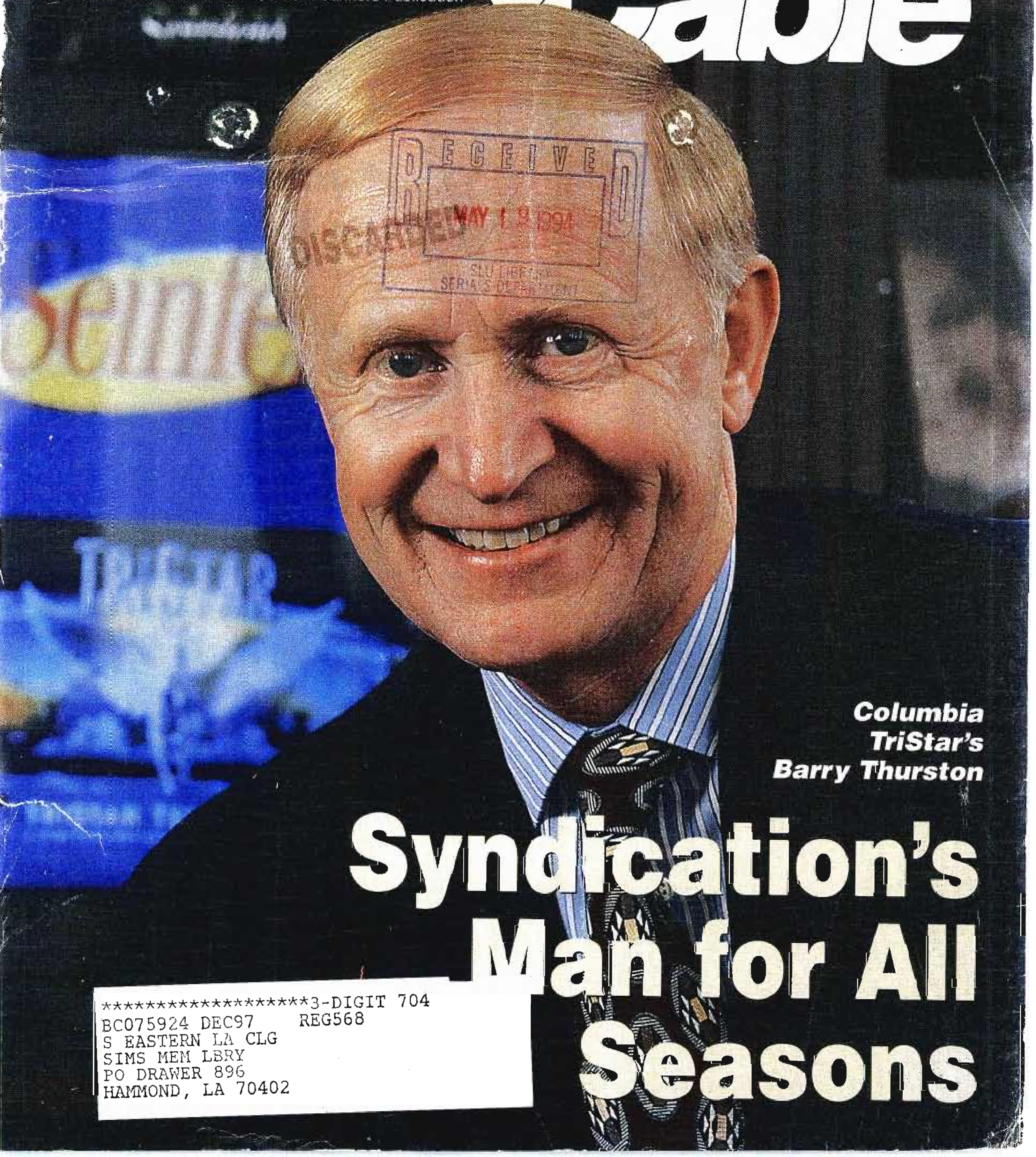
MAY 16

Broadcasting & Cable

The Newsweekly of Television and Radio

Vol. 124 No. 20 63rd Year 1994 $3.95 A Cahners Publication



Columbia TriStar's Barry Thurston

Syndication's Man for All Seasons

The #1 Talk Show

s No Competition!

PROGRAM	HH RTG	W 18-34	W 18-49	W 25-54
OPRAH WINFREY	**11.9**	**8.3**	**8.4**	**8.7**
Live with Regis & Kathie Lee	6.0	3.1	3.4	3.9
Donahue	5.3	2.4	2.6	2.9
Sally Jessy Raphael	5.3	3.1	3.1	3.3
Maury Povich	5.2	2.5	2.6	2.9
Geraldo	4.2	2.5	2.5	2.5
Montel Williams	3.6	3.0	2.7	2.4
Jenny Jones	3.5	3.3	2.8	2.4
Vicki	3.5	1.9	1.9	1.9
Ricki Lake	3.3	4.0	3.2	2.5

OPRAH

THE OPRAH WINFREY SHOW™

CAMELOT

PRODUCED BY HARPO PRODUCTIONS, INC.

DISTRIBUTED BY KINGWORLD

Source: NSS Cassandra DMA Ranking Report, Feb. '94.

The Clean Air Act of the 90's

Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

ABC, CBS top TV networks in '93 revenues BROADCASTING & CABLE's exclusive report finds those two posted $2.73 billion each in revenues while NBC had $2.4 billion. However, due to accounting rules for sports losses, the combined three-network profit was just over $450 million, a profit margin of just 6%. / 6

The Martin Short Show will air on NBC Tuesday at 8:30 starting next fall. /10

ABC, NBC out first for fall Networks announce their 1994-95 schedules. ABC is heavy on in-house fare. Among NBC's new shows are *Mad Man of the People* with Dabney Coleman and a half-hour sitcom featuring Martin Short. / 10

Paramount selling 'Stewart' Syndicator's new talk show featuring the MTV personality is picked up by the Act III stations, but it's not a firm go yet. / 10

Ancier to head Warner Network Former Fox programing chief, Garth Ancier, will oversee the new network. He'll be helped by two other Fox alumni, Bob Bibb and Lewis Goldstein. / 14

Violence efforts on hold on Hill Hollings's bill in the Senate is taking a back seat to his info highway measure, while in the House, Markey is waiting for the networks to endorse his V-chip bill. / 16

Telemedia The California Cable TV Association wants the FCC to investigate possible video dialtone violations by PacBell. □ Nynex chooses Zenith to supply digital set-top decoders for New York video-on-demand trial. □ Computer group gives thumbs up to Grand Alliance HDTV system. / 18

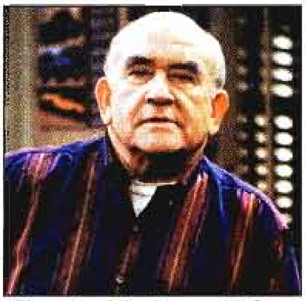
COVER STORY

The $2 billion man

In the past 10 years, Barry Thurston's Columbia TriStar Television Distribution has accounted for more than $2 billion in revenue from the syndication sales of off-network comedies and first-run product. That doesn't include the recent sale of *Seinfeld*, but does include *Who's the Boss?* and *Married...With Children*. / 20

PROGRAMING

ABC ups in-house production



'Thunder Alley' is an ABC hopeful for the fall.

ABC has picked six new series to start the 1994-95 season, and half are being produced in-house. In total, the network will produce outright or own a piece of the production of almost half of its prime time schedule. / 30

PTEN adds 'Pointman'

Warner Bros. Domestic Television Distribution will adjust the lineup of its Prime Time Entertainment Network of syndicated dramas for the upcoming season. Added: the new action series *Pointman*. Dropped: *Time Trax*. / 34

Genesis to test new court reality strip

Genesis Entertainment in July will conduct a two-week, 12-market test of a syndicated television reality strip set in a juvenile courtroom. The show would be the fourth reality show for Genesis, recently acquired by New World Entertainment. / 38

'Xuxa' resurfaces on Family Channel

MTM Television's canceled *Xuxa* children's show will appear exclusively in 1994-95 on the Family Channel, the second MTM property to make that move in as many weeks. International Family Entertainment is parent to both MTM and the Family Channel. / 39

New cable channels join crowd

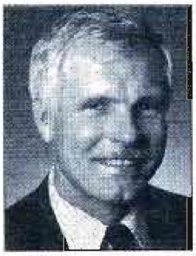
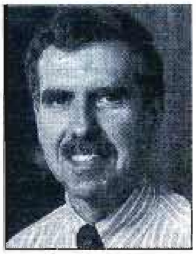
Despite the ongoing problems of limited channel capacity and rate reregulation, would-be cable networks continue to surface at a growing pace. Among the latest trying to woo cable system operators is the Outdoor Life Channel. / 40

"It seems like it goes on for a half-hour, and it's duller than dirt."
—Michael Hedges, director of programing operations, KRLD(AM) Dallas, on President Clinton's weekly live radio address

MAY 16, 1994

NCTA 1994

Cable breaks convention numbers

Ted Turner (l) and Jerry Levin (r) are among the many speakers at NCTA

A record crowd of 20,000 cable operators, programers and equipment suppliers is expected for the National Cable Television Association convention in New Orleans next week. The FCC's cable rules and their effect on the industry will be a theme of the convention. BROADCASTING & CABLE's coverage includes a schedule of the convention's sessions and meetings. / 44

RADIO

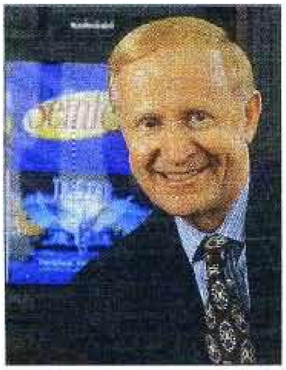
Advertisers respond as economy strengthens

The early first-quarter returns for this year are promising: A rebound in the automotive industry and increasing financial security for many Americans have been boons to advertisers, who may spend more in radio advertising this year than they have in a decade. / 48

Clinton's weekly state of the union

Reinforcing his image as a President who loves to talk, Bill Clinton delivers a radio address live from the Oval Office every Saturday. The segment is billed as six minutes in length, but as station managers and news directors attest, it often lasts much longer. / 50

Clinton on the air. /50



On the Cover:

In an interview, Barry Thurston of Columbia TriStar Television Distribution examines his business and beyond. Thurston opens up on topics ranging from his next project—sending 'The Larry Sanders Show' into syndication—to the economy to the prime time access rule. Cover photo by Doug Mazell/ Black Star / 20

WASHINGTON

FCC nominees face senators

FCC nominees Rachelle Chong and Susan Ness could be confirmed tomorrow by the Senate Commerce Committee. Last week, they appeared together at a confirmation hearing, discussing issues ranging from violence to telecommunications reform legislation. / 51

Ameritech: two years to break-even on VDT

Ameritech will take two years longer than predicted to break even on three of its five proposed video dialtone projects. / 52

BUSINESS

Multimedia sets future sights on cable

By taking $35 million for its wireless cable systems in Wichita, Kan., and Oklahoma City, Multimedia is giving up its local video monopolies there. Meanwhile, the company is upgrading its wired cable systems. / 54

TECHNOLOGY

Analog: not dead yet

Despite the recent wave of enthusiasm for digital disk-based recording, Fox Inc. this month is installing a series of analog laser disk machines to support its NFL coverage this fall. / 56

FCC moving to speed equipment approvals

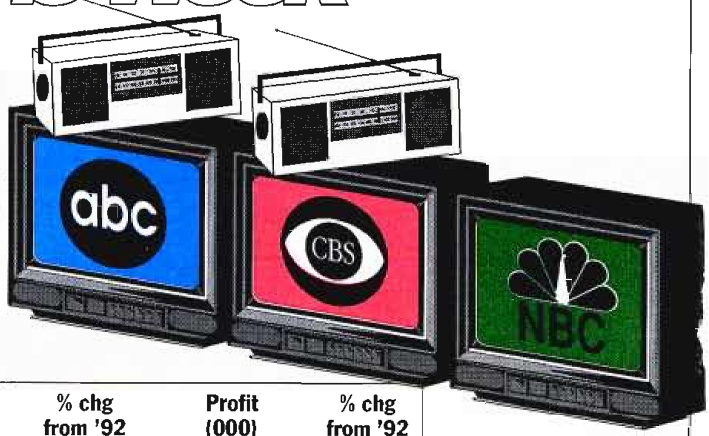
The wait for a green light from the FCC to offer new broadcast equipment may be getting shorter. The commission's Authorization and Evaluation Division is getting an electronic filing system. / 57

Broadcasters keep up HDTV push

The Broadcasters' Caucus later this month will finish drafting a request for proposals on building a new transmission system for HDTV. The caucus also is trying to figure out how to pay for a $1.2 million prototype. Not all caucus members plan on chipping in. / 57

S-A launches Press Movies

With Press Movies, Scientific-Atlanta is about to offer cable operators the ability to provide a near-video-on-demand and enhanced pay-per-view system that will let them offer hit movies every few minutes. / 58



ABC, CBS tie for TV network 1993 revenue honors

By Geoffrey Foisie

EXCLUSIVE

	Revenue (000)	% chg from '92	Profit (000)	% chg from '92
Capcities/ABC				
Radio networks	$151,600	+6%	$38,000	+65%
Radio stations	$193,250	+9%	$46,200	+20%
TV network	$2,730,000	+9%	$184,000	+100%
Owned TVs	$807,350	+5%	$417,800	+8%
Cable & Intl	$781,015	+15%	$138,800	+9%
Total broadcast	**$4,663,215**	**+9%**	**$824,800**	**+26%**
CBS				
Radio networks	$60,100	+5%	$2,000	NM
Radio stations	$212,000	+2%	$31,500	+17%
TV network	$2,732,000	0%	$237,700	+4,560%
Owned TVs	$506,000	+1%	$180,000	+3%
Total broadcast	**$3,510,100**	**0%**	**$451,200**	**+123%**
NBC				
TV Network	$2,421,000	-12%	$45,000	-14%
Owned TVs	$587,000	0%	$243,000	-2%
Cable	$94,000	+18%	$31,000	+78%
Total broadcast	**$3,102,000**	**-8%**	**$319,000**	**+23%**

NM–not meaningful

The race for top TV network in 1993 ended in a photo finish with both ABC and CBS posting revenues of $2.73 billion.

BROADCASTING & CABLE's exclusive annual big-three revenue-and-profit breakdown also reveals 1993 was the first year that NBC's relative position slipped badly. Sales efforts succumbed to earlier years of ratings declines, placing the TV network a distant third at $2.4 billion.

Collectively, the three networks posted $7.86 billion in revenues. While network profit tripled in 1993 to just over $450 million, that amounts to a profit margin of just 6%, a substantial portion of which was illusory.

Having realized that they were going to lose money televising professional sports, the networks were required by accounting rules to book their anticipated losses on the NFL and MLB contracts several years ago. The effect was that those losses, already recorded, did not show up in 1993 results. For CBS this accounting benefit added more than $243 million to the network's 1993 profit, equal to all the reported profit and a little more—in other words, the network might otherwise have shown a loss.

The bookeeping pen tilted toward both sides of the ledger for NBC. Although it too benefited from a prior sports writedown, it was forced to take another charge in 1993—$81 million—against current and future earnings to reflect "lease terminations, associated asset write-offs and other incremental costs to enhance productivity." That translates into a good deal of cost cutting, which is why the NBC-TV Network managed to continue reporting a profit despite its revenue weakness and its share of the $81 million charge.

Even ignoring the behind-the-numbers analysis, the $450 million three-network profit was pale from another view. For two companies, Capital Cities/ABC and NBC, the cable network operations last year came within striking distance of the profit marks of their broadcast-network siblings.

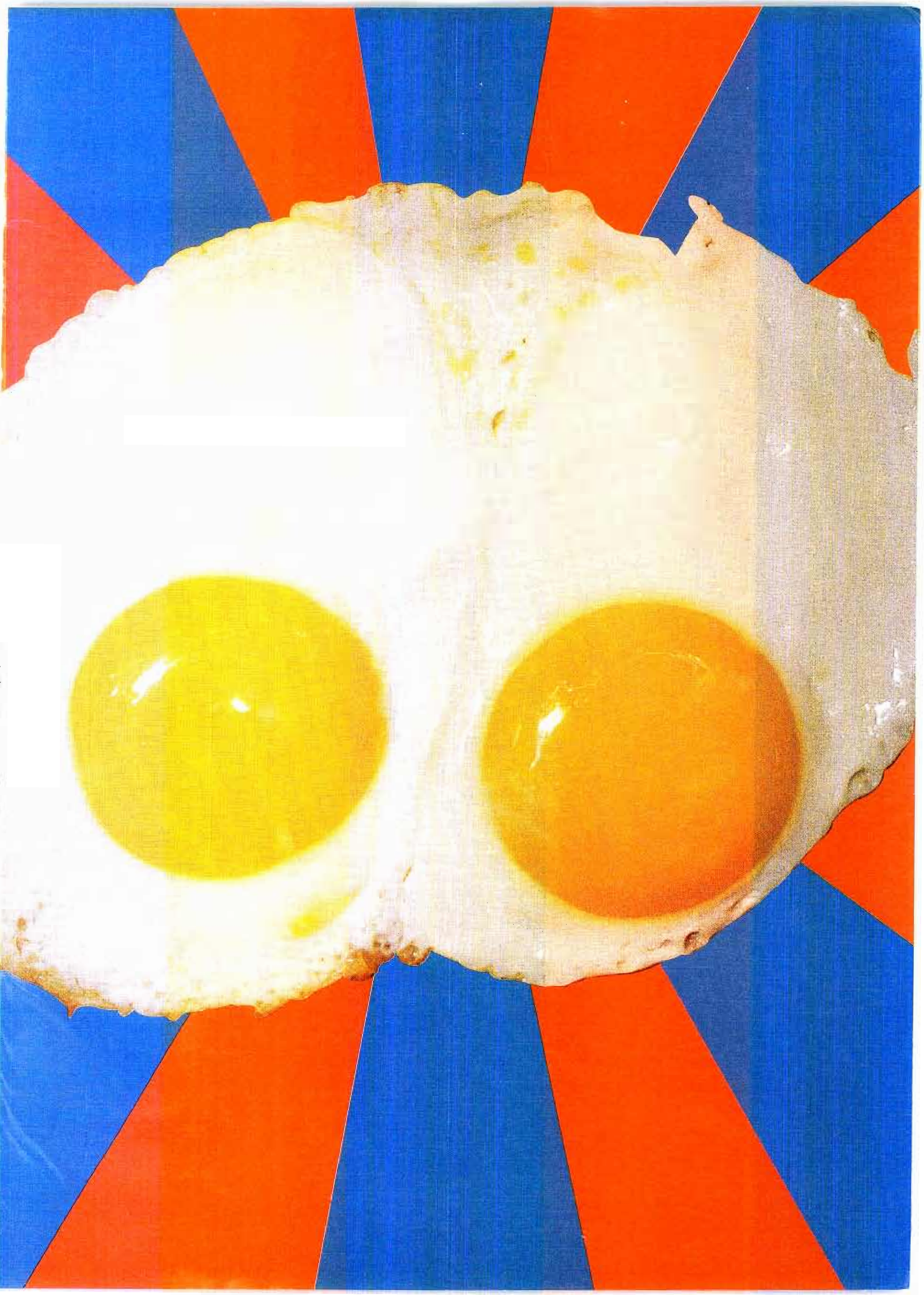
In the two cable divisions, majority-controlled networks, such as ESPN and CNBC, produced both revenue and profit gains. In addition, the cable divisions could claim a share of profits at partly-owned properties such as Arts & Entertainment and American Movie Classics. The current year's results will be tempered by the costs of starting new networks such as ESPN2, which actually made a minor impact in 1993, and America's Talking.

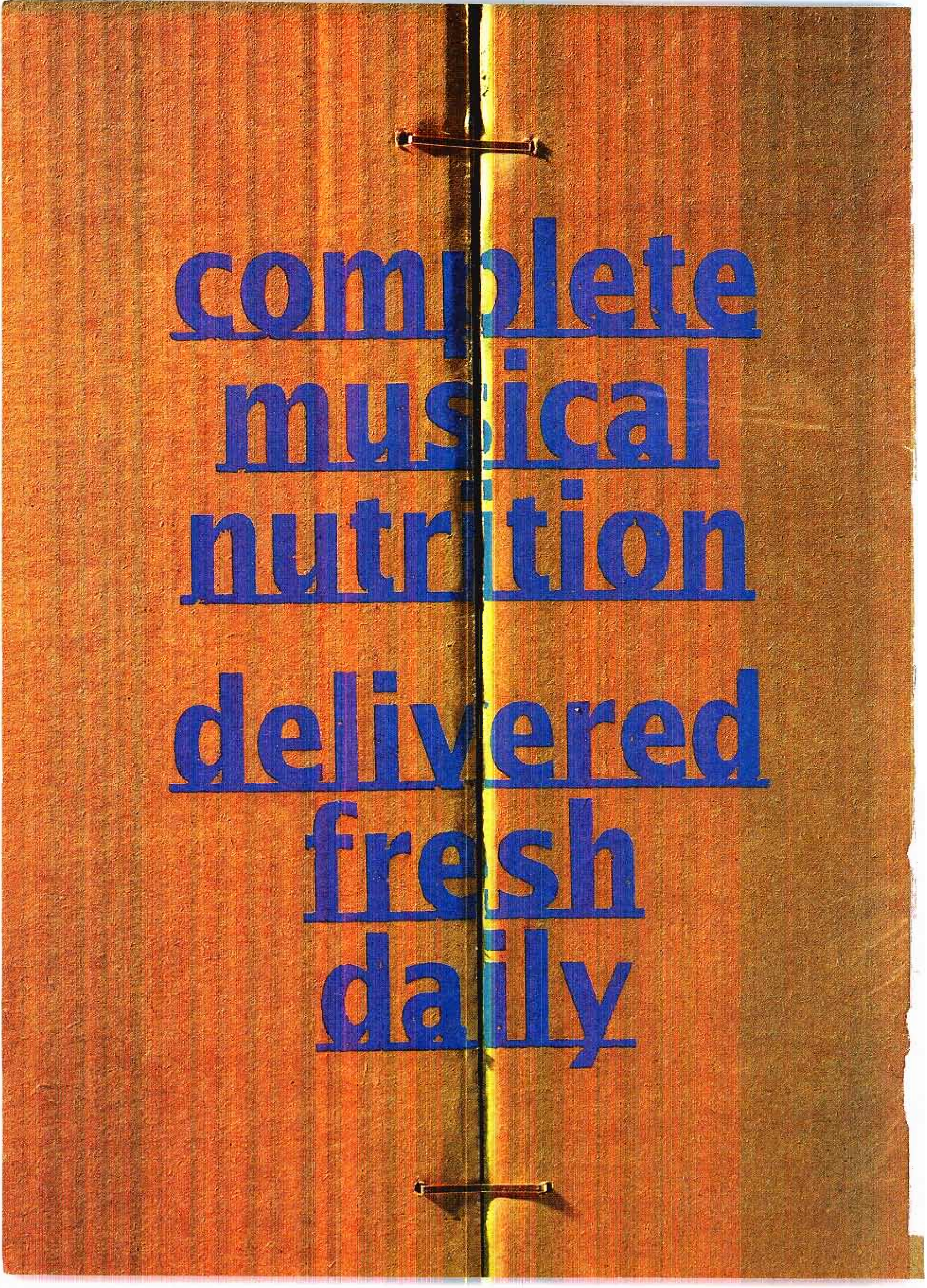
International sales efforts, which are mostly booked to the TV networks, also showed substantial overall gains.

