif. Contact: (202) 429-5300.

Jan. 23-24—*Association of Independent Television Stations*. Miami. Contact: (202) 887-1970.

Jan. 24-27—*NATPE International*. Miami Beach. Contact: (310) 453-4440.

Jan. 29; Feb. 1—*National Religious Broadcasters*. Washington. Contact: (703) 549-6990.

FEB-SEPT 1994

Feb. 7-11—*34th Monte Carlo Television Festival*. Monte Carlo. Contact: (33) 93-30-49-44.

Feb. 10-12—*Satellite Broadcasting and Communications Assn.* Anaheim, Calif. Contact: (703) 549-6990.

March 18-21—*Broadcast Education Association*. Las Vegas. Contact: (202) 429-5354.

March 21-24—*National Association of Broadcasters*. Las Vegas. Contact: (202) 429-5300.

April 10-12—*Cable Advertising Bureau*. New York. Contact: (212) 751-7770.

April 15-20—*MIP-TV*. Cannes, France. Contact: (212) 689-4220.

May 22-25—*National Cable Television Association*. New Orleans. Contact: (202) 775-3669.

May 22-25—*National Association of Minorities in Cable*. New Orleans. Contact: (310) 404-6208.

June 8-11—*PROMAX International and Broadcast Designers Association*. New Orleans. Contact: (213) 465-3777.

Sept. 16-10—*International Broadcasting Convention*. Amsterdam. Contact: 44-71-240-3839.

• **Major Meetings**

Robert Arthur Stengel

While the battle over retransmission consent involved every television station and cable operator in the country, in reality, only a few played substantial roles in determining the outcome.

One of those players was Rob Stengel, senior vice president of programming, Continental Cablevision, who oversaw all retransmission-consent negotiations for the nation's third-largest cable operator.

Recalls one senior network executive who sat across from Stengel at the negotiating table: "There were a handful of people on the inside that really knew what was going on during retransmission-consent negotiations. Stengel's company articulated the view that there was going to be a train wreck if no one did anything, and he was instrumental in making sure [that] the industries came to terms."

For example, it was Continental that signed the first non-cash deal with a network when ABC said the MSO could carry its owned-stations for free in return for a nationwide rollout of ESPN2. That deal was seen by most industry observers as the turning point in negotiations that forced NBC and CBS to give up cash-only demands.

Competitors describe Stengel as a tough, honest negotiator. "It's not hard in the cable industry to find tough negotiators, but it's hard to find one as thoughtful or as fair," says one adversary.

Stengel sharpened his negotiating skills as Continental's program chief for the past six years. Prior to that, he oversaw the MSO's government affairs division. But in his youth, reporting fascinated Stengel. He began his career as a print reporter and then served in Vietnam with the U.S. Army Security Agency for three years. After discharge, he worked in Washington as a journalist and translator. While working as a reporter for public television station WGBH-TV Boston, Stengel covered stories about the cable industry and got to know people at the National Cable Television Association, where he was hired.

Recalls Stengel: "It was a much smaller organization then—a David among Goliaths." After a stint as



NCTA's vice president, public affairs, Stengel returned to public broadcasting and served as a senior staff member of the Carnegie Commission on the Future of Public Broadcasting.

There, he co-wrote "Keeping Pace with the New Television," which became the blueprint for several cable services, including Arts & Entertainment and now-defunct CBS Cable.

About the same time, Stengel got to know Continental Cablevision Chairman Amos Hostetter, who offered him a job. It gave Stengel the opportunity to get back into cable when the business was about to take off and also the chance to return to his New England roots. "HBO just went up, Turner had just gotten started; I knew I'd be back," Stengel says.

With retransmission consent finally on the back burner, Stengel would like to focus on his duties as a programmer.

But a return to regular duty does not mean less work. The great debate among cable programmers and operators is over how much original programming is enough. Executives from the system side (such as Stengel) want more original programming, while cable networks continue to rely heavily on reruns and

movie packages.