Cost consciousness and a late-year turnaround in the economy helped the owned TV station groups to register a collective profit gain, even though both the NBC and CBS O&Os were battling comparisons with a prior year helped by the Olympics.

The cost cutting extended to the radio divisions. At CBS, the radio networks managed to eke out a slim profit after having restructured the year before. At Capcities/ABC, operating expenses declined for the third consecutive year, producing record profits. Cost containment also helped at the radio stations, where CBS managed to turn a modest revenue gain into a much better profit comparison. The Capcities/ABC stations had an even better performance. ■

Editor's note: Estimates are BROADCASTING & CABLE's. Sources include the networks, industry trade associations and securities analysts. Television network revenue is net of agency commission and may include international, home video, color-insertion and other ancillary revenue. Owned TV stations revenue does not include compensation from TV networks. Broadcast segment profits for Capital Cities/ABC and NBC include $47 million and $55 million, respectively, of non-cash merger-related goodwill "costs," which accounting rules require to be expensed, but which are added back here to give a more realistic picture of operating profit. CBS TV network profits include $29.5 million pre-tax gain from Viacom lawsuit settlement; owned stations included $12.4 million pre-tax gain from insurance proceeds related to WCIX-TV Miami. Some of percentage changes may not correspond with previously reported totals due to changes in methodology.




complete
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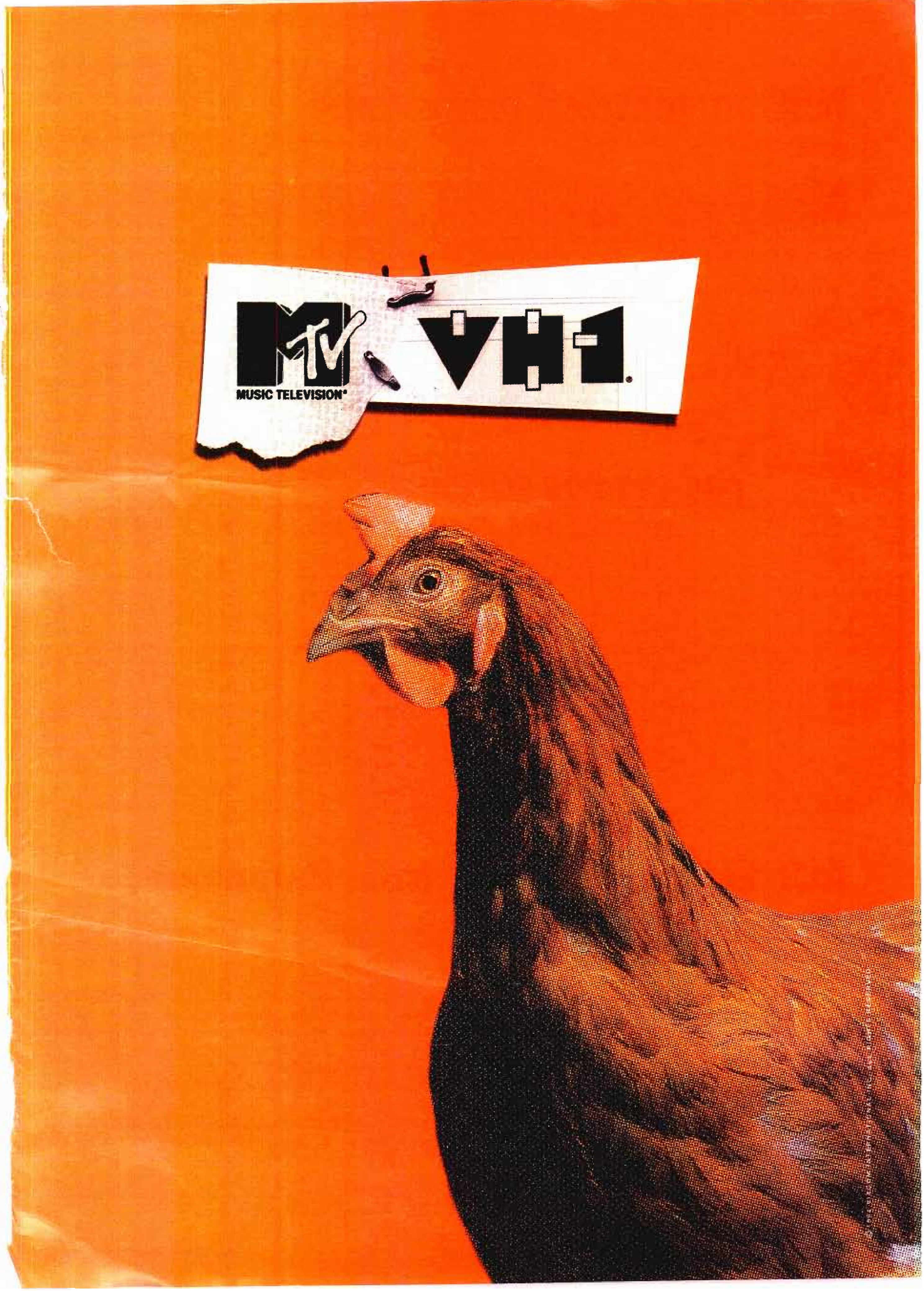
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NBC unveils fall prime time

By Steve Coe

NBC announced its fall prime time schedule late last Friday with several surprises, including restructured Tuesday and Thursday lineups that will result in NBC's *Frasier*, the top-rated new comedy of last season, going head-to-head against ABC's *Roseanne* on Tuesday. Additionally, the network has apparently so enjoyed the performance of *Dateline NBC* that it is producing a second installment of the news magazine for Friday.

The 1994-95 schedule boasts nine new series accounting for seven hours of rookie programing. Just as ABC Productions was amply represented on that network's new schedule (see page 30), NBC Productions is involved in the production of four of its nine new series.

Monday is the only night that returns intact from last season with *The Fresh Prince*, followed by *Blossom*, leading into the *NBC Monday Night at the Movies.*

Tuesday features *Wings* and *Frasier* moving from their Thursday berths to 8 and 9 p.m., respectively. *The Martin Short Show* has been slotted at 8:30. *The John Larroquette Show*, critically acclaimed but low-rated in its first season, returns at 9:30, followed by *Dateline NBC*. *The Martin Short Show* stars the comedian and Catherine Hicks with Short playing the star of his own television show. The comedy is produced by Dolshar Productions in association with NBC Productions.

The network has chosen *The Cosby Mysteries* to lead off Wednesday at 8-9, followed by *Now with Tom Brokaw and Katie Couric* at 9 p.m., and the return of *Law & Order* at 10. Cosby stars as a retired criminologist who refuses to stay out of the fray. The drama is produced by SAH Enterprises Inc. and Columbia Pictures Television in association with NBC Productions.

NBC's Thursday night, the anchor of its schedule, returns with three new series, at 8:30, 9:30 and 10 p.m. *Mad About You* returns at 8, followed by *Friends* which stars Courteney Cox as one of six young adult

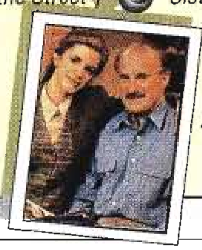
continued on pg.18

E.R. Thursday at 10

NBC 1994-95 SCHEDULE

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8-8:30 *The Fresh Prince of Bel-Air* **8:30-9** *Blossom* **9-11** *NBC Monday Night at the Movies*	**8-8:30** *Wings †* **8:30-9** *The Martin Short Show** **9-9:30** *Frasier †* **9:30-10** *The John Larroquette Show †* **10-11** *Dateline NBC*	**8-9** *The Cosby Mysteries** **9-10** *Now with Tom Brokaw & Katie Couric* **10-11** *Law & Order*	**8-8:30** *Mad About You* **8:30-9** *Friends** **9-9:30** *Seinfeld* **9:30-10** *Madman of the People** **10-11** *E.R.**	**8-9** *Unsolved Mysteries †* **9-10** *Dateline NBC II** **10-11** *Homicide: Life on the Street †*	**8-8:30** *Young at Heart** **8:30-9** *Empty Nest †* **9-10** *Sweet Justice** **10-11** *Sisters*	**7-8** *Earth 2** **8-9** *seaQuest DSV* **9-11** *NBC Sunday Night at the Movies*

* New series
† New time



Madman of the People Thursday at 9:30

ACT III buys 'Stewart' from Paramount

Paramount Domestic Television was aggressively selling its new Jon Stewart late-night talk show last week and garnered at least one station group sale but remained mum on whether the show is a go.

Act III Broadcasting bought the show for its eight stations after a presentation by Paramount, said Act III President Richard Ballinger. Stewart "has phenomenal ability, although his show [on MTV in late fringe] needs production improvement and direction," said Ballinger, who added that he will run the show in the midnight slot of Paramount's canceled *Arsenio Hall Show* in September when "best of" *Arsenio* reruns finish airing.

Newsweb's WPWR-TV Chicago and KTVD Denver also are expected to run the show, said Neal Sabin, corporate program manager for both stations, who was negotiating with Paramount late last week. "I think it's going to happen."

Petry Television's Dick Kurlander confirmed the sales activity: "Some of our stations have done deals" with Paramount for Stewart. "I would say by early next week they will have 40% of the country covered."

Paramount said that no one was available to discuss the show's sale or status. Stewart's publicist also cautioned that there is still no contract between Paramount and Stewart. "Nothing is signed; they are in active negotiations," said the publicist, Matt Labov.

Stewart was recruited to host the new show after Paramount announced that the faltering *Arsenio Hall Show* would cease production on May 27. Stewart's strength in attracting young adults—his show is among MTV's top five—is thought by some to be a good match for the strong young, female demographic skew of *Arsenio*.

Sabin said the show is being sold as a barter deal, with a 7/7 split of national/local ad time. **—DT**

THREE YEARS AGO WE LAUNCHED JENNY JONES.

AND FOR THREE YEARS YOU TRUSTED HER STRENGTH, YOU HAD FAITH IN HER APPEAL, AND YOU SUPPORTED HER SHOW.

NOW IT'S

MARKET	STATION	SH W18-34 vs. Feb '93	SH W18-49 vs. Feb '93	SH W25-54 vs. Feb '93
New York	WWOR	+67%	+57%	+31%
Los Angeles	KCOP	+700%	+720%	+400%
Chicago	WGN	+280%	+71%	+32%
Philadelphia	WGBS	+500%	+543%	+633%
San Francisco	KTVU	+188%	+91%	+62%
Detroit	WDIV	+680%	+420%	+382%
Cleveland	WUAB	+46%	+77%	+117%
Seattle	KTZZ	+33%	+36%	+83%
Minneapolis	KMSP	+58%	+13%	+22%
Phoenix	KPHO	+222%	+120%	+88%
Denver	KDVR	+1300%	+800%	+467%
Baltimore	WJZ	+543%	+514%	+343%
Orlando	WKCF	+58%	+48%	+10%
San Diego	KUSI	+650%	+233%	+50%
Hartford	WFSB	+28%	+88%	+119%
Portland	KPDX	+500%	+213%	+275%
Charlotte	WCCB	+200%	+156%	+71%
Kansas City	KCTV	+115%	+138%	+55%
Raleigh	WLFL	+133%	+350%	+400%
Nashville	WXMT	+600%	+700%	+INF

Source: NSI SNAP FEB 94 vs. Feb 93

TELEPICTURES
productions

QDE
PRODUCTIONS

PAYBACK TIME.

MARKET	STATION	SH W18-34 vs. Feb '93	SH W18-49 vs. Feb '93	SH W25-54 vs. Feb '93
Grand Rapids	WXMI	+92%	+100%	+100%
Norfolk	WAVY	+115%	+67%	+19%
New Orleans	WVUE	+380%	+200%	+131%
Oklahoma City	KOCB	+240%	+100%	+160%
Harrisburg	WHP	+650%	+450%	+425%
W. Palm Beach	WTVX	+54%	+100%	+147%
Birmingham	WBMG	+475%	+420%	+225%
Albany	WXXA	+125%	+250%	+400%
Jacksonville	WNFT	+350%	+414%	+400%
Richmond	WRLH	+206%	+300%	+150%
Charleston	WOWK	+111%	+69%	+18%
Fresno	KSEE	+36%	+40%	+18%
Syracuse	WSTM	+275%	+200%	+173%
Austin	KBVO	+63%	+55%	+100%
Lexington	WTVQ	+186%	+150%	+300%
Honolulu	KHON	+94%	+153%	+162%
Rochester	WUHF	+100%	+67%	+89%
Des Moines	KDSM	+500%	+175%	+333%
Shreveport	KMSS	+133%	+60%	+30%
Tucson	KMSB	+1300%	+1300%	+1300%

MARKET	STATION	SH W18-34 vs. Feb '93	SH W18-49 vs. Feb '93	SH W25-54 vs. Feb '93
Chattanooga	WDSI	+INF	+320%	+167%
Madison	WKOW	+71%	+21%	+29%
Johnstown	WATM	+133%	+133%	+50%
Waco	KWKT	+260%	+129%	+7%
Savannah	WSAV	+117%	+97%	+46%
Lansing	WSYM	+325%	+625%	+1550%
Sioux Falls	KTTW	+250%	+900%	+1000%
Santa Barbara	KEYT	+900%	+600%	+400%
Monterey	KNTV	+700%	+950%	+900%
Eugene	KMTR	+60%	+110%	+54%
Yakima	KCY	+380%	+72%	+42%
Odessa	KPEJ	+313%	+38%	+5%
Anchorage	KTBY	+53%	+52%	+45%
Utica	WFXV	+157%	+95%	+3%
Palm Springs	KMIR	+500%	+933%	+667%
Billings	KSVI	+550%	+320%	+183%
Lake Charles	KVHP	+100%	+206%	+342%
Yuma	KYMA	+107%	+138%	+170%
Fairbanks	KUU	+INF	+800%	+650%
Helena	KTVH	+514%	+262%	+164%

jenny jones

WARNER BROS.
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WB names Ancier new network program chief

Former Fox executive will continue as producer of Columbia TriStar's 'Ricki Lake'

By Steve Coe

Fox veterans reunited at WB: Ancier, Bibb and Goldstein

Paramount's fifth network was the first to announce a program, and now the Warner Bros. Network is the first to introduce top programing executives.

Garth Ancier, former Fox programing chief and current executive producer of *The Ricki Lake Show*, will oversee programing activities at the Warner Bros. Network. In addition, former Fox executives Bob Bibb and Lewis Goldstein have been hired to oversee advertising and on-air promotion.

Until now, only Kerry McCluggage, chairman, Paramount Television Group, and Jamie Kellner, Warner Bros. Network, had been hired for their respective network's efforts. Kellner said Ancier was "my first choice for the job." As part of his deal, described as multiyear, Ancier reportedly will receive an ownership stake in the network, as has Kellner.

Ancier's involvement with the WB Network, however, will be limited. "*The Ricki Lake Show* will continue to be my first priority," he said. Ancier will split his time between New York (*Lake*) and Los Angeles (WB) while he continues to oversee the highly rated talk show distributed by Columbia TriStar Television Distribution and in which he has an equity stake.

Kellner said there is no problem with Ancier's split schedule and insists that it will work to benefit the network.

"Garth works night and day seven days a week in television. We'll probably get some interesting development out of New York that we wouldn't have otherwise gotten," he said.

Ancier said one of his first orders of business at Warner Bros. will be to establish a network staff that will initially consist of a lieutenant and department heads for comedy, drama and talent divisions. He also will begin looking at program candidates for the Warner Bros. schedule. Ancier said he and Kellner will begin looking at pilots that have been passed over by the other networks as well as existing series that have been canceled. ■

Continental drifts to River City

River City Broadcasting has gone from its all-Fox/independent roots to buy three ABC affiliates from Continental Broadcasting for an estimated $280 million, giving it five TV stations in the top 40 markets. The enlarged group will have more program-buying clout, says River City CFO Larry Marcus.

River City's purchase of Continental Broadcasting also includes three radio stations in Albuquerque, N.M.

Continental's majority shareholder is investor Robert M. Bass. Roughly one-third is held by General Electric Capital Corp. The group's history is contentious, including a suit still being litigated in which Continental claims it overpaid for KOVR(TV) Stockton, Calif., in 1988 because of misrepresentations by the previous owner.

Marcus thinks the St. Louis-based River City can bring some new ideas to the affiliate TV business and that knowledge gained from the affiliates' news operations could help River City launch newscasts on its independent and Fox stations.

In 1993, Continental had $67.5 million in net revenue and $22.2 million of cash flow (earnings before interest, taxes, depreciation and amortization), estimates Bob Kricheff of First Boston. Marcus says the acquisition was made at less than 10 times current cash flow.

Kricheff says the company's main trouble spot was KOVR. Marcus thinks River City is getting in on the tail end of economic troubles in California.

The other TV stations bought by River City are WSYX(TV) Columbus, Ohio; WLOS(TV) Asheville, N.C.; and a satellite station, WAXA(TV) Anderson, S.C. The three radio stations, all in Albuquerque, are KZRR(FM), KLSK(FM) and KZSS(AM). **—GF**

BBC, Pearson launch satellite channels

Two of Britain's most powerful media groups, the BBC and publishing giant Pearson, are forming a global TV alliance that will launch two ad-supported satellite channels in continental Europe this fall. The pact is seen as a direct challenge to global TV tycoons, including Rupert Murdoch, Ted Turner and Time Warner.

The BBC primarily will supply programing for the venture, while Pearson will bear the brunt of the start-up costs—roughly $45 million—unless another equity partner is found.

Neither company indicated which possible third partner is being considered. French pay TV group Canal+ is a likely candidate, since it has expressed interest in launching a European channel for the North American market. It also discussed collaboration with Pearson.

One of the satellite channels will be a news service broadcast via Eutelsat; the other will be an encrypted general entertainment service delivered via Intelsat. The new consortium also plans to target Asia and the U.S. with "clusters" of other branded satellite services. **—MA**

Infohighway hits Senate gridlock

Breaux-Packwood 'compromise' bill signals lack of consensus

By Kim McAvoy

It may take more than Al Gore to salvage information superhighway legislation this year.

Despite the Vice President's plea for compromise two weeks ago, legislation remains stalled in the Senate, primarily over the question of local telephone companies' entry into the long-distance telephone business.

Underscoring the difficulties the legislation faces, Senators John Breaux (D-La.) and Bob Packwood (R-Ore.) last week introduced a new measure backed by the regional Bell operating companies that conflicts with Commerce Committee Chairman Ernest Hollings's (D-S.C.) bill, S. 1822. The Breaux-Packwood bill "would completely gut" Hollings's measure, said one Hill observer.

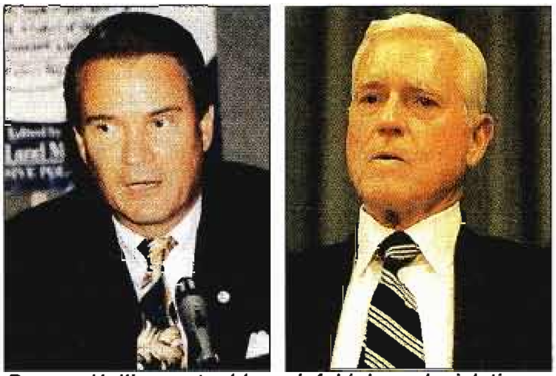
Breaux characterized his bill as a "compromise," but that's not the way Hollings saw it. Following a Commerce Committee hearing last Thursday on the long-distance issue, Hollings told reporters that the premise of Breaux-Packwood is "inaccurate." Permitting RBOCs to provide long distance after a year "is not the way to go," he said. S. 1822 will be amended, "but not on this particular score," Hollings said.

During the hearing, Hollings took umbrage at Breaux's assertion that Congress had "given up its responsibility to regulate" telecommunications by failing to pass legislation. "Congress never really gave up its responsibility," Hollings said. Congress has tried to pass legislation, but industry groups "had the power to kill it every time," he said.

Breaux-Packwood would permit the RBOCs and long-distance companies to get into each other's businesses one year after enactment and would allow RBOCs to start offering cable television service upon enactment.

Under the Hollings measure, the RBOCs would continue to be barred from long distance for years, and it might take two or three years before any local telephone company could offer cable in their telephone market.

Because of the high barrier to long-distance entry, the RBOCs have been opposing the Hollings bill. Some believe they have enough Republican supporters in the Senate to block it on the floor.



Breaux, Hollings: at odds on infohighway legislation.

The introduction of Breaux-Packwood "is not a ploy to sidetrack or kill the Hollings bill," said Roy Neel, president of the United States Telephone Association. The measure is "appealing," he said, but the local phone companies "want to work with Hollings as well."

Neel said that Breaux, Packwood and Conrad Burns (R-Mont.) had expressed an interest in "getting involved" long before Al Gore called the RBOCs and long-distance carriers to the White House two weeks ago to work out their differences.

"I don't think the Vice President expects these senators to remain silent with their concerns," said Neel, who is a former longtime Gore aide.

Breaux and Packwood may be able to enlist the support of Committee Republicans for their measure, but most Democrats are likely to stick with Hollings.

Hollings said the committee will hold two more hearings, but he does not expect a vote on S. 1822 until after the Memorial Day recess. ■

Royalty plan running into GOP opposition

Republican opposition is building to the administration's proposal to charge broadcasters a spectrum royalty fee to offset revenue losses resulting from GATT.

At least that's what BROADCASTING & CABLE discovered when it conducted an informal poll of members serving on the House Ways and Means Trade Subcommittee, which will begin consideration of GATT today (May 16).

Republicans Phil Crane (Ill.), Bill Thomas (Calif.), Clay Shaw (Fla.), Don Sundquist (Tenn.), Bill Archer (Tex.) and Fred Grandy (Iowa) suggested they may oppose the idea of taxing broadcasters' use of spectrum.

Several Democrats are still on the fence, including the subcommittee's Chairman Sam Gibbons (Fla.), Dan Rostenkowski (Ill.), Barbara Kennelly (Conn.), Lewis Payne (Va.), Peter Hoagland (Neb.) and J.J. Pickle (Tex.). Their staff say the lawmakers are just beginning to study the issue. "We're not going to look at it until we have to," says Hoagland's tax counsel Kathleen Ambrose.

The royalty fee proposal "could be in trouble," says Eddie Fritts, National Association of Broadcasters president. NAB is pulling out all the stops to kill the administration's proposal. Subcommittee staffers report that broadcasters are peppering their representatives with phone calls urging the defeat of the proposal. Fritts, however, is not claiming victory. Instead, he emphasizes that while "we continue to make good progress," the issue is far from dead. NAB, he notes, is not relying solely on Republican support, but is working with Democrats as well.

While the subcommittee will take up the GATT agreement today, it is not expected to discuss the royalty proposal. Hill staffers say the proposal will come up when the parent Ways and Means Committee meets later.

The administration's proposal, thought by some to be nothing more than a trial balloon, would raise roughly $5 billion in spectrum royalty fees over five years to cover expenses of the GATT free trade agreement. **—JAZ, KM**

FCC may ease addition of new cable services

By Christopher Stern

The FCC is considering changes to its cable TV rules to improve incentives for cable operators to add new programing services.

Among the proposals: permit operators to increase subscriber rates by a certain amount—25 cents per month, for instance—for each new basic program service they add.

The current rules allow operators to recover 7.5% of what they pay programers for their services plus an adjustment that amounts to just one cent per month for most systems.

Having imposed tough new rate regulations, the FCC is looking for ways to make them as palatable as possible to the operators and programers and make sure they do not unduly stunt cable growth.

"The commission and the industry need to engage in a dialogue to make sure the industry has the ability to maximize customer satisfaction," says FCC Chief of Staff Blair Levin.

"They genuinely want to provide more for the programer than they put into their rules" last February, says Dan Brenner, vice president, law and regulatory policy, National Cable Television Association.

The FCC had hoped to have the modifications ready for unveiling before or at the NCTA convention in New Orleans next week. But it now appears that it will miss that self-imposed deadline.

Cable operators claim that the 7.5% markup is not enough. It would not cover even the cost of the mandatory mailing to announce new services, they say.

The FCC also is reportedly considering increasing the percentage, but startup programers say any incentive based on a percentage of license fees is biased in favor of more expensive channels. Many of the startup channels offer their programing for free or for just a few cents.

Ovation, a Virginia-based startup network, has asked the FCC to consider a flat 25 cent mark-up for new programing. The Ovation proposal would allow programers to choose between 7.5% or 25 cents, whichever is higher.

Other networks also have expressed interest in a flat fee. "The last thing the FCC should create is a larger incentive to launch expensive channels," says Bill Goodwyn, vice president of affiliate sales and relations, Discovery Networks.

Although the Discovery Channel enjoys one of the widest distributions of any cable channel, its sister network, the Learning Channel is in only 20 million homes and is looking to expand.

If the FCC adopts a flat fee as an incentive, it also might limit the number of channels that could be added each year at a flat rate, according to Goodwyn. The cap would prevent cable bills from skyrocketing if operators suddenly added a large number of channels. ■

Violence regs wait as Hill watches

Bills take back seat to information highway and await Congress's read on industry promises to self regulate

By Kim McAvoy

Congressional efforts to regulate TV violence are on hold.

Lawmakers who have threatened action are either waiting to see if the industry will take care of the issue itself or are preoccupied with other legislative matters.

In the Senate, Commerce Committee Chairman Ernest Hollings (D-S.C.) had promised to move his bill this year. It would ban the airing of violent programs during hours when children are in the viewing audience. The punishment for transgressors would be license revocation.

But Hollings told BROADCASTING & CABLE last week his TV violence bill is on the back burner while he concentrates on moving his info highway measure. "[The TV violence bill] will have to come after this one," he said. He also indicated there would have to be more hearings on the issue before moving TV violence legislation.

In the House, Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) is waiting for the broadcast networks to endorse voluntary implementation of V-chip technology. "We're still hopeful that a V chip may become a reality without having to move a bill," said David Moulton, the subcommittee's chief counsel. The V chip would enable parents to block programs rated for violent content or programing on specific channels or in specific time slots.

"Cable has endorsed the V chip, and the TV set manufacturers are moving in that direction. The problem remains with the broadcasters," said Moulton. If broadcasters continue to resist the idea, Moulton said it may be necessary to move the V-chip bill. But for now, he thinks, "time is working in favor of the V chip.

Helping to keep a lid on legislation has been Senator Paul Simon (D-Ill.). Although a critic of TV violence, Simon has said he will resist legislation and give broadcasters and cable networks a chance to curb TV violence on their own. ■

Thurmond pulls beer/wine ad bill

Facing stiff opposition generated by the broadcasting and advertising industries, Senator Strom Thurmond (R-S.C.) last week withdrew legislation that would restrict beer and wine ads on radio and TV.

The measure had been slated to come up for a Commerce Committee vote tomorrow (May 17).

"We're very pleased that he has withdrawn his bill, but we expect to see it in the future," said Eddie Fritts, NAB president. A Thurmond aide said the Senator would try again in the next Congress.

Senator Byron Dorgan (D-N.D.) has drafted an alternative to Thurmond's bill that would require broadcasters to air PSA's and other special programing on alcohol abuse. But NAB doesn't think it will move this year. **—KM**

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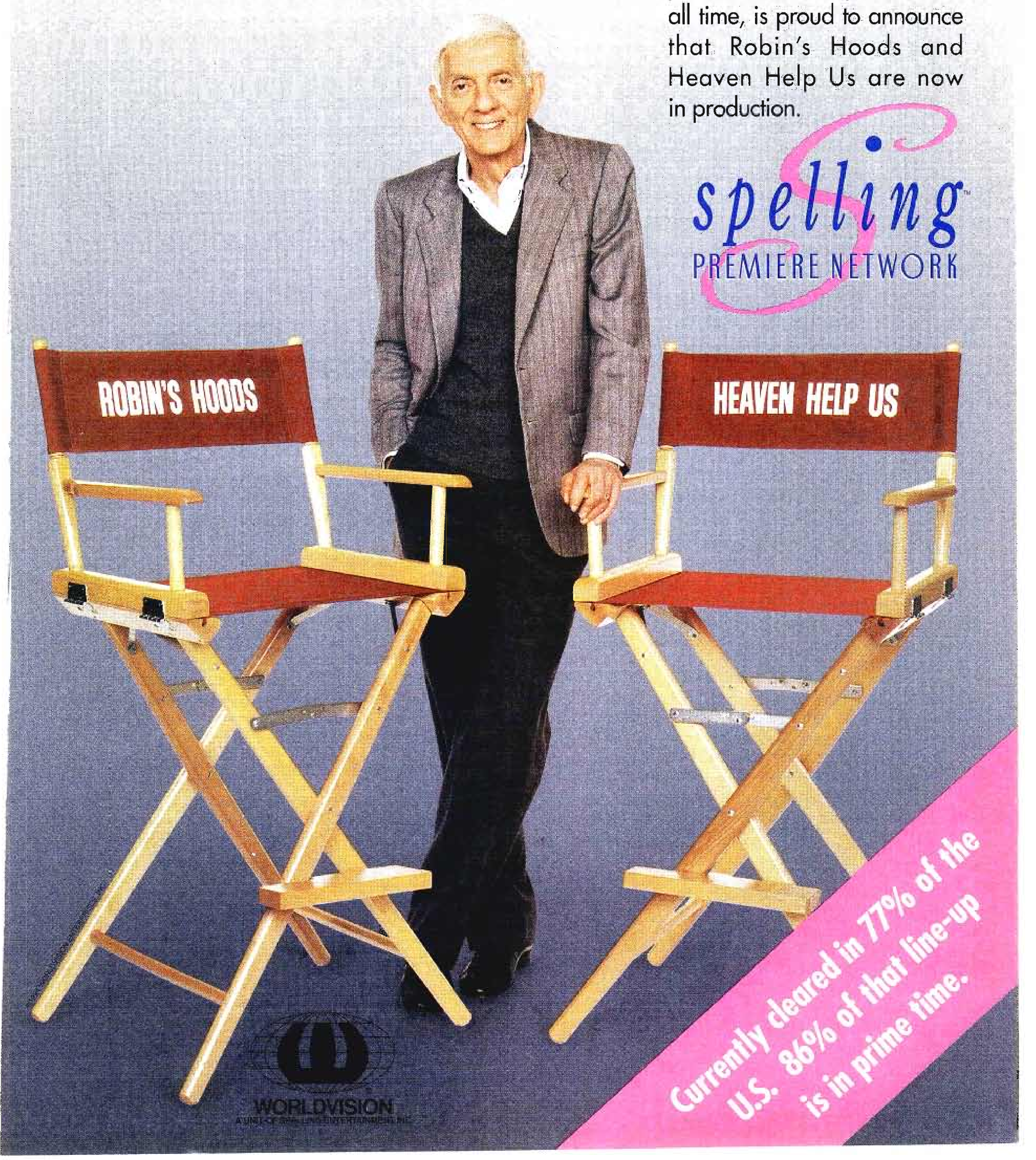


ABC leads sweeps with strong *Stand*

ABC's *The Stand*, the eight-hour miniseries based on Stephen King's book, has swept across the television landscape like, well, a plague. The anchor of ABC's May sweeps programing knocked out the competition on each of its four nights enroute to a 20.3 rating/32 share four-night average, and, in the process, boosted the network to a lead of a full rating point over second-place CBS for the ratings month.

Through last Thursday night, ABC averaged a 12.8/21 for the May sweeps followed by CBS's 11.8/20, NBC's 11.1/19 and Fox's 7.6/13. Viewers apparently liked the miniseries, as ratings for each of the four segments remained constant, with part one averaging a 20.1/32; part two, a 21.0/32; part three on Wednesday night garnering a 20.1/31, and Thursday's wrap-up pulling in a 20.0/31.

ABC held back the competition last week with its four-part miniseries 'The Stand.'

The finale of the four-parter helped ABC to a 16.1/26 for the evening. NBC, which usually owns the night—at least from 8 p.m. to 10 p.m—finished second with a 13.4/21. CBS averaged a 12.5/20, and Fox finished with a 7.9/13.

To prevent viewers from tuning into the first night of *The Stand* and to limit its overall effectiveness, CBS and NBC counterprogramed ABC on Sunday, May 8, with big-name theatricals. The strategy proved futile, as CBS's *Robin Hood: Prince of Thieves*, starring Kevin Costner, averaged a 12.4/20 at 8-11 p.m., and NBC's *Thelma & Louise* pulled in an 11.9/20 at 9-11 p.m. **—SC**

NBC fall schedule

continued from pg.10

tan. Marta Kauffman and David Crane, the creators and producers of HBO's *Dream On*, are the executive producers. *Seinfeld* returns at 9, followed by *Madman of the People* starring Dabney Coleman as an irreverant magazine columnist. The series is from Kreiscluesco Production in association with Spelling Television. *E.R.*, from Michael Crichton ("Jurassic Park"), is the writer and executive producer of this hospital drama. The series is produced by Michael Crichton Productions and Amblin Television with Warner Bros. Television.

Friday features *Unsolved Mysteries* at 8, moving from its long-time Wednesday slot. The second installment of *Dateline NBC*, appropriately titled *Dateline NBC II*, airs at 9, followed by *Homicide: Life on the Streets*. The latter had been a candidate for the *L.A. Law* slot on Thursday at 10.

The network adds two new shows on Saturday, starting with *Young at Heart* starring Gene Wilder. The network abandoned its two-hour comedy block in favor of two dramas at 9-11. *Empty Nest* returns in a new time period at 8:30, leading into *Sweet Justice*, which stars Melissa Gilbert and Cicely Tyson as lawyers who fight for underdogs. The series is from Columbia Pictures Television. *Sisters* returns at 10.

Sunday features two Steven Spielberg/Amblin Entertainment series, with *Earth 2* leading into the second-year *seaQuest dsv* at 8. The network's *NBC Sunday night at the Movies* returns at 9-11. ■

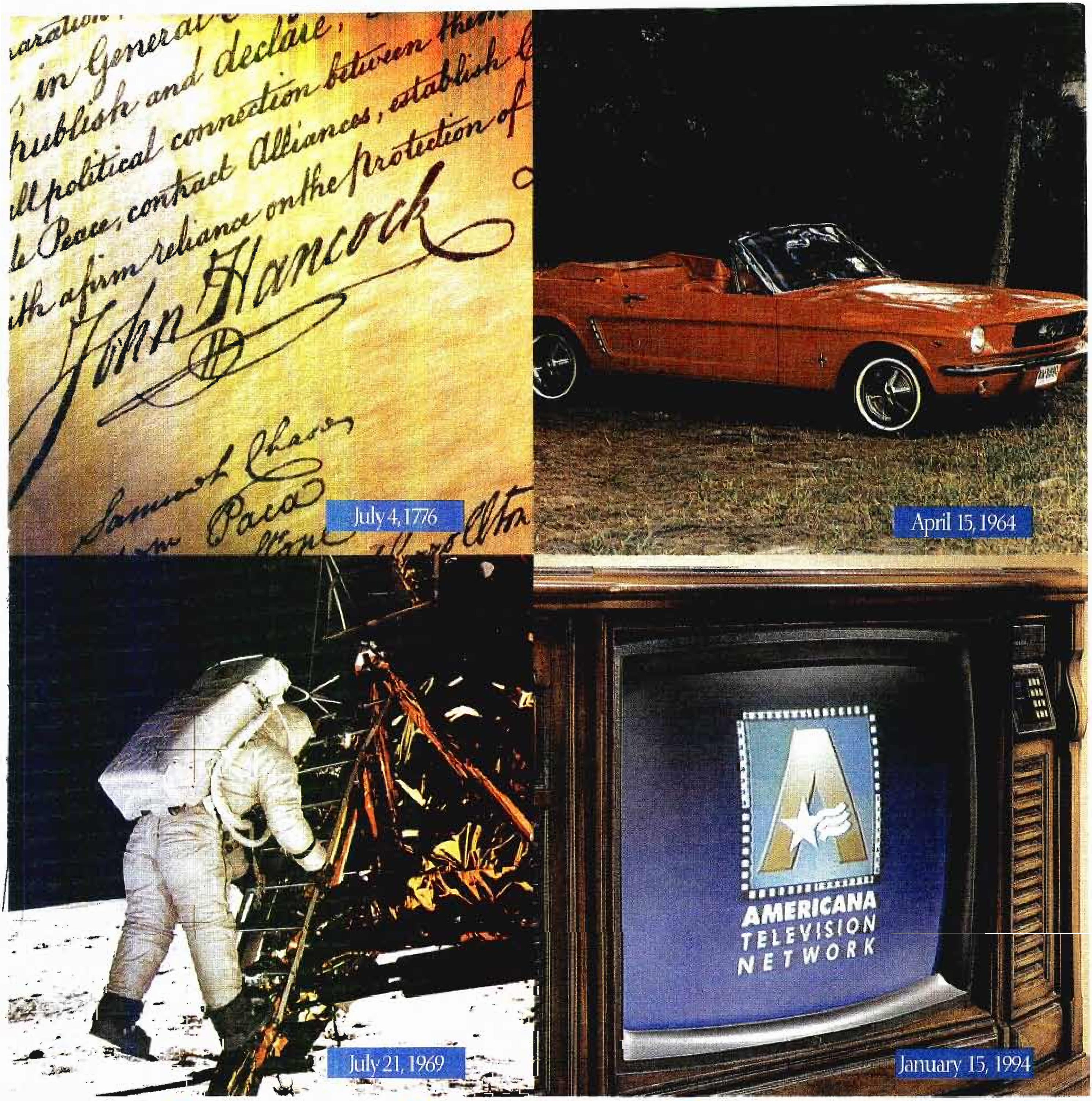
TeleMediaWatch

The California Cable Television Association has asked the FCC to investigate possible violations of the agency's video dialtone rules by Pacific Bell. CCTA said PacTel may intend to begin construction of its video dialtone project before receiving approval from the FCC. It is the second time this month that a cable group has called for an FCC investigation of a telco's VDT construction plans. The National Cable Television Association also has asked the FCC to investigate Bell Atlantic for constructing VDT infrastructure without approval. CCTA cited PacTel executives who have said publicly that the company intends to begin construction on VDT projects this spring and that the company also has begun negotiating with programers.

The FCC has asked for more information on another Bell's video dialtone applications. The commission, which earlier this month asked Ameritech a series of questions about its dialtone plans, last week sent three pages of questions to US West. The commission asked about revenue estimates, cost estimates and break-even points for the Bell's video dialtone plans. The FCC also asked about the company's plans for channel allocation and channel capacity and gave it until May 23 to respond.

Nynex last week selected Zenith Electronics Corp. to supply digital set-top decoders and transmission technology for its planned video-on-demand trial in New York. The Zenith decoders will accept digital signals from the system's video file-server, demodulate them and send the signals to the television. Additionally, Zenith will supply digital signal processing equipment and its 16-level vestigial sideband system for transmitting the digital signals along the fiber/coaxial cable network.

The Grand Alliance HDTV system proposal won high grades from computer industry executives reviewing the system during a National Institute of Standards and Technology (NIST) seminar last week. Participants from the alliance, a seven-company consortium building an HDTV broadcasting system, discussed the ability of their system to operate with computer networks and equipment. Asked to vote on whether they thought the alliance should proceed with its design plan, computer industry representatives gave the project a thumbs up, with no opposing votes.



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MASTER OF HIS GAME

Barry Thurston, President Columbia TriStar Television Distribution

Photos by Doug Mazell

Just call him the $2 billion man. In the past 10 years, Barry Thurston's Columbia TriStar Television Distribution has accounted for more than $2 billion in revenue from the syndication sales of off-network comedies and first-run product. Surprisingly, that figure does not take into account the sale of Seinfeld, *which figures to be the biggest of his home-run series, which include* Who's the Boss *and* Married...With Children. *In this interview with* BROADCASTING & CABLE*'s Steve Coe, the Columbia TriStar Television Distribution president discusses the future of television syndication, what is in the pipeline for future development and the effect of a possible two new networks on the business.*

Late night has been an active daypart of late. Where are you in terms of clearances for *The Newz*?

We're at about 82% percent, and we expect to get to 90% or more. So clearances have gone very well.

Has the departure of Arsenio Hall changed your thinking about the viability of late night?

The *Arsenio Hall* situation has been an opportunity for our salespeople to perhaps clear some stations a little earlier than they would have cleared them. Some of the medium- and small-market stations that traditionally wait to decide until July or August have already made decisions and have come over and cleared the show. Also, it affords an opportunity for perhaps a better time period for the September clearance of the show.

I think there's a real opportunity for an alternative to a talk show at that hour. When you had *Arsenio* against *Letterman* against *Leno* you had three talk/comedy shows. *The Newz* affords an opportunity for a true alternative. It's a concept that people have been talking about for years, but nobody has really ever done it. And the concept always was that if you could take good sketch comedy, such as *Saturday Night Live*, and put it on five nights a week, there would be an audience for it.

But it doesn't seem like anyone has been able to find that audience.

That's the real challenge for us, but I think it's a real opportunity for us also. We have secured the services of executive producers and producers who we think can develop this concept and secure the writers to make it work. There's

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certainly enough material out there for them to work with as far as the news today is concerned.

CBS's WTKR-TV Norfolk was the first top-50 affiliate to pick up *Seinfeld*. Do you know where they plan to schedule it?
They haven't indicated, but I believe that they are planning to schedule it late in the afternoon in the 5-6 p.m. area. But should PTAR [the prime time access rule] go away, I think their thinking is that they have the opportunity to put it in the access time period.

Does that same prospect make the show appealing to other affiliates as well?
We've had a number of offers from affiliates in other top 50 markets. That's the first affiliate that we've actually accepted an offer from. In some cases, their idea was to buy the program, hedging their bet that PTAR would go away—if not by the fall of '95 perhaps a year later—and that they would rather own the program than have the program scheduled against them.

How is the barter business going?
Terrifically well. I think our timing was excellent. The business today is back. We're seeing the advertiser business at levels that we haven't seen in a lot of years, so it's a good time to start a barter company.