"We need more original programming. We need more reasons for customers to value and appreciate their cable. I would like to see more money spent there rather than buying reruns from Paramount and Universal for the USA Network. We're entering a more competitive environment, and there could be two wires running in to homes. You need compelling reasons to subscribe to your service."

Another problem in programming, Stengel says, is "how to make the transition from producer-driven economics to consumer economics. We still see yearly escalation in the cost of product we deliver—in terms of sports rights and license fees. The mistakes of the production marketplace are camouflaged in the distribution system we have today."

Ironically, Stengel's talks with broadcasters during retrans negotiations may help Stengel as a program purchaser. "One thing I learned in the retransmission-consent process, and it is something the broadcasting industry knows: If a program does not meet the numbers, you take it off. About 50 or 100 people call to complain, but then it is forgotten. I learned inadvertently through retrans that

customers really value overall cable service, and the loss of a particular channel does not make someone disconnect the service. It's a lesson the cable industry needs to keep learning with cable programmers."

Of course, just when negotiations over retransmission consent came to a close, Bell Atlantic merged with TCI, and telco-cable convergence is on the minds of all major MSOs, including Continental. "We have talked to everybody, but it's premature to say anything," says Stengel. "People in this company don't want to leave the business. We'll be around as a major player one way or another." ■

Senior VP, programming, Continental Cablevision Inc., Boston; b. Aug. 1, 1942; BA, English, Tufts University, 1965; first lieutenant, U.S. Army Security Agency, 1966-69; VP, public affairs, National Cable Television Association, Washington, 1971-76; senior staff member, Carnegie Commission on the Future of Public Broadcasting, New York, 1977-79; director of governmental affairs, Continental Cablevision, 1980-85; VP, programming, 1985-87; present position since 1987; divorced; children: Amy, 18, and Alexander, 14.

TELEVISION

Appointments at Warner Bros. Television, Burbank, Calif.: **Billy Campbell**, VP, drama development, **David Janollari**, VP, comedy development, and **Steve Pearlman**, VP, current programs, named senior VP's.

Ellen Oran Kaden, VP/general counsel/secretary, CBS Inc., New York, named senior VP/general counsel/secretary.



Ellison, general assignment reporter, WTTG-TV Washington, joins WUSA-TV there in same capacity.

Don Ellison, general assignment reporter, WTTG-TV Washington, joins WUSA-TV there in same capacity.

Amy Burkholder, producer, weekend

morning news, WGN-TV Chicago, named executive producer, noon news.

Joseph Fedele, manager, technical operations, WCBS-TV New York, joins Telemundo Group Inc., Miami, as managing director, network engineering.

Appointed to executive committee, Academy of Television Arts & Sciences, North Hollywood: **Marcy Carsey**, executive producer/partner, Carsey-Werner Productions; **Ted Harbert**, president, ABC Entertainment; **Leslie Moonves**, president, Warner Bros. Television Productions; **Lucie Salhany**, chairman, Fox Broadcasting Company; **Susan Simons**, director, development, licensing, New World Television and Marvel Productions, and **Ken Ziffren**, partner, Ziffren, Brittenham.

Appointments at Paramount Domestic Television's *Hard Copy*, Hollywood: **Cheri Brownlee**, supervising producer, and **Ron Vantor**, coordinating producer, named senior producers; **Carla Pennington**, field director, named producer.

Sharon Cicero, president, television, Maverick, Los Angeles, joins Longbow Productions, Studio City, Calif., as VP, television.

Jeffrey Smith, associate director,

national media, Fox Broadcasting Company, Beverly Hills, Calif., named director.

Paul Quinn, station manager/director, sales, WRAL-TV Raleigh, N.C., joins WGAL-TV Lancaster, Pa., as VP/GM.

Appointments at KWQC-TV Davenport, Iowa: **D. Russell Hamilton**, GSM, WHTM-TV Harrisburg, Pa., joins as president/GM; **Cathie Whiteside**, VP, finance, assumes additional responsibilities as station manager.

Appointments at WWOR-TV Secaucus, N.J.: **Monica Pellegrini**, weekend sports anchor, WJLA-TV Washington, and **Scott Berrett**, general assignment reporter, KRIV-TV Houston, join in same capacities.

Van Earl Wright, sportscaster, CNN, Atlanta, joins WDIV-TV Detroit in same capacity.

Keith Cate, weekend anchor, WMAR-TV Baltimore, named co-anchor.

Steve Doerr, executive producer, WCAU-TV Philadelphia, joins WSYX-TV Columbus, Ohio, as news director.

Joyce Taylor, anchor, KING-TV Seattle, joins KITO-TV there in same capacity.

RADIO

David Saperstein, VP/GM, WEGX-FM Philadelphia, joins Metro Networks there as regional director, marketing.

Gregg Stiansen, sales manager, WVPO(AM)-WSBG-FM Stroudsburg, Pa., joins WHWH(AM)-WPST-FM Princeton, N.J., as national sales manager.

Jack Alix, VP/GM, KXXR-FM Lexington, Mo., joins WVLR-FM-WVRV-FM Roanoke, Va., in same capacity.

Stuart Layne, VP, marketing/sales, Seattle Mariners, joins WLUP(AM) Chicago as director, marketing/sports sales.

Art Salisch, research director, Major Market Radio, New York, joins Unistar Communications Group there as research manager.

CABLE



Lennhoff

Michael Lennhoff, manager, program pricing, ESPN, New York, named director, advertising sales planning, administration.

Marc Apfelbaum, associate

general counsel and assistant secretary, Time Warner Cable, Stamford, Conn., named VP.

Appointments at ESPN, Bristol, Conn.: **Bruce Bernstein**, freelance producer, joins as coordinating producer; **Len Daniels**, producer, WTVJ-TV Miami, joins as director; **Brian Durham**, director, CNN, Washington, joins in same capacity; **Bill Fairweather**, producer, WLVI-TV Boston, joins in same capacity; **Ron Gralnick**, producer, KCOP-TV Los Angeles, joins in same capacity; **Michael Gardner**, news production manager, WHTM-TV Harrisburg, Pa., joins as director; **Rick Haas**, nightshift editor, News 1, New York, joins as assignment editor; **Benjamin Kaze**, producer, KTLA-TV Los Angeles, joins as highlights supervisor; **Paul Kinney**, part-time college basketball researcher, ESPN, Bristol, named researcher; **Jay Levy**, producer, PGA Tour Productions, Ponte Vedra, Fla., joins as associate producer; **Julie Mariash**, producer, Madison Square Garden Network, New York, joins in same capacity.



Stainback

Shelia Stainback, weekend anchor/general assignment reporter, WPIX-TV New York, joins CNBC, Fort Lee, N.J., as correspondent, *Steals and Deals*.

Appointments at Conus Satellite News Cooperative, Minneapolis: **George Norman**, overnight photographer/news intern, KCCI-TV Des Moines, Iowa; **Tom**

Laabs, director/anchor/reporter, *Lincoln Today*, University of Nebraska, Lincoln, Neb., and **Andy DiMeglio**, graduate, University of Minnesota, Minneapolis, join as associate producers.

Robin Levine, production coordinator, ABC-TV's *Good Morning America*, New York, joins Court TV there as manager, broadcast clip service.

Elected to board of directors, Cabletelevision Advertising Bureau, New York: **Donald Mitzner**, president, Group W Satellite Communications, Stamford, Conn., elected chairman; **Michael Eckert**, CEO, The Travel Channel and The Weather Channel, Atlanta, elected board secretary.

ADVERTISING

Deb Bedard, account executive, Harrington, Richter & Parsons, New York, named sales manager.