And we have good product, certainly with *Ricki Lake*. Our advertising rates since we started with *Ricki Lake* have almost tripled in the short time that she's been on the air. We have *Seinfeld* coming up for the fall of '95. What else do we have? We have the outside shows, *High Tide* and *Mutant League* from Claster. And, of course, *The Newz*.

Is there another talk show in the works?
If you look at the demographics for *Ricki*, I think we've been very successful in executing what we set out to do, which was to not just do another talk show but to deliver a talk show that appealed to young adults, part of the viewing public that was not being served, certainly in the area of talk. And we are looking to continue that approach in various genres, as you can see from *The Newz*: similar audience appeal, different genre.

But in the area of talk we would like to develop yet another show, so we will be on the lookout for more talent in that area.

What kind of time frame are you looking at?
I would think over the next year or two, but it really depends on getting the right talent, the right combination of people together. From our standpoint there is no need to necessarily go to next year's NATPE with a talk show. We are looking at developing shows in daytime, late night and access.

So you've got late night pretty much covered with *The Newz*?
No, we're working on several ideas right now for shows we believe could play in access. They are not yet even to the development stage but will be very shortly. We hope to be able to do a pilot or two this summer.

These are first-run?
Yes. It's difficult to describe what the genre would be, but first-run entertainment is the way I could phrase it.

Are you targeting a particular demo?
Yes, I think so. I think you can look at what we've done so far, both in the first-run area and off-network. You know, we've been successful in selling *Married...With Children*. We have a *Married...With Children* network of stations out there, and it will begin its fourth year in syndication; it's the oldest comedy on the network today. Then you look at *Seinfeld* and the younger demographics that we have in *Seinfeld, Ricki, The Newz* and *Forever Knight*. In the off-network area, our next show will probably be *Mad About You*—again, a heavy concentration of men and women, 18 to 34 and 18 to 49. And I think that will be our concentration in first-run, as I think it is on the other side of the company in developing programing for the networks.

Can you tell us anything about the rollouts for some of your shows?
Mad About You will probably be available around 1997. *Larry Sanders* will be one of our next projects. I would think that this next year we'll be looking to bring that into syndication.

***Larry Sanders* on HBO has some pretty adult language that won't pass muster in broadcast syndication. Were two versions filmed?**
There are portions of *Larry Sanders* that are shot twice, but not the entire episode. It's done for language.

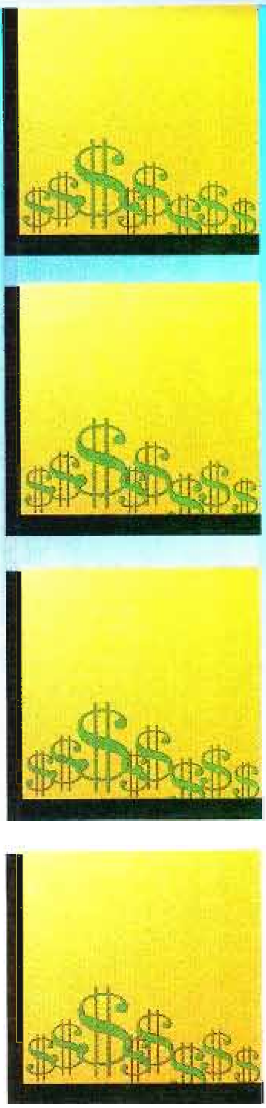
That would seem to be the perfect late-night show.
We've had a great deal of interest from the marketplace in *Larry Sanders*. The show has certainly won a lot of critical acclaim. It goes to the heart of that young adult audience that we're interested in—and I believe that stations are interested in—and it seems to appeal to young women as well as the hard-to-reach young men.

Do you see that being paired with *The Newz*?
That's certainly a possibility because it could be available in fall '95.

What major changes, if any, do you anticipate in the way you'll be doing business in the next decade?
We're told that by the year 2000 you'll be able to do certain things that you can't do now. But I don't see any changes in the present system except that you'll probably see even more creative dealmaking with the present distribution between cable, basic cable and new forms of networking. For the most part, it will be dealing more with exclusivity of product and shared risk-taking than with anything we haven't seen yet.

Are you seeing any impact from the improved broadcast economy?
There's no question that the kind of dollars that we're see-

> *"There's no question that the kind of dollars that we're seeing being offered for* Seinfeld *reflects a very positive marketplace. I think broadcasters today are back to seeing profit margins that they haven't seen in over 10 years."*



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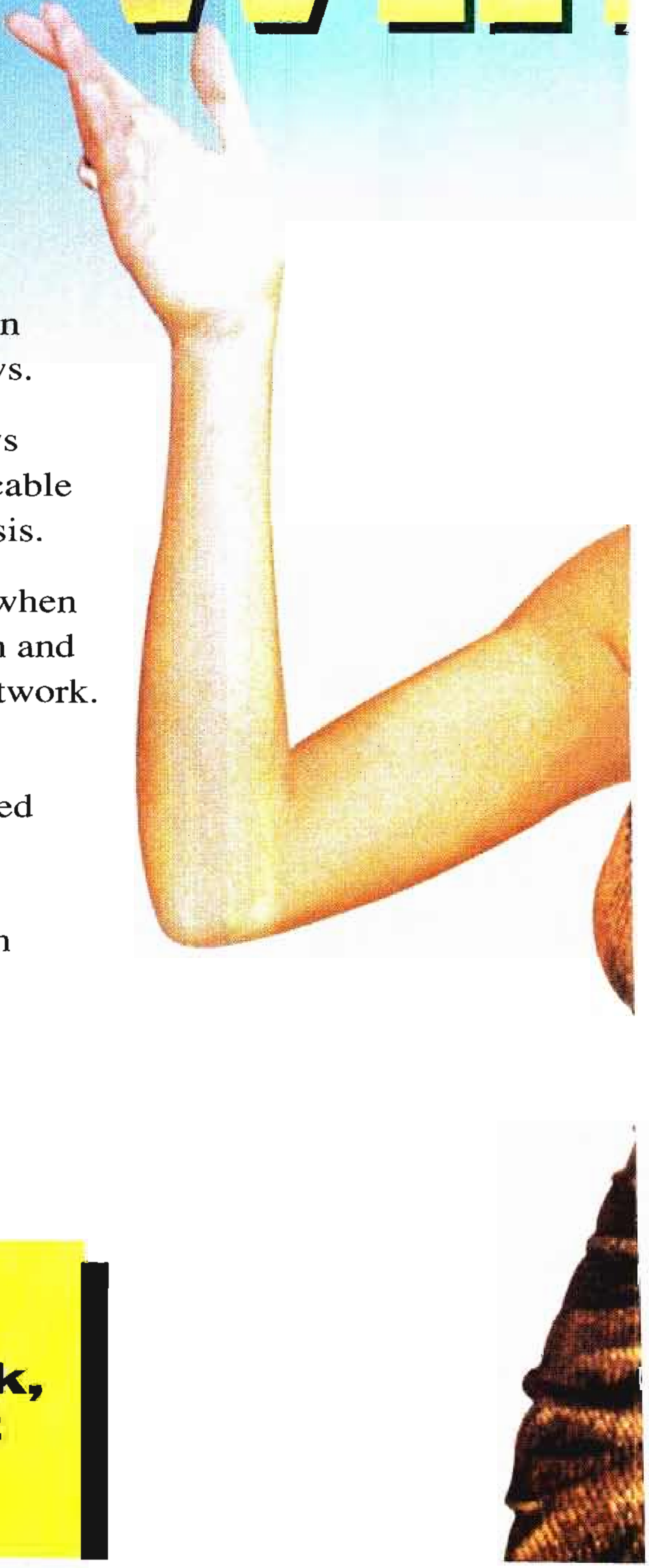

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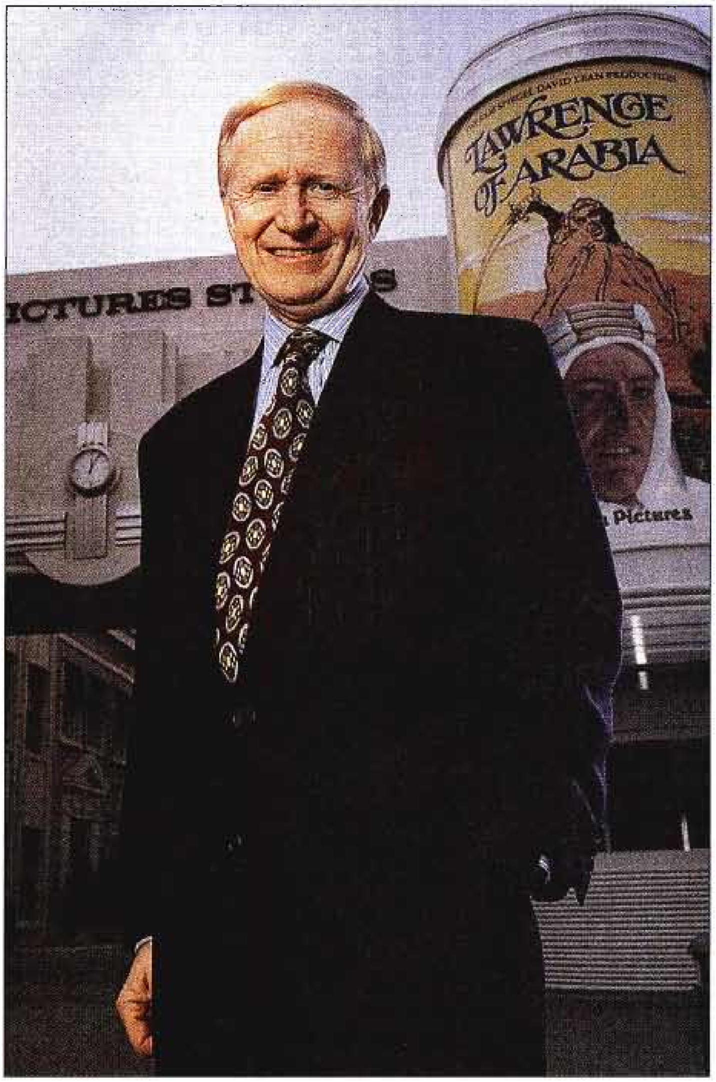
ing being offered for *Seinfeld* reflects a very positive marketplace. I think broadcasters today are back to seeing profit margins that they haven't seen in over 10 years. We have a particularly good program in *Seinfeld*. But, even so, the amounts of money being offered are significantly higher than was offered for other projects a year ago, or two or three. I think our timing has been very good in terms of coming to the marketplace with a good program at a time when the marketplace has the cash to purchase it.



Several years ago that was not the case, and when we brought *Designing Women* to the marketplace we had just the opposite: We had a marketplace that didn't have a lot of cash, and we had a marketplace that was very cautious and didn't want to make long-term commitments. We designed a marketing plan on *Designing Women* that was two years long, to respond to the long-term problem, and an all-barter concept—the first time anyone had brought a major off-network property to the syndication marketplace on an all-barter basis. And it worked. At the time I remember people saying to me, "Do you think this is a trend?" And I probably responded that, you know, one program doesn't necessarily mean there's a trend, but I think if this concept works it will continue to work, as long as the marketplace is not strong and there's not a lot of cash in the marketplace.

That concept would have trouble working in today's marketplace. And, as a result, the cash-plus-barter concept which we have instituted on *Seinfeld* is much more popular because today the television station wants its inventory and, at the same time, has enough cash to buy a program.

You developed *Beakman's World* with the Belo Group. Do you have any other projects in the works with other station groups?

We've had a working relationship with Scripps Howard's WXYZ-TV Detroit. Alan Perris (senior VP, first-run programing) and his team have done some talk shows with the Scripps Howard station. We are talking with a number of station groups right now, but presently don't have any in place. Working with station groups is a terrific laboratory for us and them to develop new programing.

Basically, the groups have come to us. We're finding now that more and more station groups, as the business has gotten stronger and their economic base is stronger, want to work with us to develop a specific program. In one case, a group recently came to us and asked us to work with them on a talk show for 9 a.m. Another group has come to us and asked if we would work with them on an afternoon talk show. So it varies. But, generally speaking, it is more driven by the station groups themselves having a specific desire to somewhat control the type of program that they want to develop.

Is the main benefit in working with the station group the use of their stations as a testing ground?

I think so. It provides an opportunity to actually put the program on the air and get some audience reaction from it. You can also do focus groups at the same time. And depending on whether you work with one station or a group of stations, it also might afford you the opportunity to see how the program works in different parts of the country.

The other thing that it does is, it gives you the broadcasters' way of thinking so that you are thinking the way they are thinking as you develop the program. It makes it a lot easier. As a company, we've prided ourself on the fact that all of the department heads that work for me have a background at television stations; we try to think like a television station thinks so that when we bring something to the marketplace and we get a positive reception and we say "Boy, that's a good idea," it isn't that we just went and developed in a vacuum, but rather we tried to bring them into that process.

It's similar to the process we established when we developed our advisory councils for marketing and promotion. When we went out with *Married...With Children* to promote the program, instead of just creating a whole promotional effort for the show without talking to any television stations, we formed an advisory council. We've had meetings every year, listening to what it is they want, then going out and producing it.

When do you think we'll see the fruits of this tree?

When we decide there's a project that's worth doing. We don't want to just be in the business of sitting down and making a deal with the group and saying: "Okay, let's go out and produce programing." We're more interested in developing specific projects than we are in the shotgun approach of saying, "Okay, let's go out and develop a talk

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show for daytime. Where do we start?" We'd rather have that project in hand and then say, "Who is this project suited for?"

What are the prospects for the two fifth-network efforts?

My assumption is that both will get launched, based on no good inside information but simply what I have been reading and have been told by them. Whether or not they're viable, I'm not sure.

Certainly, when Fox developed its network there was an audience that was underserved. It was a young adult audience that Fox went after and successfully gained. And they have had the ability to develop a full seven nights of programing for the most part directed toward that audience. Now that that's been done, the question is: Is there another audience or is that same audience wanting for programing, and will either the Viacom Paramount network or the Warner Bros. network be able to serve that audience or another audience that's underserved? I'm not sure that there is another audience out there that's being underserved, which means that these two networks, rather than expand who's viewing television, would simply fractionalize what's already out there. And there are many who question, from an economic standpoint, whether or not that's doable.

How will their emergence affect your business?

As far as the syndication business is concerned, the single biggest thing that has affected it in the last 10 years was the formation of the Fox network. Clearly, it took away time periods that had been available to syndication. Syndication is alive and well and thriving very nicely, but it has changed because of the Fox network. A continuance of time periods being taken away by a successful launch of either of these new networks would further infringe upon the viability of syndication projects, most certainly in prime time and then perhaps in other dayparts. But initially its effect would most likely be felt in prime time. That's some time away. I don't think we'll see any real effect for several years.

Does Paramount have the advantage at the moment?

Paramount has announced a program, Warner Bros. has not. One program does not necessarily make a network. If you have *Star Trek* it seems to me it's a pretty good start. But it's not a network.

What's new on the hour front?

We're driven as a company more by the project. We look at the hour formats; we have decided to bring *Forever Knight* to syndication this year, mostly because it's a unique format and it was already developed for network and had a following. But we don't look to the hour business as being a priority.

What about a first-run sitcom?

Our sister companies—Columbia and TriStar—are the experts in the development of situation comedies, and we develop plenty of those for the networks. At the present time, I don't see that there's a real need in the marketplace for a first-run situation comedy.

How difficult is it to develop a hit in syndication?

Business has become more difficult to develop for. There are fewer opportunities today. You have more successful shows in first run, so you have less turnover. Therefore, it's harder to develop, fewer time periods to develop for. I think we're all going to find ourselves developing for networks in some fashion. Because whether it's the current two new networks, and however many nights they take, or new networks we haven't seen or cable alliances that we haven't seen, there's going to be a tendency on the part of most companies to produce programing for the "network." And that doesn't necessarily mean in prime time; it means programing their daytime or their late night or their weekend. So one area that will be different, I think, is that syndication will be producing less for 150 different stations and more for some kind of a network.

What time periods seem most promising?

Late night holds the biggest opportunity. Those opportunities have been lessened to some extent by the success of David Letterman and Jay Leno, but there are still opportunities in the 11-12:30 time period. Beyond 12:30 I think there are tremendous opportunities. Many advertisers will not run commercials past one o'clock in the morning, particularly national. They're buying for late night to be between 11 p.m. and 1. If that restriction were modified, I believe you would have more programs being produced for 1-2 a.m. or 1-3 a.m.

"...there's going to be a tendency on the part of most companies to produce programing for the 'network.' And that doesn't necessarily mean in prime time; it means programing their daytime or their late night or their weekend."

How strong is *Seinfeld*?

I've been criticized about the *Seinfeld* situation. "Gee, they waited too long, and they should have..." A large part of what you do in this job is being able to know what the marketplace is feeling, and knowing when is the right time to come out with a show. Timing is critical.

The show hasn't always been in the anchor time period at nine o'clock that it's in today. Had it remained in the time period behind *Cheers*, the marketplace would have said: "Well, you've got a good show, but it's always been driven by *Cheers*." Even though the ratings were higher than *Cheers* in its last year, the marketplace would still say, "Yeah, but it has a lot to do with the lead-in." So one of the keys in terms of selling these off-network shows is that you've got to get the show into an anchor time period if you can and then hope that it performs well. When the show was put on at nine o'clock Thursday night on NBC, that's where it had to make it. If it failed there, its syndicatability would have been lessened. But it not only succeeded there, it flourished.

Of course, this is all in our pitch, but it's why the stations now feel confident in the programs. So first you have to feel confident about the program, and second you have to feel confident about the marketplace. Both of those, six months ago, didn't exist. The program itself was good but not great. Today it's great. And the marketplace six months ago was good but not great. Today it's great. ■

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ABC ups in-house production for fall

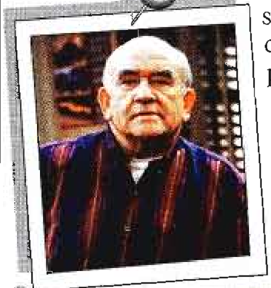
Network will have interest in almost half of new prime time schedule

By Steve McClellan

ABC picked up six new series to start the 1994-95 season, and half of them are being produced in-house.

With returning shows from ABC Productions, ABC News (four prime time magazines) and ABC Sports (Monday Night Football), the network will produce outright or own a piece of the production of nine-and-a-half hours, or almost half of the prime time schedule, starting next fall.

That does not include made-for-TV movies or miniseries that ABC Productions supplies to the network's movie slots. In the first quarter of 1995, the network's output will drop to eight-and-a-half hours when the football season is over and the news magazine *Day One* rejoins the schedule Monday nights at 10 p.m.



'Thunder Alley' Wednesday at 8

The six new shows are spread over four hours on five nights and include four comedies and two dramas.

In an effort to compete more effectively with cable and home video on Saturday nights, the network is trying a family-oriented movie slot, which will combine theatricals, made-fors and remakes of old Disney films (such as *The New Computer Wore Tennis Shoes*). At the same time, ABC is dropping its Monday movie franchise, primarily a haven for made-fors and miniseries. The only night in the network's lineup that returns unchanged is Friday's "TGIF" two-hour comedy block followed by *20/20.*

The new in-house projects picked up include two dramas and a comedy. One of the dramas, a show from the makers of *thirtysomething* (in association with ABC) titled *My So-Called Life*, is told from the perspective of a 15-year-old. Agency executives last week called it the network's best new effort and a potential hit.

ABC Productions is producing outright the other drama, *McKenna*, which returns veteran star Chad Everett to network television in a series set at a ranch in the Pacific Northwest. The two new dramas will cover the first two-thirds of the Thursday night schedule.

Byrds of Paradise, Birdland and *Missing Persons*, all tried in the block this past season, have been canceled. *Matlock* has been picked up as a mid-season order.

ABC Productions also got the go-ahead on *Me and The Boys*, starring standup comic Steve Harvey as a single father raising three boys. The show is hammocked between *Full House* and *Roseanne* Tuesday nights.

Other programs that ABC has an interest in include the Ed Asner sitcom *Thunder Alley*, which debuted this spring and returns next fall to lead off Wednesday nights. It's the first show born from a multiseries co-production agreement between ABC and Matt Williams's Windancer Productions.

The network also is partnered with Stephen J. Cannell Productions on *The Commish* and with Vin DiBona Productions on *America's Funniest Home Videos*. Both shows return for another season.

Other new comedies scheduled for next fall:

■ *Blue Skies*, from *Coach* producer Barry Kemp and Universal, about goings-on at a

ABC 1994-95 SCHEDULE

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8-8:30 *Coach* † **8:30-9** *Blue Skies** **9-12** *Monday Night Football*	**8-8:30** *Full House* **8:30-9** *Me and the Boys** **9-9:30** *Roseanne* **9:30-10** *Ellen* #† **10-11** *NYPD Blue*	**8-8:30** *Thunder Alley* † **8:30-9** *All American Girl** **9-9:30** *Home Improvement* **9:30-10** *Grace Under Fire* **10-11** *Turning Point*	**8-9** *My So-Called Life** **9-10** *McKenna** **10-11** *PrimeTime Live*	**8-8:30** *Family Matters* **8:30-9** *Boy Meets World* **9-9:30** *Step by Step* **9:30-10** *Hangin' With Mr. Cooper* **10-11** *20/20*	**8-10** *The ABC Family Movie** **10-11** *The Commish*	**7-7:30** *America's Funniest Videos* **7:30-8** *On Our Own** **8-9** *Lois & Clark: The New Adventures of Superman* **9-11** *The ABC Sunday Night Movie*

* New series
† New time
\# Previously titled 'These Friends of Mine'

'Ellen' Tuesday at 9:30

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■ *On Our Own*, from Miller-Boyett and Warner Bros., about a group of orphans, the oldest of whom has to cross-dress to preserve the group.

■ *All American Girl*, from Sandollar and Disney, about a young Korean-American woman trying to make it on her own.