Appointments at Television Advertising Bureau, New York: **Rick Keilty**, director, sales, marketing, KHOU-TV Houston, named chairman, sales advisory committee; **Nancy Dodson**, manager, Blair Television, New York, named vice chairman, sales advisory committee.

Appointments at BBDO, Chicago: **Cathy Murphy**, personal shopper, Lord & Taylor, there, joins as public relations manager; **Jim Beall**, senior account executive, Henderson Advertising, Greenville, S.C., joins as account supervisor; **Cathy Guidot**, account executive, named account supervisor; **Amy Fulghum**, account executive, Lotas, Minard, Patton, McIver Advertising, New York, joins in same capacity.

Appointments at BBDO, New York: **Lorie Durnan**, associate media director, named VP; **Cyndi April** and **Tracey Schwing Sugar**, media supervisors, named media directors.

WASHINGTON

Eric Andrus, account executive, Geto & de Milly Inc., New York, joins United States Information Agency's New York Foreign Press Center as managing director.

Mary Dewhurst, former director, legislative affairs, public programs,

Roy H. Park, 1910-1993

Roy Hampton Park, 83, chairman and CEO of Park Communications Inc., an Ithaca, N.Y.-based broadcast and newspaper conglomerate operating in 24 states, died Oct. 25 of cardiac arrest at Presbyterian Hospital, Columbia University, New York.



Park worked as a reporter for the Associated Press and simultaneously ran the school newspaper while a student at North Carolina State University. After graduating in 1931, he held a number of public relations jobs in North Carolina. In 1941 he moved to Ithaca, where he bought a cooperative farm advertising agency, Agricultural Advertising and Research Inc. One of his clients, The Cooperative Grange League Federation, was considering the idea of processing its products. Park convinced noted restaurant and hotel critic Duncan Hines to lend his name to what became Hines-Park Foods. The company sold more than 100 products, most notably Duncan Hines cake mixes. Park served as its president until he sold it to Procter & Gamble in 1956. In 1965 Park entered broadcasting with his purchase of WNCT-FM-TV Greenville, N.C. He turned his attention to the print medium in 1972, purchasing the *Daily Sun* of Warner Robins, Ga. In 1977 Park became the first broadcaster to own the then-legal limit of seven TV stations, seven AM's and seven FM's. He took the company public in 1983, and today it owns eight TV stations and is purchasing a ninth, 22 radio stations (11 AM's and 11 FM's) and 144 newspapers. Park was an Ithaca College trustee for 20 years; the school dedicated the Roy H. Park School of Communications in 1989. Survivors include his wife, Dorothy, a son and a daughter. —MB

National Telecommunications and Information Administration, joins Association of America's Public Television Stations, Washington, as telecommunications policy lobbyist.

DEATHS

Rob Reed, 38, and **Lena Sharpe**, 28, producers, KCTS-TV Seattle, were killed Oct. 14 in a plane crash. Reed, who was piloting the small plane, and Sharpe were working on a production about forest resource management. Search and rescue teams found the plane wreckage on Oct. 15. Reed had been at KCTS for seven years. Prior to KCTS, Reed worked at WHA-TV Madison, Wis., as a videographer/cinematographer/editor and lighting designer. Survivors include his wife, Bobbie, two daughters and his parents. Sharpe had worked at KCTS for more than three years, having initially joined the station as an intern. She became a production assistant and later assistant producer. She was named associate producer this past August.

Survivors include her parents and eight brothers and sisters.

Thomas Butler, 63, co-founder of KTCN-FM Eureka Springs, Ark., died Sept. 29 of congestive heart failure at his home in Limestone, Ark. Butler co-founded KTCN in 1985 and served as co-operator through 1991. Butler had worked for broadcast equipment manufacturers Collins Radio, Rockwell International, Continental Electronics and McMartin Industries. Survivors include his wife, Beverly, and two sons.

Vincent Price, 82, actor whose gaunt face and eerie voice made him the master of the macabre in such films as "House of Wax," "The Pit and the Pendulum" and "The Raven," died Oct. 25 of lung cancer at his home in the Hollywood Hills section of Los Angeles. In addition to his work in films, Price's television credits include appearances as a member of the *Hollywood Squares* panel and appearances on the \$64,000 *Challenge* quiz show. He hosted the PBS series *Mystery* during the 1980's. Survivors include three children.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Oct. 17. Numbers represent aggregate rating average/stations/% coverage)

1. Wheel Of Fortune	13.9/224/98
2. Star Trek	11.7/247/99
3. Jeopardy!	11.5/205/96
4. Star Trek: DS9	9.0/238/99
5. Oprah Winfrey Show	8.8/213/94
6. Entertainment Tonight	8.2/175/94
7. Roseanne	7.5/181/96
8. Married... With Children	7.0/185/95
9. Baywatch	6.7/194/95
10. Wheel Of Fortune wknd	6.4/173/76
11. Inside Edition	6.3/153/91
12. Current Affair	5.8/176/93
12. Hard Copy	5.8/151/89
14. Renegade	5.3/143/93
15. Cops	5.2/163/89

The fires in Southern California brought out what *Los Angeles Times* TV critic Howard Rosenberg described as "probably the best, most courageous [extended] spot news coverage in the history of the city's local TV." And like last year's coverage of the riots following the Rodney King beating verdicts, the coverage is estimated to have **cost the city's seven VHF's \$2.5 million-\$3 million** in ad revenue to air uninterrupted fire coverage from last Tuesday afternoon until Wednesday midnight. When all the remote van and helicopter crews' overtime is added up, KCBS-TV GM Bill Applegate estimates that each of stations may have spent another \$150,000-\$300,000.

As speculated in BROADCASTING & CABLE's Oct. 25 "Closed Circuit," Tribune Entertainment confirmed that **The Joan Rivers Show will stop first-run production** at the end of December. Rivers announced the decision on *CBS This Morning* last Friday (Oct. 29), saying that she wants to concentrate on hosting her new home shopping/talk show *Can We Shop?!*, an hour-long strip

KIOI selling for \$45 million

Evergreen Media Corp. last week announced that it had reached an agreement with Fairmont Communications that gives Evergreen the exclusive right to buy KIOI(FM) San Francisco for \$45 million. The deal gives Evergreen exclusive rights to purchase the station at that price until Dec. 1. Evergreen already owns KMEL(FM) in San Francisco, the nation's fourth-largest radio market. KMEL, which has a CHR format, drew a 4.7 12-plus share in the summer Arbitron survey. KIOI, an adult contemporary station, drew a 3.6 12-plus share. According to *Duncan's Radio Market Guide*, the two stations billed an estimated \$21.2 million in 1992 (\$11.6 million for KMEL, \$9.6 million for KIOI), or 12.7% of the market's radio revenues. **-PV**

set to debut in January 1994. *Can We Shop?!* is a co-venture with QVC home shopping network and Regal Communications.

Confirming previous speculation, **Twentieth Television has signed all eight Fox O&O's** (24% coverage) to clear *The Gordon Elliott Show*, a fall 1994 talk show joint venture with CBS Entertainment Productions. CBS's Rod Perth claimed that O&O groups, as well as unnamed outside stations, bid for the show, but the Fox stations, according to reports, turned in the winning bid of approximately \$100,000-\$140,000 per week.

Based on good early ratings for the revived **Transformers Generation 2** weekly cartoon series, **distributor Cluster Television has decided to expand the show** for Monday-Friday stripping in 1994-95. Sunbow Productions will produce 39 new episodes in addition to this season's 13, with Cluster offering the package on a straight barter basis. *Transformers Generation 2* has been the top weekly series in key demographics, kids 2-11 and 6-11.

The National Enquirer and CEI Partners will launch a weekly news magazine, The Secret Files of The

National Enquirer, which will debut as an hour-long special in fall 1994. The all-barter special and series has been licensed to the eight Chris Craft/United Television stations.