The network also said that *The Marshall*, an action cop show produced by Don Johnson, will join the Monday lineup after the football season. The show will air at 9 p.m. leading into *Day One*.

ABC has given a midseason pickup to Paramount's *Sister, Sister*, which had a run this spring that network executives were pleased with.

During the ABC new season presentation last week, ABC executives urged advertisers and agency officials to consider buying the renewed *NYPD Blue*. It was the one show they singled out for sales attention because many advertisers chose to forgo this season due to concerns about violence and frank (by TV standards) sexual depictions.

Because of its content, the show was significantly underpriced in its first year in relation to its ratings, sources said. The show ranked in the top 20 overall and was the highest-rated new network drama. "It was priced below average and should be priced above average given its performance," acknowledged one agency executive.

ABC President Ted Harbert said *NYPD Blue* would have a delayed (mid-October) start and that a new Carsey-Werner/George Schlatter series, *The Better Sex Show*, would get an early season test.

Other shows canceled include *America's Funniest People, Phenom, Joe's Life, Thea, Moon Over Miami* and *George*. ■

PTEN adds new 'Pointman'

Warner replaces 'Time Trax' with new drama and widens window for block

By David Tobenkin

Warner Bros. Domestic Television Distribution will adjust the lineup of its Prime Time Entertainment Network of syndicated dramas in the network's upcoming third season, adding new action series *Pointman*, dropping *Time Trax* and giving stations more flexibility in scheduling.

Pointman, starring Jack Scalia, will join the network in January. The hour show, featuring Scalia as a former hot-shot Wall Street executive who becomes a bodyguard for hire, garnered a 5.9 rating/10 share (NSI) when its two-hour pilot aired Jan. 24-Feb. 6. The show is produced by Pointman Productions in association with Warner Bros. Television.

Time Trax will be dropped in December but may continue as a separate first-run syndicated show. The rest of the network includes *Babylon 5*, in its second season, and *Kung Fu: The Legend Continues*, in its third season. All three third-season PTEN shows received 22-episode production orders.

Warner Bros. also is expanding the window when affiliates can run the block from just Wednesday to Wednesday, Thursday or Friday night. Stations also will have the option of broadcasting *Pointman* in a weekend time period. PTEN, which launched in January 1993, is cleared on 177 stations representing 94% of the country, with 60% of the clearances on Wednesday evenings and the rest during weekends.

Babylon 5 and *Kung Fu* have averaged 5.2 national ratings this season (through 4/24/94), ranking them among the top syndicated action hours. Both are particularly strong with male audiences. WBDTD President Dick Robertson says that the network will launch the new season of *Babylon 5* in November rather than January so that the new episodes can air during sweeps. He says the show's new episodes will include more footage focusing on the human side of the show, in an attempt to increase *Babylon 5's* appeal to female viewers.

Robertson thinks that the programing block is relatively safe from the impending fifth and sixth networks of Warner Bros. and Paramount. He cites the heavy expenditures made by the network in promoting the shows, the generally strong ratings of the shows to date and Warner Bros.' long ties to the station groups that air the shows. "If we're squeezed out, we'll be the last to go," he says.

In March 1995, the network will broadcast a 10-hour miniseries, *Time-Life Presents the History of Rock 'n' Roll*. The program will be broadcast in two-hour segments during five consecutive weeknights or in one-hour segments during 10 nights. ■

ENT changes name to Extra

Warner Bros. Domestic Television Distribution has changed the name of its new entertainment news magazine strip from *ENT* to *Extra—The Entertainment Magazine* to avoid confusion with Paramount's *Entertainment Tonight* and to capitalize on strong testing for the new name, Warner Bros. officials said. "We were concerned with how *ENT* would be recorded in the Nielsen system," said Warner Bros. Senior Vice President of Sales Scott Carlin. "We felt that ultimately there was the likelihood of crossover people watching *ENT* and coding it as *ET*. The last thing we want to do is anything, through no fault of our own, that would reduce our ratings in Nielsen homes." *Extra*, a co-production of Time Inc. and Warner Bros.' Telepictures Productions, will debut Sept. 5 and has so far cleared more than 80% of the country. The name change will cause little disruption in the show's marketing because advertising of the show to consumers has not yet begun, said WBDTD President Dick Robertson. He said the change was unrelated to pressure from cable channel E! Entertainment Television to alter the name because of its similarity to that entertainment network's name. A judge recently dismissed E!'s lawsuit against Warner Bros. **—DT**

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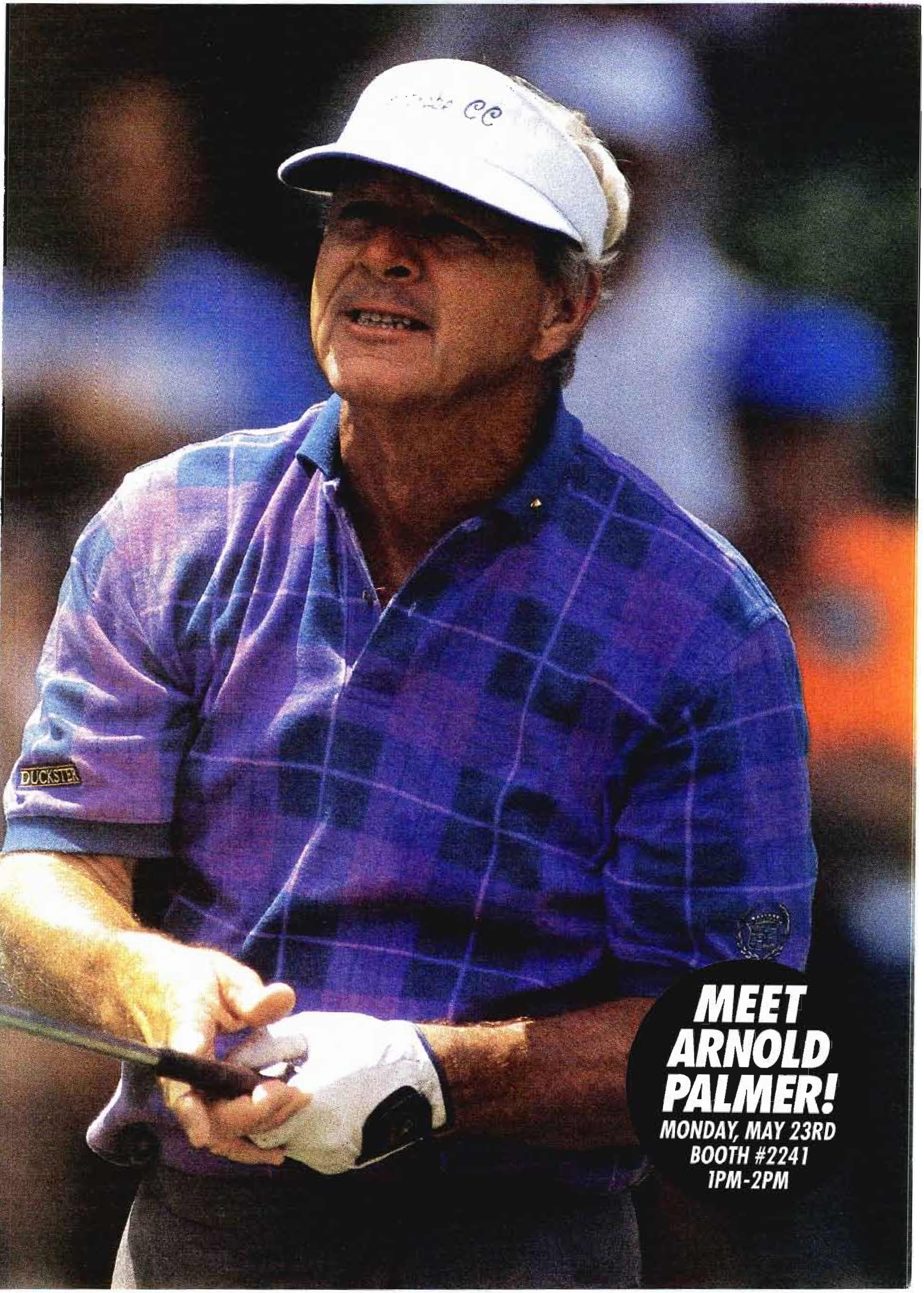
*SOURCE: Frank N. Magid Associates, Inc., January 1993 † Source: National Golf Foundation, Golf Consumer Profile August, 1989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Genesis to test new court reality strip

Show focusing on juvenile court will test in 12 markets in July for possible fall '95 launch

By David Tobenkin

Genesis Entertainment in July will conduct a two-week, 12-market test of a new syndicated television reality strip set in a juvenile courtroom, a company official said last week.

If *Juvenile Justice* tests well, the show will be sold at the NATPE convention in January and rolled out in fall 1995, said Genesis President Wayne Lepoff. The show will be produced by *Top Cops* producers Grosso/Jacobson and Steve Hertzberg in a deal packaged by the William Morris Agency. Lepoff said that the half-hour show will feature a camera in the courtroom of Houston judge Eric Andell and will follow the cases of older juvenile offenders. Follow-up segments will reveal what happened after sentencing.

Judge Eric Andell of 'Juvenile Justice'

"We're showing the positive effects of the court system, what kids do to try to straighten themselves out," said Lepoff, adding that there will be no re-enactments on the show. "Both parents and teens are interested in what is happening to their peers and are concerned with teenage violence."

Lepoff said that strict privacy laws guarding the identities of youthful offenders do not apply if the juveniles and parents give their consent for television appearances. Neither offenders nor their parents will be paid to appear on the show, he said.

The show would be the fourth reality show for Genesis, recently acquired by New World Entertainment. In the fall, the company's weekly *Emergency Call* enters its fourth season, strip *Real Life Stories of the Highway Patrol* will enter its third season, and *Top Cops* debuts on CBS. ■

HEADENDINGS

'Taxi': exclusive to Nick at Night

Classic complement

Nick at Nite is adding three series—*Bewitched, I Dream of Jeannie* and *Taxi*—to its lineup of classic sitcoms. *I Dream of Jeannie* and *Bewitched* will debut on June 6 as part of the network's new "Magic Hour" slot, 8-9 p.m. ET. Both series are cable- and superstation-exclusive to Nick at Nite. *Taxi*, which joins the Nick at Nite lineup in November, will be exclusive to the cable network.

Gaylord buy

Gaylord Entertainment Co., parent company of Country Music Television and The Nashville Network, has obtained an option to purchase 95% of contemporary Christian music video channel Z Music. Gaylord plans to manage Z Music and move the network's headquarters to Nashville from Lake Helen, Fla. Z Music, launched in March 1993, reaches 10 million viewers, including part-time carriage on broadcast stations plus 1 million cable homes.

FX marketing blitz

Fox has begun rolling out a $12 million marketing campaign for the new fX cable network, including a five-week schedule of spots on the Fox broadcast network; 772 spots on seven cable networks (Comedy Central, CMT, E!, ESPN, TLC, Discovery and TNN), and seven national *TV Guide* tune-in ads beginning May 21. Local media plans in key markets (Los Angeles, Chicago, San Francisco, Dallas, Houston, Seattle, Tampa, Miami, Pittsburgh, St. Louis, Denver, Hartford, Grand Rapids, Salt Lake City, Norfolk, Providence and Tulsa) include two months of outdoor promotion plus several weeks of spot cable, radio and broadcast TV buys. Thirteen additional key markets (New York; Washington; Portland, Ore.; Greenville; Buffalo; Des Moines; Omaha; Shreveport; Paducah; Champaign; Chattanooga; Cedar Rapids, and Fort Myers) will get geographically targeted promotions, spot cable and outdoor buys. Included in the local radio promos will be a contest that rewards listeners with the most fX logo sightings a prize of $6,194 (the network is scheduled to launch on 6/1/94).

Fore!

Six top multiple system cable operators have agreed to invest $60 million in The Golf Channel, a pay service scheduled to debut in January 1995. Continental Cablevision, Comcast, Times Mirror, Cablevision Industries, Newhouse Broadcasting and Adelphia Communications plan to put up the money and carry the channel on their systems. Executives at the Birmingham, Ala.-based network will not yet say how many subscribers will be on board at launch. Financing was arranged by Waller Capital, Dillon Read and Bariston Securities.

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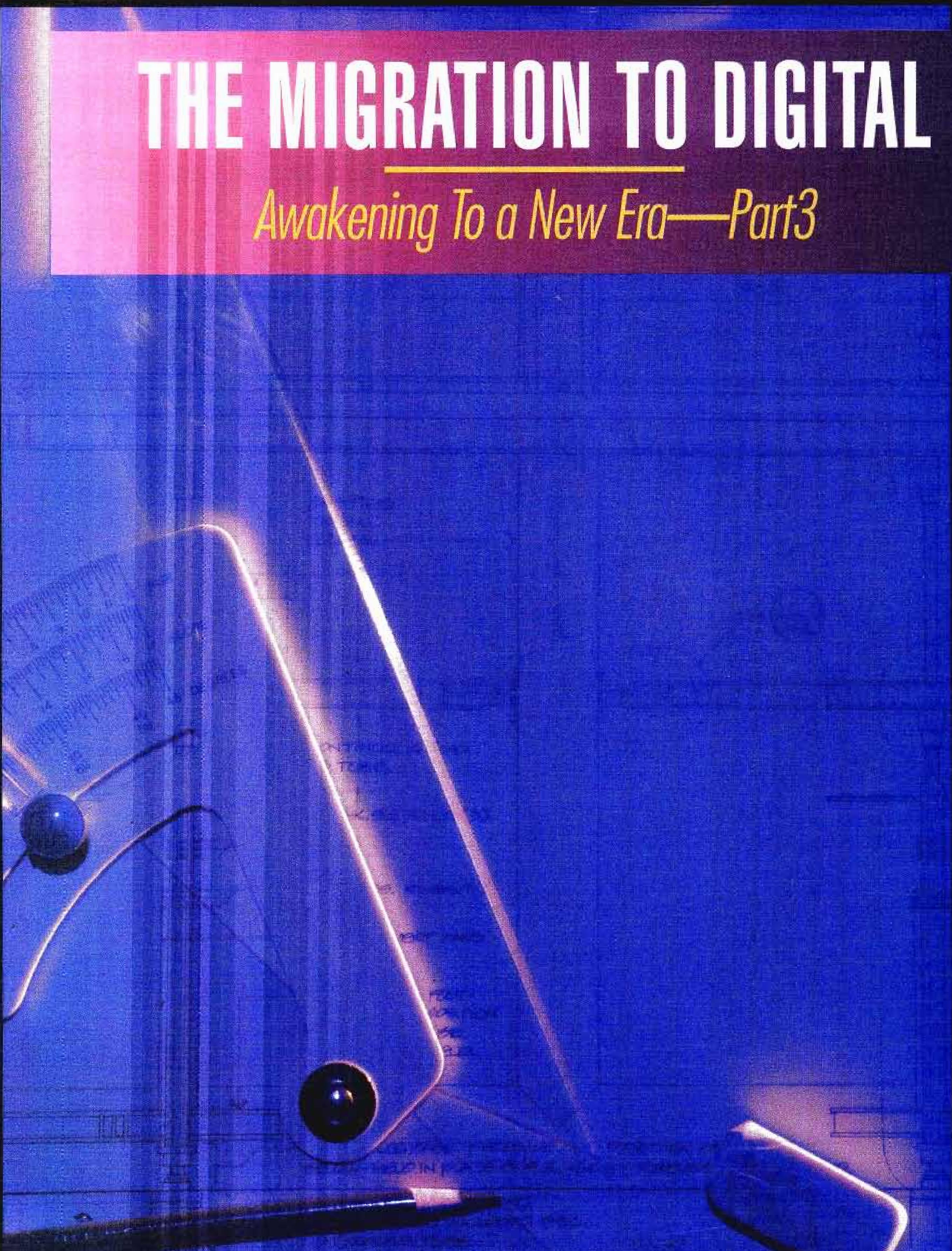
Awakening To a New Era—Part3

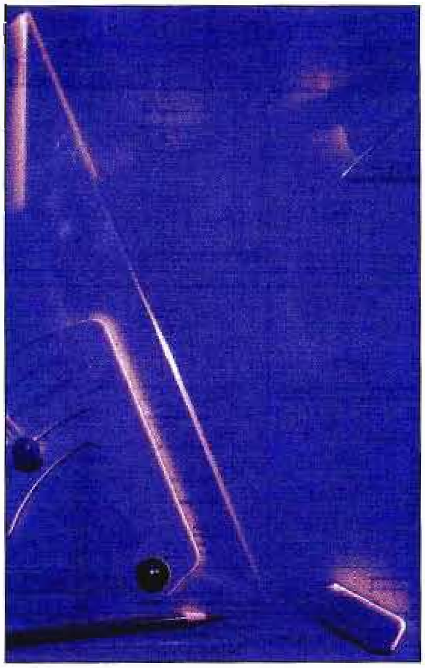


Prepared by National TeleConsultants

Commissioned by the Editors of Broadcasting & Cable Magazine

Migration to Digital—Part 3

AWAKENING TO A NEW ERA



Many of today's TV facilities were built in the 1950s when broadcasters first got their licenses. For many of those, their last major plant renovation took place in the late 1950s or early 1960s with the conversion to color broadcasting. New VHF and UHF licenses leveled off in the late '60s, and the new construction action in the '70s shifted to cable television systems with headends whose production facilities were much less grand than those of their over-the-air rivals.

The 1980s was a decade that discouraged renovation. With the 1984 FCC rule change increasing the number of licenses a single TV operator could own from seven to 12, capital was channeled into station acquisition rather than equipment and renovation. Those stations that thought they might be on the block resisted making major new capital investments in their plants, and recently acquired plants had old equipment put on new depreciation schedules.

The late '80s were characterized by an economic slowdown and a broadcast industry with a serious debt hangover from its recent acquisition binge. The volatile economy and technical uncertainties of the 1980s didn't help. Discussions of a brave new world of HDTV just around the corner made it easy for managements to decide to stand pat on the technical hand they'd been dealt. Erosion of network audience share, the rise of cable television, and the broadcast industry's first year-to-year declines in revenue helped create an atmosphere that cried out for a moratorium on technical investment. Essentially, an entire rebuild cycle was skipped over.

The result of this "skip" is a tremendous imbalance between the typical TV station's mission today and what it was built to do. Today we are on the leading edge of a major upswing. Broadcast networks are rebounding in audience share; revenues are headed upward once again. Much of the debt has been paid down, or restructured at much better "early '90s" interest rates. Cable system operators have become far more ambitious regarding commercial insertion and, even, program origination.

More important, the downsizing that had been sparked by financial necessity is now even more viable based on the substantial gains in productivity achievable with current generation technology. So while the industry has been more distracted than asleep, it is nevertheless stirring anew; awakening like Rip Van Winkle to a new world of possibilities based on technologies that were hardly imagined when they last took a serious look at new construction.

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 and NTC Senior Project Director Richard Hess. David Hawthorne of HCI provided editorial services. Design and layout by David Borucki. Cover illustration and charts by Nancy Sue Harter.

Space Planning of the 1960s Is No Longer Appropriate

A lot of television facilities of earlier vintage are no longer appropriate for today's broadcast requirements. For example, control rooms were often built overlooking the studio floor. Today, the preference is to build control rooms on the same level as the studio to ease access for personnel and equipment. In fact, in almost every space function, the preference today is for a horizontal layout rather than vertical.

In many plants of the '60s, big studio spaces were built that are now underutilized, and today the preference is for smaller, multiple studios.

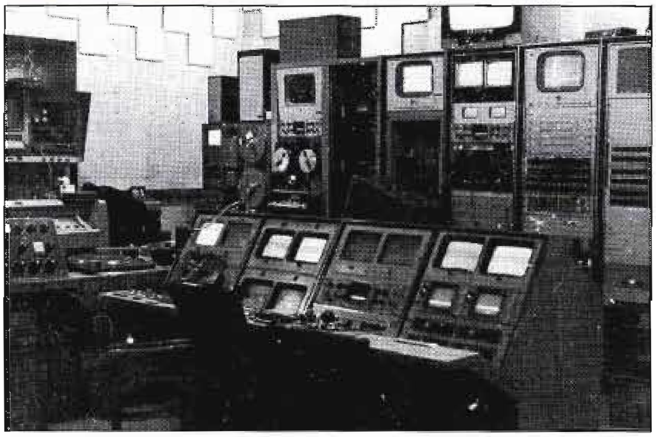
This preference for smaller, multiple studios stems from the importance of local news and public affairs programing and from changes in production styles. The locally produced news program has retained—and even grown—in its importance. Depending on the station, there can be a need for more than one news set. The on-air look is more a marketing than a technical decision, but technical decisions will result from the on-air look targeted. And because it's a marketing decision, the on-air look probably will change numerous times during the next 20-30 years. In any new build, it's important to create a flexible enough studio space to accommodate new technologies as well as new on-air looks.

As to other production, much of it has moved out of the studio altogether. The small, lightweight, low-light, low-cost field production equipment that came into use in the '70s and '80s moved a lot of production into the field forever. A cruise through the channels in any city today will reveal very few studio shows that couldn't be accommodated on a stage large enough to house a desk and a couple of chairs. In fact, steady advances in digital keys, mattes, and other devices make the use of synthetic backgrounds all the more likely in the future. Large studio spaces are definitely out unless you are committed to audience-participation shows, large-scale commercial production or film-making—not likely for most local stations or cable system-origination studios.

Redundancy is another reason for multiple studios and control rooms. To the extent practical, it's a good idea for each control room to be potentially capable of controlling any of the studio or production areas. Proper cable management and careful planning of the routing and production switcher systems are crucial, as is equipment selection and layout within the control rooms. While all control rooms do not have to be identical, it's a good idea for each to at least bear a strong family resemblance to the others in terms of key equipment and layout. A staff that suddenly has to take control of a production from another control room will function much more surely and smoothly if the control room has a similar, if not the same, look and feel of the control room where they normally work. In fact, it's common practice to back up even the master control function by designing at least one production control room to take over the on-air functions in an emergency.