The 65 independent stations participating in TVB's monthly group sales survey saw growth in both local and spot sales, a hike not enjoyed by TVB members that are affiliates. Local sales at indies grew 5.1%, with spot climbing 7.3%, while local sales for the 239 affiliates dropped off 2.6% and spot was down 4.4%. The low affiliate figures may have been at least partially due to the Olympics revenue that NBC affiliates had in the third quarter of 1992. Also, affiliates were more likely to have received political ad revenue last year.

The FCC upheld its first Howard Stern fine last Thursday (Oct. 28), a \$6,000 penalty against Infinity Broadcasting for allegedly indecent programming that aired on Stern's "Christmas Party" broadcast in December 1988. The ruling sets the stage for Infinity's expected legal challenge of the indecency rules, which would come after Infinity declines to pay the fine, and after the FCC asks the Justice Department to try to collect the

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money. A similar lawsuit is already underway, with Evergreen Media challenging the indecency rules in federal court in Illinois.

KKBB-FM Bakersfield, Calif., is for sale. KCI Radio Partners (Ken Kohl), by agreement with lender Chrysler Capital Corp., will most likely auction the station to the highest bidder, according to broker Gary Stevens. KCI Radio Partners bought the station from former WFAN(AM) New York GM Rick Dames in 1989 for \$3.3 million. Stevens expects it to sell at a substantial loss.

CNBC's chief Washington correspondent **Donald Van de Mark** has resigned from the network to become director of communications for QVC Network, effective Nov. 8. Van de Mark had been with the cable network for four years and had reportedly turned down counter-offers from CNBC and NBC to join the growing home shopping programming service. He'll be based at QVC headquarters in West Chester, Pa.

Hasbro Inc. will be the sole sponsor of Turner Entertainment Networks' Nov. 26 cartoon marathon. *The Great International Toon-In* will air for 14-hours on six Turner Networks, including Cartoon Network Latin America and TNT/Cartoon Network Europe. Each network will run different cartoons from Turner's library of more than 8,000 animated titles.

Keeping in form with its reputation for irreverence, cable network **Comedy Central seems to be going in a direction all its own on the TV violence issue** with the introduction of its new *Drive-In Reviews*. The show, which debuted last Saturday, is an *At the Movies*-type look—complete with clips—at such ultra-violent movies as *Street Trash* and *Deadly Eyes*. Additional episodes will air Nov. 1-5, Nov. 7 and Nov. 8-13. A Comedy Central spokesman says the show is a way the network "can throw our hat into the ring" on the TV violence discussion. Besides, he says, the network is acting responsibly by airing the show at 11:30 p.m. ET. "The films are so excessively violent that they're cartoonish in nature," he says.

Uncertainty at Park

The death last week of Roy Park (see page 55) raises questions about the future of Park Communications, of which he was 90% owner. His wife, Dorothy, 80, is a director and secretary of the publicly traded group owner and may take over. But Wall Street seemed to be anticipating a change in either leadership or ownership, bidding up the stock \$6 in the past week, from \$18 to \$24.

Some of the speculation: whether Dorothy Park might try to sell some of the shares in anticipation of the 55% estate tax. The family's affairs could be settled by corporate action, including a partial or full liquidation of the company. Since many of the company's stations are in markets where it also owns newspapers, a liquidation, by breaking up those crossownership situations, could produce significant tax deferrals. With many corporate and venture capital-backed acquirers around, Park would probably have little difficulty selling some or all of its stations. Roy Park is also survived by a son, Roy Jr., a daughter, Adelaide Park Gomer, and three grandchildren.

—JAZ,GF

WASHINGTON

Still looking

The White House is stepping up its search for a Republican for the FCC, possibly because Senate Republicans won't budge on Reed Hundt's confirmation to the FCC chairmanship until they see who his newest Republican colleague will be. Female members of state public utility commissions seem to be the pool from which the White House is drawing. The latest name to surface is California PUC Commissioner Patricia Eckert. Oregon Public Utility Commissioner Joan Smith and Gloria Gaylord, former Ohio PUC commissioner, are reportedly still strong candidates (BROADCASTING & CABLE, Oct. 25). Smith has had a White House interview and is said to have talked with White House Deputy Chief of Staff Roy Neel.