Adjacencies: A Driving Issue

Reducing staff is a critical and sensitive issue for station management, but it is nevertheless often one of the realizable objectives when planning a new facility. New technology makes it possible for fewer people to accomplish a wider range of tasks, measurably boosting productivity. It pays to look anew at adjacencies—where things are placed in relationship to other things—to see what functions can be accomplished best by the fewest people.

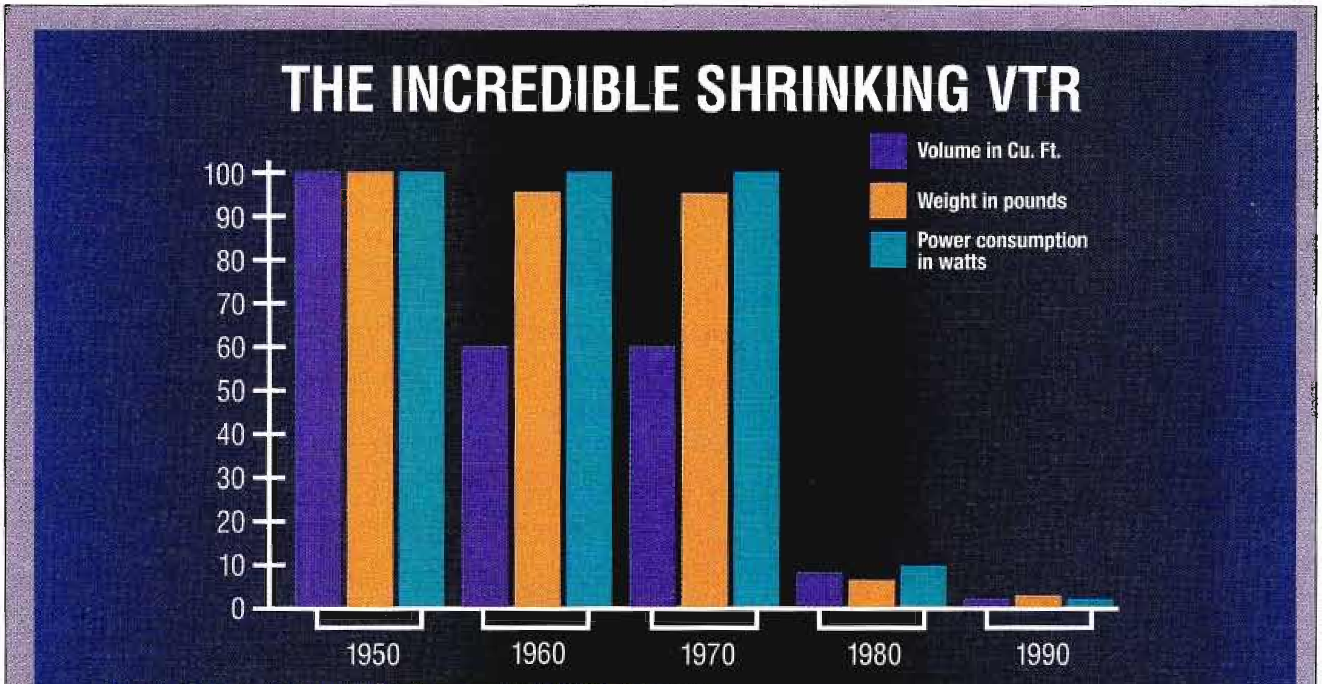


Today's production control room offers efficiency and functionality that is orders of magnitude greater than the control rooms in the early days of television.

For example, the number and size of videotape recorder rooms probably will continue to diminish as a result of automatic playback systems. Contemporary automated tape-library systems already can store and play back more than a day's broadcast schedule of commercials and programs, greatly reducing not only the space required for on-air playback, but also the number of VTR operators needed to load and unload VTRs. Indeed, the trend today is toward using digital VTRs in library systems, reducing even further the amount of maintenance and adjustment VTRs require. Software enhancements have made it possible for some systems to simultaneously record and play back programs, thereby making it practical for a single operator to oversee both on-air playback and the recording of downlinked syndicated or network programing for later playback.

While the long-term trend is clearly toward some kind of high-volume digital disk recorder—or digital video server—the near-term probably will see digital-disk recorders tacked onto videotape library systems to provide them with multichannel playback and record capability and enhanced reliability. Nevertheless, the day will come when large digital servers will almost surely do away with the need for racks upon racks of VTRs and the videotape storage facilities that support them (though some storage for long-term archives always will be needed).

Until that day arrives, it's a fair bet that TV stations still will have to store quite a mix of media, including 2-inch quad reels and carts, 1-inch reels, 3/4-inch and 1/2-inch cassettes, some S-VHS/VHS and 8mm cassettes and probably even two or more disk formats. Fortunately, manufacturers of specialized shelf systems have a wide



In 1950, a VTR occupied 123 cubic feet of space, weighed 2300lbs. and consumed 5000 watts of electrical power. By 1990, VTR's suited to the same mission as the 1950 VTR took up 2 cubic feet of space, weighed 65lbs. and consumed just 200 watts. Though there aren't very many 1950 vintage VTRs around, there are still a fair number of the 1970 and 1980 vintages. The savings to be realized by replacement are too great to be ignored. Renovation and new construction can make good use of the space liberated by smaller equipment footprints.

range of very clever systems to choose from that will minimize space requirements and ease access.

In the 30 or 35 years since most TV studios were built, light-level requirements have come down significantly. There are new fluorescent-based lighting fixtures that can reduce power and air conditioning requirements considerably. Automation in new lighting systems is also a potential staff reducer. Set-ups can be stored, reducing the role of the lighting director to an occasional visit.

Automated camera set-up and camera robotics are likewise shrinking the physical space these systems require and are making it feasible to put more functions under the control of a single individual. One network's nightly news program uses just one person to control lighting, camera robotics positioning, camera video controls, and loading the cassettes onto VTRs.

When You Decide on a New Plant

The financially rocky '80s produced a glut of cheaper commercial real estate in many metropolitan areas encouraging some broadcasters to buy into existing "new" buildings. But not all buildings constructed for a generic purpose (such as so-called spec office buildings) will work for a television station.

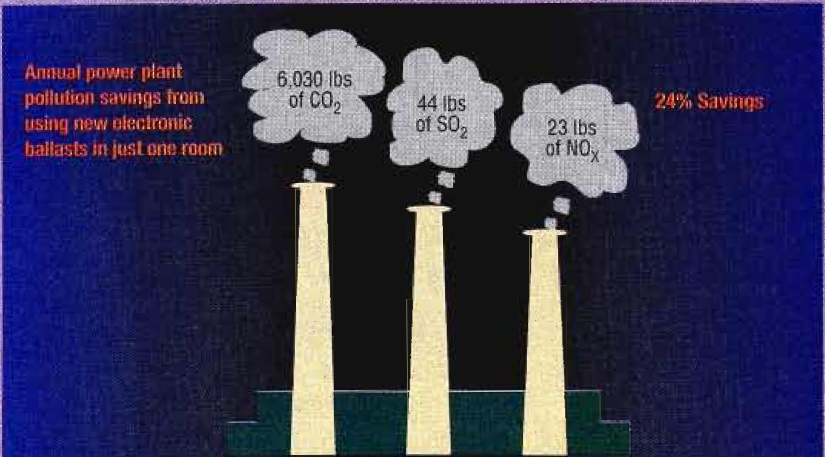
Spec office building construction may be deficient in a number of ways. If a room in a spec office building is used for a TV station's technical space, it lacks the extra vertical space needed for cable management and larger HVAC (heating, ventilation and air conditioning) ducts. Central equipment rooms must be able to hold a much heavier "live load" (amount of weight the floor will hold) than a typical office space. If you are planning on turning an office space into a studio, keep in mind that floors and columns may have to be removed to provide sufficient clear space and height for the grid. The acoustical design may require more mass on the walls and ceiling, adding weight to the structure. In existing buildings, it is also important to make sure that power will be adequate for your uses or that it can be added at a reasonable cost.

In balance, all these considerations may lessen the desirability of transforming an existing office building—no matter how new and attractive it is—into a TV station unless overall requirements are very modest. Retrofitting can be expensive and time consuming, and it can offer a host of surprising obstacles that make the venture financially undesirable. In short, a television plant has such specialized requirements that "new construction" is almost always a better buy, all else being equal. The factor that sometimes tilts a decision in favor of renovating an existing structure is that it may shorten the overall schedule for the project.

Location, Location, Location

Whether you're buying or leasing an already constructed building, or looking for a lot to build your own, location is a crucial factor from several points of view. Obviously, any acoustically noisy spot—such as near heavy industry—isn't desirable. If the site is located beneath an airplane corridor, you'll have to deal with high-frequency sounds, and if it's above or near a railroad or subway, with low-frequency vibrations. Both require special and expensive means to deal with the resulting problems.

Other "location" factors include



New construction using modern electronic lighting ballasts save dollars (more than 370 KWH/year per ballast) and help preserve the environment. Source: EPA.

accessibility in terms of the various signal paths going in and out of the facility. While ENG microwave paths often reach a station through a number of relay points, the microwave STL (studio-transmitter link) should be as straightforward as possible. In areas with heavy microwave traffic, finding an acceptable microwave path to the transmitter site can be challenging. Other types of STLs are coming into use, including fiber optics, which are immune to RF interference. The station's satellite capabilities pose another factor for consideration. Coordinating the uplink/downlink with other satellite or terrestrial services to avoid interference is of obvious importance. For the co-located facility, it's desirable to have an unobstructed view of the geostationary satellite arc. Being aware of any zoning issues that would impinge on future microwave or satellite visibility is also important when planning construction or moving into an already constructed building.

Fortunately, RF site coordination consultants are easy to find and generally do a good job surveying any potential facility location for all its RF signal transport needs. Of course, coordination with the local telephone company is also essential both for land lines and for fiber.

Getting people in and out of TV stations is another important consideration. Being located near a good highway network is critical for getting visitors and personnel to your station, but it can also affect the relative ease of getting to important locations in your news coverage area. Adequate parking is another consideration for visitors and guests participating in live programs, and secure parking is important for both personnel and station vehicles such as ENG or SNG vans.

Security is a growing concern at many stations around the country, and there is an ever increasing number of relatively sophisticated and effective systems for regulating, monitoring, and managing the flow of people into and out of your facility.

Trade-Off Analysis

For every facility problem there are design solutions. The more ideal the site or the building, the less time you'll spend dealing with problems or obstacles and the more resources will go into making the plant even better. There are no absolutes in constructing a new facility or renovating an old one; it's all an analysis of trade-offs and compromises involving time, cost, schedule, future usability and a dozen other factors.

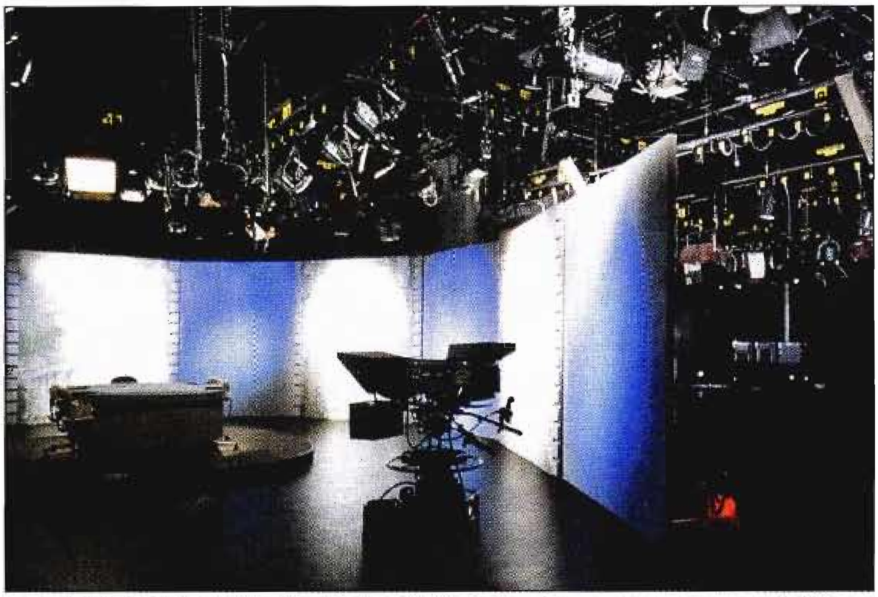
Your own staff can provide advice based on their intimate understanding of how things are done in your present plant. Some TV managers send in-house staff to other stations to see how others have solved their problems. For the "big picture," however, outside advice is essential. In a career, a broadcaster or cable system operator is likely to be involved in a major new facility project only once or twice. Many will spend an entire career without having been involved in any. Broadcast design consultants typically have been involved in scores of new construction projects, and architects spend much of their time dealing with new materials, concepts in design, and the ever changing landscape of building codes and zoning regulations (See sidebar: "Codes that affect station design"). Putting together an experienced and complete design team early on saves money and time and generally leads to greater satisfaction with the results.

HVAC: Cool Running

HVAC is one of the two most costly systems in any new facility and one of the most crucial. Much has changed in HVAC practices during the past 30 years that has reduced cost, saved energy and improved safety and comfort.

Thirty years ago it was legal and practical to chill the air and then reheat it as it entered spaces. Energy conservation has entered the national consciousness, and such practices as reheating are both costly and wasteful of energy. Even if your HVAC system has been functioning just fine, its practical life span is about 30 years, so it's probably time to renovate or replace it. Don't forget that saving energy in the building is another good way to decrease operating expenses, a bandwagon most broadcasters are happy to jump on.

Rather than reheat for controlling the temperature, a variety of other, less wasteful techniques are being used, among them variable air volume systems and reuse of heat energy generated by equipment. Other systems allow cooler outside air to cool spaces inside the plant.



Chas McGrath

Most studio spaces today, like this one at KQED San Francisco, control their lighting with motorized grids and computerized control panels. Savings in energy and labor with modern lighting systems can be substantial.

In HVAC and electrical systems the computer age has contributed to greatly improving performance while saving money. Constant environmental monitoring allows rooms to be heated or cooled based on actual activity in the room. Lights are turned off or on or are dimmed according to the actual use and occupancy of the room. Since HVAC is one of the most costly aspects of a plant, it pays to make sure that your design consultants are experienced in this area.

Tubes vs. Solid State and the Real-Life Philosophy of Cooling

Tubes are hot and transistors are cool, right? Not exactly. The conversion from tubes to transistors initially meant a decrease in heat generation. But power density also has gone up. As devices become more compact, there has been a corresponding increase in power used in a given space.

Now, more than ever, cooling the facility is a crucial issue. Not only is it an issue of comfort, but heat build up can quickly lead to major equipment failures. With more heat generated in smaller spaces, dissipation becomes much more difficult. Is there a way to cool the equipment without freezing the personnel? In fact, the "brute force" technique of blasting everything with freezing air isn't the answer. Equipment and personnel zones can be isolated to optimize the environments for both while saving energy and money to boot.

The system design also needs to take into consideration the possibility of a HVAC failure because equipment can be damaged with even a partial failure. One thing that will help is electronic digital control of HVAC, which is both more reliable and smarter than the old, failure-prone pneumatic systems.

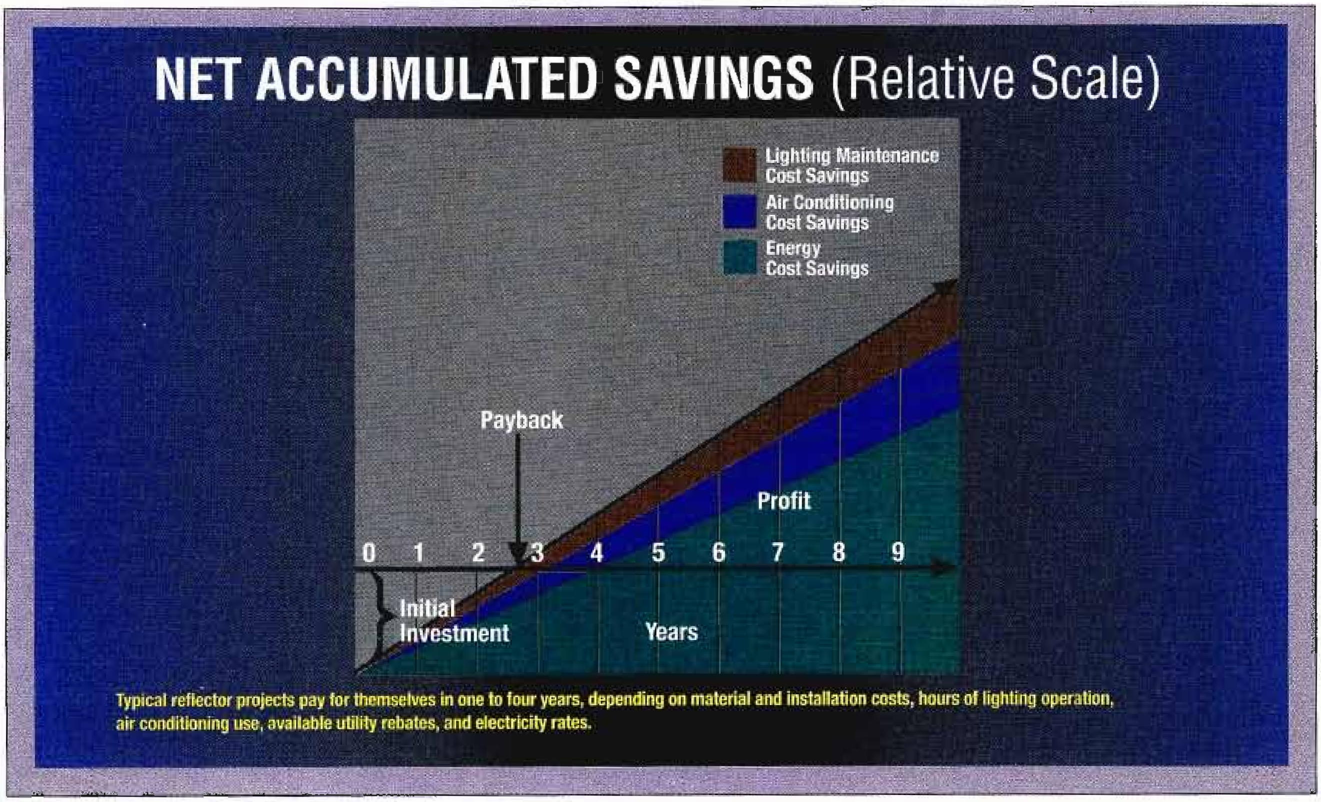
Uninterruptible Power Supply: If You Can Afford It, Do It

With the growing use of computerized equipment, UPS (uninterruptible power supply) has become critical, especially for equipment that takes any amount of time to fully recover from a power failure or where there's the possibility of loss or corruption of a database. The thought of losing all-important information in traffic, automation, accounting, EDLs (edit decision lists) in post-production, newsroom systems or graphics is a sobering one. Losing power nowadays doesn't just take you off the air, it can result in the loss of information crucial to your operation.

In fact, with sweeping computerization throughout the broadcast plant, there are only rare areas that shouldn't be put on a UPS. That doesn't equate to blanket UPS use, however, because 100% of the plant doesn't need it. On the other hand, the cost of distributing protected and unprotected power separately—with different wiring, breaker panels and so on—can actually be more expensive and offer less protection and flexibility than a slightly larger UPS system. Again, it pays to carefully analyze this part of the design to make sure you are spending your construction dollars wisely.

Conditioning Your Power

Before investing in power conditioning equipment, find out if it's really needed. The "urgent need" for improving upon normal power may be



overstated. A thoughtful analysis of the exact situation needs to be done to determine what's needed. Historical information and power line measurements should be analyzed to determine the need for power conditioning or UPS.

Depending on the mission of your station, you may need stand-by power generators. The reliability of your power, the cost of being off-air, and the kind of gamble you want to take all factor into the decision. UPS will protect you against brown-outs and short-term power problems. But generators—which typically carry the full technical load, some studio lighting and part of the cooling—are a separate issue and need to take local codes into account with regard to fuel storage and length of operation.

When designing a new building, power and HVAC systems need to be well partitioned so that you can either shed part of the load or have a subsystem take care of the crucial load in an emergency. Once again, intelligent analysis and design, relying on expert design consultants, can help station management avoid the pitfalls.

New equipment and old power distribution don't always harmonize. Sometimes, when new equipment is added to an existing power distribution system it creates a high harmonic load on the existing power distribution system. If not dealt with properly, the result can be, among other things, overheated wiring and transformers.

If you have an old power distribution system, it's also important to keep in mind that its manufacturer may have gone out of business or is no longer manufacturing your old equipment. Parts to repair or maintain your system may be unavailable or very expensive. When it comes to power distribution, in the words of that old electrical sage Ben Franklin, best not to be penny-wise and pound-foolish.

Fire Protection

Historically, the simple solution to equipment fire protection has been to specify a Halon total-flooding fire protection system. Since Halon has been identified as a major environmental hazard, its manufacture and sale have become very limited. It is not available for new installations.

In many instances sprinklers have been used in place of, or in addition to, a gas-discharge system. Although there are some alternatives to Halon, many local authorities are reluctant to accept a gas-discharge system as the sole means of fire protection in an area and have mandated sprinklers as well. Sprinkler systems can be designed to be ultra-reliable and relatively equipment-friendly. In a dry-pipe pre-action sprinkler system, the water is held back by a valve that is activated only by the triggering of one or two sensors, often a smoke detector system that is cross-zoned so that two smoke detectors have to activate prior to releasing the water into the pipe.

Even after the water is released, the sprinkler head(s) immediately adjacent to the fire still have to open for the water to be discharged. Most fires are suppressed by the opening of only one or two heads. The final degree of protection is added by using on-off sprinkler heads that shut off when the fire has been controlled, but stand ready to open again if the fire should flare up.

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In 1992, *we launched the* Sci-Fi Channel, *now in* 15 *million homes nationally, and in* April, 1994 *we will launch* USA Network for Latin America. The Sci-Fi Channel *formula blends classic favorites and contemporary off-network sci-fi shows.* Its *movies are theatrical blockbusters and original productions that are part of our* "Planetary Premieres" *series.*

To *accommodate our expanding networks,* USA *created a completely digital* Broadcast Center *in* Jersey City, NJ. The *new* Center *handles all of our post-production needs and our entire network origination, including the signals for* USA's East *and* West Coast *feeds, the* Sci-Fi Channel *and our blackout programming.*

At *the heart of our facility is the* Panasonic Digital M.A.R.C. Type III *automated record/playback library system.* The *system uses* 10 Panasonic AJ-D350 D-3 VTRs *with a completely redundant backup system, and is the major source of all program and commercial material seen on* USA Network *and the* Sci-Fi Channel *throughout the day.*

"THE LOOK VIEWERS DEMAND, AND THE EFFICIENCIES A GROWING COMPANY...REQUIRES."

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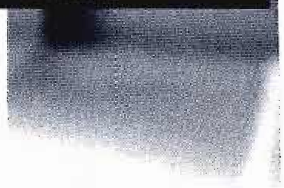

In *post-production, we are using the first non-linear edit systems with* Panasonic D-3 VTRs. Our *four edit suites connect to a* "pool" *of videotape machines, including* 12 Panasonic D-3s.

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We firmly believe that we have the highest-quality, best designed Broadcast Center anywhere.

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 signal equipment will continue to co-exist for many years. The company sees interrelated D-3/D-5 facilities with each equipment performing the tasks to which it is best suited.

Kay Koplovitz is founder, president and chief executive officer of USA Networks. She continues to be one of America's most influential corporate executives, charting new territory and keeping her network in the vanguard of the television industry.

Whether it's buying off-network series, making World Premiere movies, or building the cable industry's first all-digital Broadcast Center, Kay Koplovitz and USA Networks have never been reluctant to be first.

It's the industry's visionaries who see an all-clear path to the future.

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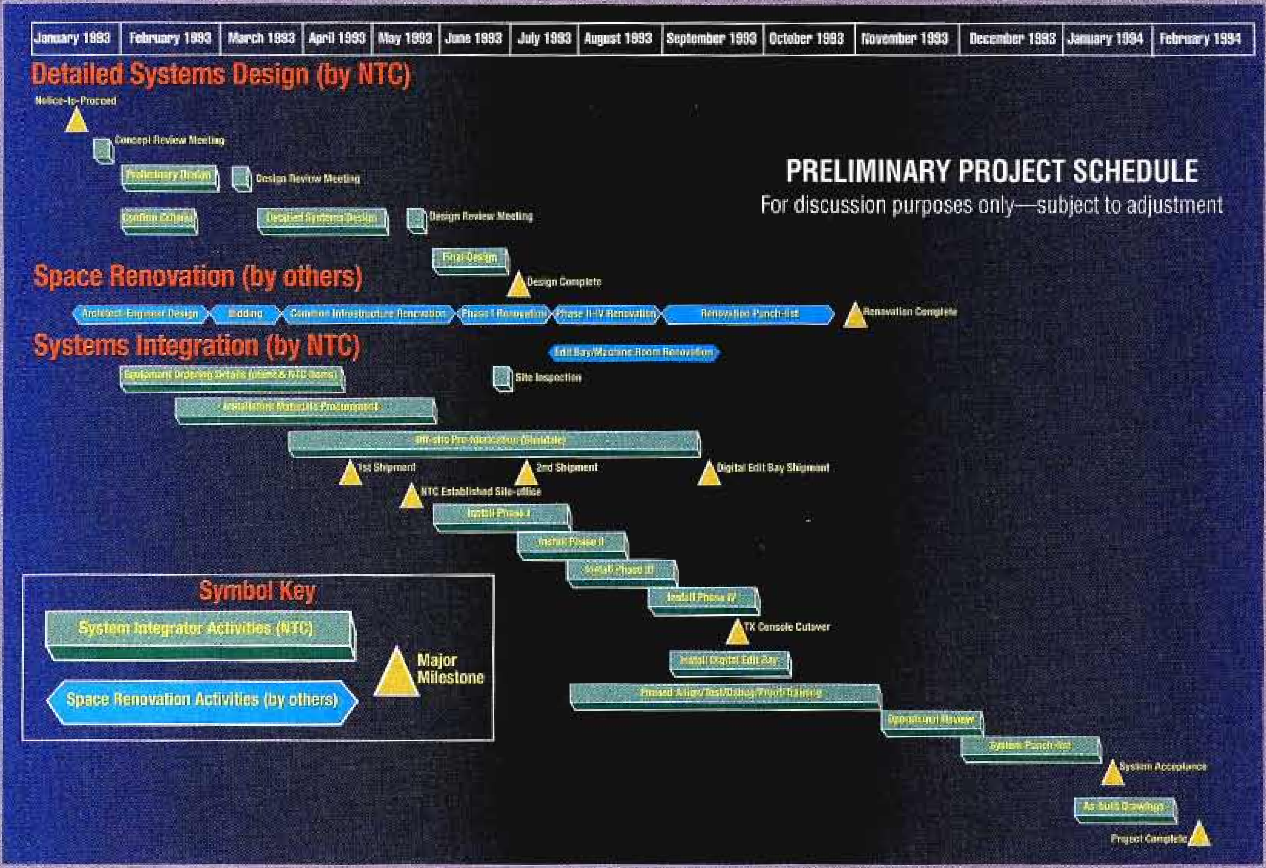


Detailed planning chart: The very act of careful planning imposes a discipline on every project, whether it's a new build or a renovation. A detailed chart, like this one, outlines the tasks item by item, identifies who is responsible for each task, estimates the time the task will take and the sequence it falls in and stipulates key milestones so that each participant can track performance and adjust accordingly.

Signal grounding systems are considered more art than science by many in the industry. With poor choices, a lot of money can be wasted that not only doesn't solve problems but creates more. Many common approaches to grounding are actually costly and difficult to maintain long-term.

Real-world problems, including leakage from power line filters, need to be taken into consideration when figuring out a signal grounding system, which has to simultaneously satisfy broadcast systems design and code requirements. Where isolated grounds were once a solution, their use today may compromise the grounding goals.

The key to signal grounding systems is to keep them simple and easily maintainable, the outgrowth of good video and audio systems design.

The Qualified Architect

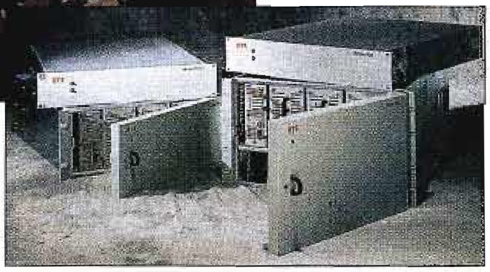
Look for a qualified architect: one you trust, who is familiar with local codes, requirements and approval procedures. Ideally, it will be one with whom you have worked successfully in the past.

Contrary to what you might think, you don't necessarily need an architect who's designed a TV station before, but you do need someone who's designed some kind of technically oriented structure such as a research or computer facility, or high-tech industrial plant. Obviously, someone who shares your aesthetic sensibility is desirable too.

You don't need just an architect. As the manager, you have to make sure that the architect teams with mechanical and electrical consultants familiar with high-technology facilities. A qualified acoustician familiar with real-world broadcast issues is important: one who can come up with designs appropriate to your mission requirements and doesn't overdo the systems. While an architect can be expected to come up with most of the consultants needed to design the facility many of the experts whose counsel will be crucial may be relatively unknown to him. Management has a responsibility to see to it that consultants expert in the specialized matters of broadcast and cable facility design and operation are on the team.

Design From the Top

Your design should be from the top down, starting with the overall requirements and not the details. When planning a new facility, plan for where you want to be rather than from



Perpetual transformation will continue to characterize the television plant beyond the "digital era." Racks of VTRs like these D-2 machines will ultimately yield to "digital video servers." The BTS Media Pool (r) provides time-scalable (10 minutes to hundreds of hours) video recording using RAID technology. In time, these systems will be low-cost enough to replace VTRs in most playback and distribution applications.

where you are. While it is tempting to retain the use of as much existing equipment as possible, existing equipment can bring with it the very limitations you are trying to get beyond. Carefully evaluate your existing equipment to make sure that it is systematically compatible with your ultimate goals. There's a good chance that much of your existing component digital production equipment will continue to be useful, since a component digital architecture is in the direction in which you are headed. Other equipment, such as ENG equipment, can of course be retained until it is fully utilized. Finally, you will need to retain some playback equipment that is compatible with your archives.

Tabula Rasa and the New Facility: The 30-year-old facility has probably gone through many ownerships, administrations and technical managers. With that come layers and layers of technical changes, many of them documented poorly, if at all. At some TV stations, the entire technical documentation resides in one engineer's head.

With a new facility or a renovation, you have the chance to start over again with a clean slate and accurate, as-built, documentation. With new computer technology, documentation has changed from spotty, inaccurate paper-based record keeping, to sharp, clean, easy-to-maintain-and-update electronic databases. With computer-aided drawings your staff can keep documentation up to date as the inevitable changes are made over time. ■

Codes that affect station design

There have been major changes in federal, state and local codes during the past 30 to 35 years, some grandfathered in and some not. All must be considered with a major renovation or the construction of a new building. Creative design should provide cost-effective ways of complying without compromising the usability of your facility. Here is a list of some of the more important codes and their application to new and renovated broadcast facilities:

1. Americans with Disabilities Act, 1990 (ADA): intended to reduce barriers that limit the opportunities for disabled people. The bill has substantial implications in space planning and requirements with regard to everything from door locations and latches, to switch locations, signage, ramps and bathroom design.

2. Energy Policy Act of 1992: a federal law that requires states to update their commercial building energy codes to meet specific energy-efficiency standards. This will have primary effect on the design of HVAC and lighting systems. Applicability and interpretation will vary by state. Although many states have had energy-conservation standards, this act will extend and unify them.

3. National Electrical Code: defines safety measures for the design and installation of all electrical equipment. As of the 1987 edition, *all* cables used in a facility must be listed and *marked* with specific fire rating codes. This makes obsolete most broadcast cables made prior to that date, although their use would be grandfathered in existing construction. This code is interpreted and enforced by local jurisdictions.

4. Environmental Protection Agency: has various codes that relate to permissible chemicals, such as film cleaners, fire suppression materials and the removal and disposal of materials, such as asbestos and PCBs, traditionally used in older broadcast facilities.

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SYNDICATION MARKETPLACE

'Lifestyles' correspondent

Rysher Entertainment's *Lifestyles with Robin Leach and Shari Belafonte* has added Katie Wagner as a correspondent for the weekly one-hour syndicated show. Wagner, formerly an entertainment journalist with Worldwide Entertainment News in the UK, E! Entertainment Network and HBO, will interview motion picture, television and recording artists in her new position. *Lifestyles* (the renamed *Lifestyles of the Rich and Famous*) is in its 11th season.

'The Road' taken

Tribune Entertainment has entered into an agreement with Nashville Country Club Inc. to design, develop and operate clubs and restaurants based on Tribune's new syndicated country music television series, *The Road*, which will be launched in the fall. Jock Weaver, formerly chief executive officer of Hard Rock Cafes and currently chief executive of Nashville Country Club, will lead the design and development team for the performance centers. The first Road venue, whose location has not been determined, will open in early 1995.

Kudos for Blinky

Syndicator Sachs Family Entertainment's new half-hour weekly children's show, *Blinky Bill*, has been recommended by the National Education Association. "The program introduces new concepts and themes to the young in a manner that makes learning enjoyable," says Lyle Hamilton, manager of Broadcast Services for the NEA. *Blinky* has been cleared for a fall debut on 122 stations representing 88% of the country. The show, based on a series of children's books, features a protagonist koala bear dealing with ecological issues.

Club Morphin

Saban Entertainment has launched a *Mighty Morphin Power Rangers* fan club to further tap kids' allegiance to the top-rated morning Fox Kids Network strip. For $17.95, children will receive a 19-item merchandise kit with items including a 30-minute fan club video, autographed photos, a nylon lunch bag, an ID card and *Power Rangers* shoelaces. The club will launch the week of May 23. Plans include a magazine and a catalogue of high-end merchandise.

'Xuxa' resurfaces on Family Channel

MTM keeps show in the family with cable run for '94-95

By David Tobenkin

MTM Television's canceled *Xuxa* children's television show will appear exclusively in the 1994-95 season on MTM parent International Family Entertainment's Family Channel cable network.

"It's an excellent vehicle that can help promote our kids block," says Robert Dahill, general sales manager for International Family Entertainment. Both Dahill and MTM Television Distribution President Chuck Larson declined to state the cable license fee for the previously syndicated show. The 65 episodes of the show will be stripped in the morning, possibly at 8 a.m., says Dahill. The show will be heavily promoted, possibly including the production of new bumpers for the show, he says. "We think we can generate new energy with the right type of promotion for the show. We hope to capitalize on it," he says.

MTM pulled *Xuxa* in January after stations showed little interest in renewing the expensive show, which was ending its first season. While entertainer Maria da Graca "Xuxa" Meneghel is a major star in South America, many say that the show fizzled here because of her poor command of English. The show is the second MTM property to move to the Family Channel in as many weeks. MTM recently pulled off-network sitcom *Evening Shade* from its announced syndication run and instead sold the show to the Family Channel, a move opposed by show producers Linda and Harry Thomason and star Burt Reynolds. ■

MTV to co-produce 'Gladiators 2000'

The Samuel Goldwyn Co. has added MTV Networks as a production partner for its new kids version of *American Gladiators* and has given a green light to the show for a September launch. The weekly show also has been renamed from *Camp Gladiators* to *Gladiators 2000*. It is now cleared in 105 stations, including 27 of the top 30 markets, representing 75% of the country, says Dick Askin, president of Samuel Goldwyn Television.

MTV Networks' One World Entertainment division will sell the barter time for the show and will take an equity position in it. One World's equity participation in the project is part of Samuel Goldwyn's strategy of creating additional entertainment alliances, says Askin.

The show will feature participants aged 10-14 competing in *American Gladiators* events. Each event will include a question-and-answer session that tests participants' knowledge of subjects such as health, nutrition and physical fitness, aimed at helping the show to satisfy a station's kid-friendliness quotient at license renewal time, Askin says.

Twenty-six episodes will be produced for the first year. —DT

New cable channels join the crowd

Opera, parenting and outdoor sports among hopefuls heading to NCTA

By Rich Brown

Add another half-dozen cable networks to the already long list of hopefuls.

Despite the ongoing problems of limited channel capacity and rate reregulation, would-be cable networks continue to surface at a growing pace.

Among the latest trying to woo cable system operators is the Outdoor Life Channel, the first of a handful of new cable networks to be launched by Los Angeles-based media giant Times Mirror.

Executives at the Outdoor Life Channel say an advantage they will have over some other planned cable networks will be their ability to leverage the editorial, marketing and sales capabilities of Times Mirror Magazines, a company division that publishes *Outdoor Life, Field & Stream, Salt Water Sportsman, Ski Magazine, Skiing Magazine* and *Yachting.*

Outdoor Life also will have a healthy head start in distribution through the Times Mirror cable systems, which serve 1.3 million households in 13 states.

Companies without Times Mirror's built-in synergies are finding their own solutions to launching in a difficult marketplace.

Los Alamitos, Calif.-based Black Shopping Network has decided to test the waters for a national home shopping network by purchasing leased access time from a local Tele-Communications Inc. cable system in Baltimore. In upcoming weeks, the service plans to have sheltered launches in Washington, Detroit, Los Angeles and Philadelphia. Meanwhile, Black Entertainment Television has talked about launching a shopping service.

BSN this week (May 14) also begins limited national satellite transmission through National Access Television (ASC-1, transponder 11, Saturdays 7-8 p.m. ET).

Getting a jump on competitors is an important concern for BSN as well as any other start-up network. A three-way competition is developing in the area of parenting networks as two new services—The Parents Channel and Parent Television—last week announced plans to launch in mid-1995. An earlier announced service from educational TV production companies Cambridge Research Group and Motion Masters, Parenting Satellite Television Network, plans to launch in second quarter 1995.

The Parents Channel, scheduled to launch in spring 1995, is the newest network to be marketed by Tele-Communications Inc.'s marketing subsidiary, VGI.

The channel is owned by Montreal-based Malofilm Communications, a publicly traded company that is one of the largest film producers and distributors in Canada.

Parent Television, founded by former film writer and director Jimmy Zeilinger, plans to launch in May 1995. The Los Angeles-based network will be offered free to cable operators and will be supported by advertising and direct sales.

Last week also saw the unveiling of a likely battle between two other newcomers—Classic Music Channel and Classic Arts Showcase.

Getting the jump is Classic Arts Showcase, a network backed by the not-for-profit, philanthropic Lloyd E. Rigler-Lawrence E. Deutsch Foundation. The channel, which is launching this month at no cost to cable operators, features 2-5-minute "MTV-style" clips of ballet, classical music, museum art and other "classic art."

Classic Music Channel, which is scheduled to debut in 1995, will feature a mix of "classic" music in a short-form music video format. CMC also will have a home shopping component.

The network is headed by Peter J. Brightman, a London-based producer who has staged concerts for a variety of classical performers as well as pop stars Ella Fitzgerald, Michael Jackson, Miles Davis, Tony Bennett and others.

Another newcomer vying for channel space is the National Health Network, backed by former U.S. Surgeon General Dr. C. Everett Koop and others and scheduled to launch in early 1995. ■

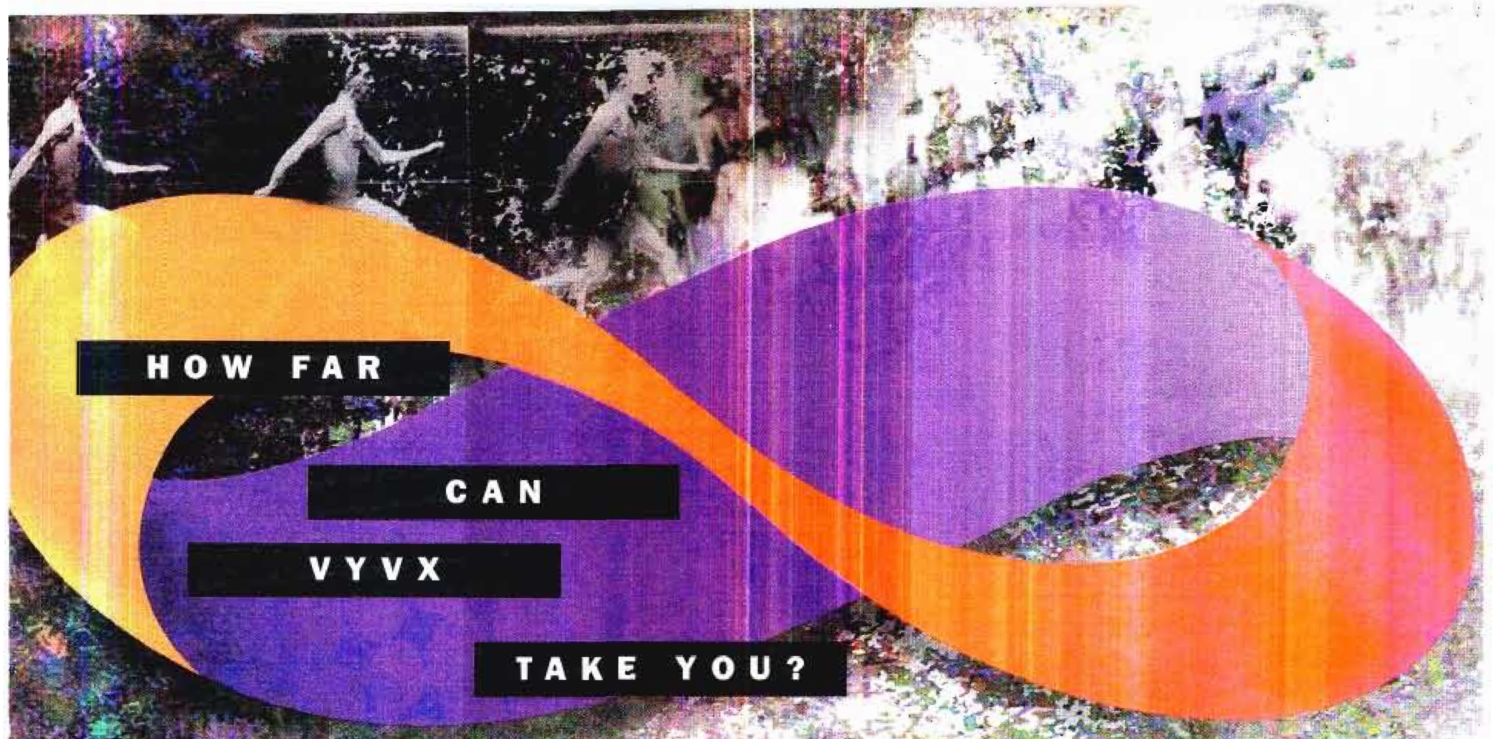
Top cable shows and nets

Following are the top 15 basic cable programs (May 2-8), 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	Network	Time (ET)	HHs. (000)	Rating Cable	Rating U.S.
1. *Murder, She Wrote*	USA	Mon 8:00p	2,325	3.7	2.5
2. *NBA: Orlando vs. Indiana*	TNT	Mon 8:00p	2,297	3.8	2.4
3. *NBA: Atlanta vs. Miami*	TNT	Thu 8:00p	2,068	3.4	2.2
4. *NBA: New York vs. New Jersey*	TNT	Fri 8:00p	1,935	3.2	2.1
5. *Murder, She Wrote*	USA	Tue 8:00p	1,931	3.1	2.0
6. *NBA: Phoenix vs. Golden State*	TNT	Wed 10:55p	1,902	3.1	2.0
7. *Murder, She Wrote*	USA	Thu 8:00p	1,869	3.0	2.0
8. *NBA: New York vs. New Jersey*	TNT	Wed 8:00p	1,850	3.1	2.0
9. *MLB: Dodgers vs. Giants*	ESPN	Sun 8:00p	1,841	2.9	2.0
10. *NBA: Atlanta vs. Miami*	TNT	Tue 8:00p	1,834	3.0	1.9
11. *NBA: Seattle vs. Denver*	TNT	Mon 10:47p	1,779	2.9	1.9
11. *WWF: Monday Night Raw*	USA	Mon 9:00p	1,779	2.9	1.9
13. *NBA: San Antonio vs. Utah*	TNT	Thu 10:55p	1,766	2.9	1.9
14. *Saved by the Bell*	TBS	Tue 5:35p	1,668	2.7	1.8
15. *Rugrats*	NICK	Sun 10:30a	1,649	2.7	1.8

The top five basic cable services for the week of May 2-8 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 sets on during prime time. Source: cable networks based on Nielsen Media Research.