NEW YORK

The name of the games...

NBC and affiliate executives met last week to discuss the inventory contribution affiliates will make for coverage of the 1996 summer Olympics in Atlanta. Affiliates kicked in approximately \$30 million in daytime and late-night inventory for the Barcelona games (for which the network paid roughly \$400 million), and sources say the network wants more for the Atlanta games (for which it paid \$456 million plus possible revenue sharing). Whether

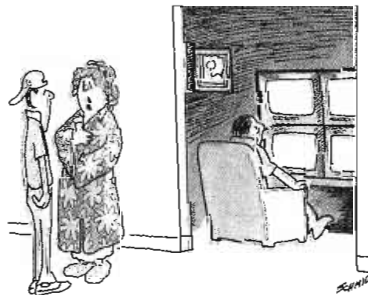
NBC gets it, or even the \$30 million it got last time, remains to be seen.

"They still have to make their case," said one affiliate source. "It's still early in the talks."

HOLLYWOOD

'Top Cops' for Genesis

Genesis Entertainment, according to company sources, is close to acquiring the off-network syndication rights to the *Top Cops* reality series from Grosso-Jacobson Productions. Plans are to split the original 89 hour-long episodes produced for CBS into 178 half-hours for strip syndication, possibly making a straight cash offering available for this season or fall '94. Genesis likely will market *Top Cops* for early fringe and late fringe and, in some cases, as a companion piece with its growing early fringe access freshman series *Real Stories of the Highway Patrol*.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"I knew there'd be trouble if they multiplexed the golf channel."

Turn my people loose

The broadcast networks are being left in the dust.

"The rest of the world is choosing up sides for the 21st century," laments CBS Washington Vice President Martin Franks. "We're still debating issues from the seventies."

He's right, of course. The problem is that the telecommunications marketplace is moving with the speed of light, while regulation—and deregulation—moves at a snail's pace. In the era of the mega-merger and the dawning of 500 channels, networks remain largely divorced from the programming they show. They can't hold a financial interest in the companies that produce programming nor can they hold a stake in subsequent syndication rights—the still-in-place legacy of fin-syn. Neither may the networks own, or be owned by, anyone who holds a significant interest in a cable operation.

Worse than that, by the time the networks are released to make deals with Hollywood there may be no more deals to be made. MCA and Columbia have gone to the Japanese. Warner merged with Time Inc. Ted Turner bought the MGM library plus Castle Rock and New Line, while the French bought the MGM studio. Murdoch bought 20th Century Fox (and started his own fin-syn-exempt fourth network) and Paramount is about to be gulped into somebody's maw. Only Disney, among the majors, may still be in play.

"Every other business in America is allowed to adapt and change in order to meet the demands of the future," says another network representative. "You can't pick up the newspaper anymore without reading about some new deal. Does the public really need to be protected from the networks while TCI and Bell Atlantic are merging?"

Not that we need sing only sad songs for the networks. They remain viable businesses, albeit in reduced states, and are even enjoying a resurgence in the ratings

from the recent past's low points. Wall Street analysts seem sure that network broadcasting is still an attractive business and point to the newly formed, or forming, networks from Paramount and Warner Bros. "It's hard to believe it's a dinosaur business if everybody wants to be in it," says Smith Barney Shearson analyst John Reidy. To which we rejoin, sure, but the companies coming in or already in are free to be in everything else.

If the various restraining rules don't change, the consequences eventually will be terminal; adapt or die is one of the rules that won't end with this century. While it's unlikely that the big three (by then the little three) would

"The rest of the world is choosing up sides for the 21st century. We're still debating issues from the seventies."
— CBS's Martin Franks

flat-out go bankrupt, they could suffer an irreversible decline, or worse, be confined to the sidelines. "I'm sure [that] in 10 years we'll look back and they'll be studying this conundrum in business schools," says CBS's Franks. "I don't know that that will be much comfort to those who live through it."

Is help on the way? Yes. Fin-syn could be gone in perhaps two years. The network cable crossownership rules may also go, but not before most of the major MSO's will have come to rest in telephone company portfolios. After that only a king's ransom will be able to wrest them free. They call it Pyrrhic victory.

What the FCC should do this week is call a special meeting to identify every last regulation that keeps the networks out of legitimate commerce. It should then repeal them, in one fell swoop. And give the companies that made most of the difference in the 20th century's Fifth Estate a chance to run with the best in the 21st.

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New York □ 475 Park Avenue South 10016; 212-340-9860; Fax 212-340-9874.

Geoffrey Foisie, bureau chief; Stephen McClellan, chief correspondent; Rich Brown (cable), Peter Viles (radio), assistant editors; Christopher Stern, Jim Cooper, staff writers.

Los Angeles □ 5700 Wilshire Blvd., Suite 120 90036; 213-549-4100; Fax 213-937-4240.

Steve Coe, bureau chief; Mike Freeman (syndication), Joe Flint, assistant editors.

London □ Europa House, 54 Great Marlborough St., W1V 1DD; 44-71-437-0493; Fax 44-71-437-0495.
Meredith Amdur, international editor.

Founder and Editor
Sol Taishoff (1904-1982)

Broadcasting & Cable
1705 DeSales Street, N.W.,
Washington, D.C. 20036
Phone: 202-659-2340
Circulation: 800-554-5729
Editorial Fax: 202-429-0651 □ Administrative Fax:
202-331-1732 □ Advertising Fax: 202-293-3278

Advertising

New York □ 212-340-9860; Fax 212-340-9869

Lawrence W. Oliver, advertising director; Randi T. Schatz, international sales director; William C. Schenck, account executive; Antoinette Fasulo, executive assistant; Joan Miller, executive secretary.

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Advertising Representatives

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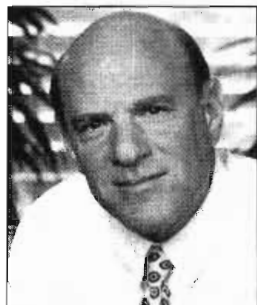
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Not a moment too soon, BROADCASTING & CABLE and the Federal Communications Bar Association are assembling a "Mega-Panel" of broadcasting/cable/telecommunications experts to make sense of today and give order to tomorrow. Their forum: the 2 hours and 15 minutes "Where Do We Go From Here?" segment of the Seventh Annual Broadcasting/Cable Interface.

Among the questions they'll answer: Will cable be in the telephone business or will telcos be in the cable business? Will broadcast television still be relevant in a universally wired nation? Will the mega-mergers lead to mega-monopolies? Are 500 channels doable? Where will DBS fit in? Where will all the programming come from? Is the global village a television reality?

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Bring questions. Not only for the mega-panel, but for all the others. FCC Commissioners **James Quello**, **Ervin Duggan** and **Andrew Barrett** talking policy. **Steven Rattner** of Lazard Freres, **David Londoner** of Wertheim Schroder, **John Reidy** of Smith Barney Shearson, **Dennis Leibowitz** of Donaldson, Lufkin & Jenrette and **Donald Russell** of Communications Equity talking money. **Jerry Pearlman** of Zenith and **Russell Neuman** of Tufts debating HDTV. Plus:

Chairman **Edward J. Markey** of the House Telecommunications Subcommittee talking the nation's business. FCC Chairman **Reed Hundt** in what is expected to be his Washington debut. ABC News commentator **Sam Donaldson** examining journalism's place in a multichanneled world. NTIA Administrator **Larry Irving** laying down the information highway.

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