Network	HHs. (000)	Rating/ Share
1. TNT	1,612	2.7/4.4
2. USA	1,270	2.0/3.3
3. TBS	1,147	1.9/3.1
4. ESPN	852	1.4/2.3
5. NICK	737	1.2/2.1



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Broadcasting & Cable Ratings Week *According to Nielsen, May 2-8*

MONDAY	ABC 12.9/21	CBS 12.5/20	NBC 12.6/20	FOX 5.6/9
8:00	40. Day One 10.6/18	37. Dave's World 11.0/19	42. Fresh Prince 10.4/18	81. Fox Night at the Movies—House Party 2 5.6/9
8:30		55. 704 Hauser 9.8/16	34. Blossom 11.1/18	
9:00	11. ABC Monday Night Movie—Columbo: Undercover 14.1/22	9. Murphy Brown 14.4/22	16. NBC Monday Night Movies—Moment of Truth: Cradle Conspiracy 13.5/21	
9:30		20. Love & War 12.5/19		
10:00		14. Northern Exposure 13.7/22		
10:30				

TUESDAY	ABC 13.9/22	CBS 12.8/20	NBC 13.4/21	FOX 5.1/8
8:00	28. Full House 11.6/20	39. Rescue: 911 10.8/18	17. 29th Annual Country Music Awards 13.4/21	84. South Central 5.2/9
8:30	32. Phenom 11.2/18			85. Roc 4.9/8
9:00	5. Roseanne 16.7/25	13. CBS Tuesday Movie—The Oldest Living Confederate Widow Tells All, Part 2 13.8/21		85. Tales fr/the Crypt 4.9/7
9:30	6. Coach 15.9/23			82. Tales fr/the Crypt 5.5/8
10:00	12. NYPD Blue 14.0/22			
10:30				

WEDNESDAY	ABC 13.6/22	CBS 11.1/18	NBC 10.1/16	FOX 11.5/18
8:00	10. Home Improvmt 14.3/24	47. Charles Kuralt: One More for the Road 10.2/17	51. Unsolved Mysteries 10.0/16	29. Beverly Hills, 90210 11.5/19
8:30	19. Thunder Alley 13.0/21			
9:00	1. Home Improvmt 21.1/32	34. In the Heat of the Night 11.1/17	66. Now with Tom and Katie 8.5/13	29. Melrose Place 11.5/17
9:30	7. These Fr of Mine 15.6/24			
10:00	62. Turning Point 8.9/15	23. 48 Hours 12.0/21	26. Law and Order 11.8/20	
10:30				

THURSDAY	ABC 9.1/15	CBS 9.8/16	NBC 14.6/24	FOX 8.2/13
8:00	71. Byrds of Paradise 7.6/13	44. Christy 10.3/17	26. Mad About You 11.8/21	55. The Simpsons 9.8/17
8:30			14. Wings 13.7/23	50. The Simpsons 10.1/17
9:00	70. Matlock 7.7/12		3. Seinfeld 19.3/30	72. In Living Color 7.1/11
9:30			4. Frasier 18.5/29	80. Living Single 5.9/9
10:00	23. Primetime Live 12.0/21	63. Eye to Eye with Connie Chung 8.8/15	22. L.A. Law 12.1/21	
10:30				

FRIDAY	ABC 11.5/21	CBS 10.0/18	NBC 9.2/17	FOX 6.7/12
8:00	44. Family Matters 10.3/20	41. Diagnosis Murder 10.5/20	58. This Is Garth Brooks Too! 9.5/18	83. Encounters: UFO Conspiracy 5.4/10
8:30	42. Boy Meets World 10.4/19			
9:00	32. Step By Step 11.2/20	53. Burke's Law 9.9/17	59. NBC Friday Night Mystery—Hart to Hart 9.1/16	68. The X-Files 7.9/14
9:30	37. Sister, Sister 11.0/19			
10:00	18. 20/20 13.1/24	57. Picket Fences 9.7/18		
10:30				

SATURDAY	ABC 7.3/13	CBS 11.2/21	NBC 8.1/15	FOX 6.8/13
8:00	79. ABC Saturday Night Movie—The Rocketeer 6.0/11	29. Dr. Quinn Medicine Woman 11.5/23	77. The Mommies 6.5/13	78. Cops 6.4/13
8:30			73. The Mommies 7.0/13	73. Cops 7.0/13
9:00		34. Artistry on Ice 11.1/20	64. Empty Nest 8.6/16	75. America's Most Wanted 6.9/13
9:30			61. Nurses 9.0/16	
10:00	53. The Commish 9.9/18		64. Sisters 8.6/16	
10:30				

SUNDAY	ABC 14.5/25	CBS 13.1/22	NBC 10.3/18	FOX 7.9/14
7:00	76. Am Fun Hm Vid 6.7/14	8. 60 Minutes 15.3/31	(nr) NBA Playoffs 8.9/19	87. Flintstones: Bedrock 4.8/10
7:30	67. Am Fun Hm Vid 8.2/16			
8:00	47. Lois & Clark 10.2/18	21. CBS Sunday Movie—Robin Hood, Prince of Thieves 12.4/20	51. seaQuest DSV 10.0/17	59. Martin 9.1/16
8:30				44. Living Single 10.3/17
9:00	2. ABC Sunday Night Movie—Stephen King's "The Stand," Part 1 20.1/32		25. NBC Sunday Night Movie—Thelma & Louise 11.9/20	47. Married w/Chld 10.2/16
9:30				68. George Carlin 7.9/12
10:00				
10:30				

	ABC	CBS	NBC	FOX
WEEK'S AVGS	12.0/20	11.6/20	11.1/19	7.4/12
SSN. TO DATE	12.3/20	13.8/22	11.0/18	7.2/12

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED *PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT
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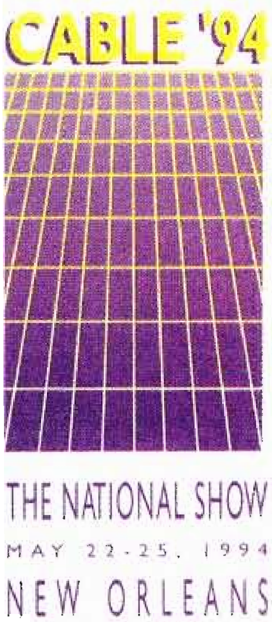
NCTA 1994

Record 20,000 expected for NCTA convention

If the cable industry has been crippled by tough new FCC rate regulation, you wouldn't know it from the way the National Cable Television Association's annual convention in New Orleans next week is shaping up.

A record crowd of 20,000 cable operators, programers and equipment suppliers is expected for the four-day event (May 22-25), according to NCTA organizers.

What's more, some 320 companies will pitch their products in exhibits covering 250,000 square feet of the New Orleans Convention Center. Last year's show in San Francisco featured 268 companies with 194,000 square feet of exhibit space.



The cable rules and their impact on the industry will be a theme of the convention. On hand to defend the rules will be more than a dozen FCC officials led by FCC Chairman Reed Hundt, who is scheduled to address a by-invitation-only group on Tuesday. Commissioner James Quello will speak before a panel on must carry and retransmission consent on Monday.

Formally opening the convention program on Monday morning will be a forward-looking panel featuring Frank Biondi, president and CEO of Viacom International; Gerald Levin, chairman and CEO, Time Warner; Lewis Platt, chairman, president and CEO, Hewlett-Packard Co., and Michael Schulhof, president and CEO, Sony Corp. of America.

The closing session will feature another group of prominent executives: Ted Turner, president and chairman, Turner Broadcasting System; Peter Barton, chairman, Liberty Media, and Amos Hostetter, chairman and CEO, Continental Cablevision. They will be joined by Kathryn Whitfill, president of the National PTA. ■

SUNDAY, MAY 22

NCTA committee and other meetings

8-9 a.m. ■ Convention committee breakfast meeting. Room 11, City Side.

8-11 a.m. ■ COST committee meeting. Room 20, City Side.

8-10 a.m. ■ Women in Cable Foundation trustees meeting. Room 8, City Side.

8:30-10 a.m. ■ Cable Positive board meeting. Room 9, City Side.

10 a.m.-3 p.m. ■ Diversity Institute seminar. Marriott Hotel.

10-10:45 a.m. ■ Associates' annual membership meeting. Room 16, City Side. Ballot pickup begins at 9 a.m.

10:45-11:30 a.m. ■ Programers' annual membership meeting. Room 18, City Side. Ballot pickup begins at 9:45 a.m.

11:30 a.m.-12:30 p.m. ■ CablePAC board meeting. Room 11, City Side.

12:30-3:30 p.m. ■ Congressional seminar (invitation only). Exhibit Hall F.

Special seminars & international program

11:30 a.m.-1:30 p.m. ■ Opening plenary session. Cable's year in review and prognostications for the future. Room 14, City Side.

1:30-2:30 p.m. ■ International welcome lunch. Room 17, City Side.

2:30-5 p.m.:

■ Managing transition. Room 3, City Side.

■ Cable technology for the non-technical manager. Room 5, City Side.

■ Effective cable marketing approaches. Room 7, City Side.

■ Voices Against Violence and Cable in the Classroom's critical viewing workshop. Room 9, City Side.

■ Living with the new FCC rate rules. Room 6, City Side.

5-6 p.m. ■ International welcome reception. Room 17, City Side.

5-6 p.m. ■ Working press reception (invitation only). Room 33, City Side.

5-7 p.m. ■ Cable Academy's Cable '94 event. Grand Ballroom, Sheraton New Orleans.

MONDAY, MAY 23

Breakfast session

7:30-9 a.m. ■ International delegates welcome breakfast. Room 14, City Side (reservation and ticket required).

Opening general session

9-10:45 a.m. ■ Cable: Bringing the future home. Exhibit Hall F.

11a.m.-Noon ■ Exhibit floor opens/exclusive exhibit hour.

Special meetings and lunches

Noon-1:30 p.m. ■ Public policy lunch (invitation only). Room 14, City Side.

Noon-1:30 p.m. ■ Independent operators' board meeting. Room 8, City Side.

Concurrent educational sessions

1:30-2:45 p.m. ■ Customer and public relations outreach. Room 36, River Side.

■ Cable and broadcast: Life after retransmission. Rooms 37 and 38, River Side.

■ Thirty million PCs waiting for cable. Rooms 39 and 40, River Side.

■ Cable and its state/local regulators: Working together to bring the future home. Rooms 41 and 42, River Side.

■ Getting new services to new markets. Room 43, River Side.

■ Video quality: Prove it or improve it. Room 44, River Side.

2-5 p.m. ■ International delegates' tour of Cox Cable Louisiana (reservation and ticket required).

Concurrent educational sessions

3:15-4:30 p.m.:

■ Washington insiders on telecommunications. Room 36, River Side.

■ Connecting to tomorrow. Rooms 37 and 38, River Side.

■ Working with the a la carte regulations. Rooms 39 and 40, River Side.

■ Impact of digital compression. Rooms 41 and 42, River Side.

■ Always on: Network management issues for interconnection and reliability. Room 43, River Side.

■ Interactivity: Moving from hype to hardware. Room 44, River Side.

NCTA committee & other meetings

4:30-6 p.m.:

■ NCTA accounting committee meeting. Room 8, City Side.

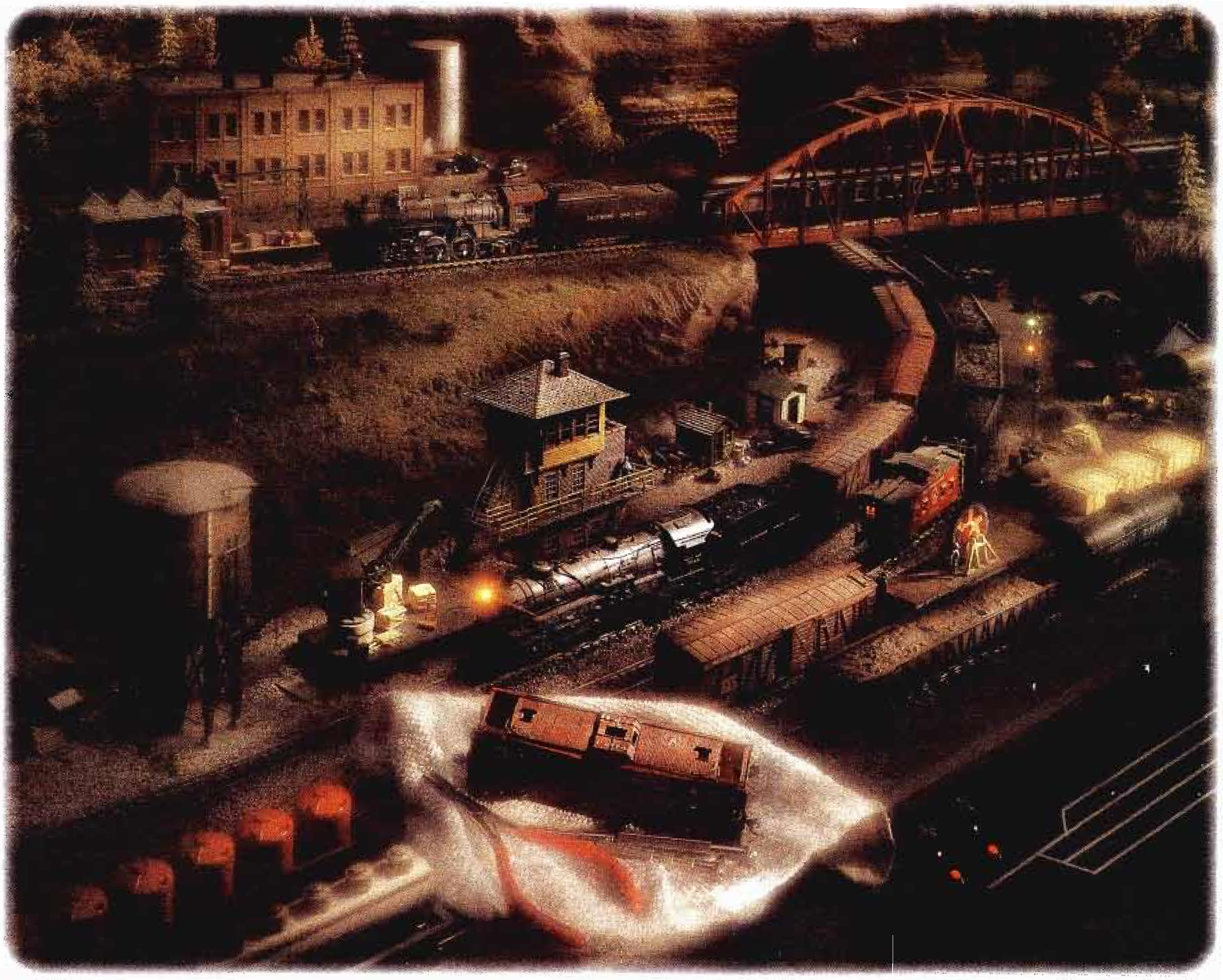
■ Cable in the Classroom executive committee meeting. Room 9, City Side.

4:30-5:30 p.m. ■ Reception for congressional and FCC staff. Catwalk adjacent to Room 36.

Cable '94 welcome reception

5:30-7 p.m. ■ Main lobby.

7:30-10 p.m. ■ Pioneers' reception and dinner (invitation only). Ballroom, Westin Canal Place.



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TUESDAY, MAY 24

Breakfast sessions

7:30-9 a.m.:

■ Public policy breakfast (invitation only). Room 14, City Side.
■ Women in Cable accolades breakfast. Ballroom, Westin Canal Place.
■ Press briefing and breakfast for technology media. Exhibit Hall F.

General session

9-10:15 a.m. ■ Building cable's tomorrow on today's realities. Exhibit Hall F.

Technical sessions

9-10:30 a.m.:

■ New paths to video on demand. Room 43, River Side.
■ Fiber optics performance update. Room 44, River Side.

10:15 a.m.-Noon ■ Exclusive exhibit hours.

NCTA committee & other meetings

10 a.m.-Noon ■ Reregulation advisory group meeting. Room 18, City Side.
10:30-Noon ■ Corporate counsel meeting. Room 35, City Side.
10:15-11 a.m. ■ Walter Kaitz executive committee meeting. Room 11, City Side.
11 a.m.-Noon:
■ Walter Kaitz board of trustees meeting. Room 11, City Side.

Cable'94 infomarts: Lunch with the experts

Noon-1:30 p.m.:

■ Local ad sales: Strategies to accelerate incremental revenue. Room 3, City Side.
■ The European regulatory and legislative environment. Room 5, City Side.
■ Solving the multibillion-dollar mystery: What do consumers want from interactive television? Room 7, City Side.
■ The role of public utility commissions under a new federal legislative framework. Room 8, City Side.
■ Affiliated transactions. Room 9, City Side.
■ The case for re-engineering the finance department (NCTA accounting committee special presentation). Room 6, City Side.

Special meetings and lunches

Noon-1:30 p.m. ■ Public policy lunch (invitation only). Room 14, City Side.
Noon-1:30 p.m. ■ Satellite network committee meeting. Room 20, City Side.
1-2 p.m. ■ Regional sports networks PR contacts meeting. Room 18, City Side.
1:30-2:30 p.m. ■ Systems' annual membership meeting. Room 16, City Side. Ballot pickup begins at 12:30 p.m.

Concurrent educational sessions

2-3:15 p.m.:

■ Give it away or sell it? Reduce piracy and improve the bottom line. Room 36, River Side.
■ Jumpstarting the information superhighway at the federal and state levels. Rooms 37 and 38, River Side.
■ How and when to access the public market. Rooms 39 and 40, River Side.
■ Marketing the new services. Rooms 41 and 42, River Side.
■ Video telephony's design alternatives. Room 43, River Side.
■ Digital modulation and transmission over cable. Room 44, River Side.

Concurrent educational sessions

3:45-5 p.m.:

■ Meeting the challenges of international cable operations. Room 36, River Side
■ FCC staff session: Benchmarks and beyond. Rooms 37 and 38, River Side.
■ Revenue streams for tomorrow. Rooms 39 and 40, River Side.
■ Cable's competition: market viewpoints. Rooms 41 and 42, River Side.
■ Regional digital backbone networks. Room 43, River Side.
■ Determining a digital future: ATV standards issues. Room 44, River Side.

5:30-7:30 p.m. ■ 16th annual local CableACE ceremony. Grand Ballroom, Sheraton New Orleans.

WEDNESDAY, MAY 25

Breakfast sessions and meetings

7-9 a.m.:

■ NAMIC awards breakfast. Ballroom, Westin Canal Place.
■ Local programming seminar planning committee meeting. Room 18, City Side.

Concurrent educational sessions

9-10:15 a.m.:

■ FCC staff session: The 1992 Cable Act–compliance and conflicts. Room 36, River Side.
■ The role of advertising in the new technologies. Rooms 37 and 38, River Side.
■ Programming for an international audience. Rooms 39 and 40, River Side.
■ The mixing bowl: The cable and telephony marketplace. Rooms 41 and 42, River Side.
■ Engineering the information superhighway. Room 43, River Side.
■ The new FCC consumer interface requirements. Room 44, River Side.

9-3 p.m. Cable in the Classroom's teachers' program. Room 12, City Side.

General session and luncheon

1-3 p.m. ■ "Larry King Live: Faces of America via Cable." Exhibit Hall F.

Special seminars

3-4:30 p.m.:

■ Understanding the cable and telecommunications stock market for the personal investor. Room 3, City Side.
■ Telephone technology basics. Room 5, City Side.
■ In-service FCC testing with a spectrum analyzer. Room 7, City Side.
■ All politics is local. Room 9, City Side.
■ Customer service coaching skills for supervisors. Room 8, City Side.

3:30-5 p.m. International delegates' tour of Cox Cable Louisiana (reservation and ticket required).
4:30-5 p.m. Convention committee wrap-up meeting. Room 11, City Side.
6:30 p.m. ■ National awards annual banquet. Grand Ballroom, Sheraton New Orleans.

THURSDAY, MAY 26

9 a.m.-2 p.m. NCTA board of directors' meeting. The Gallery, Windsor Court Hotel.

Radio draws advertisers as economy strengthens

Growing consumer confidence and gains in automotive industry boosts sales, ad revenue at stations nationwide

By Donna Petrozzello

A rebound in the automotive industry and increasing financial security for many Americans have been boons to advertisers, who may spend more in radio advertising this year than they have in a decade.

The early first-quarter returns for 1994 are promising. From January through March, the Radio Advertising Bureau (RAB) reported a 13% increase over last year in advertising revenue from local and national advertisers at stations in more than 100 markets nationwide.

For local advertisers, the first quarter marked an average 12% increase in all markets over last year, the RAB reported. National advertisers showed a slightly higher growth, generating approximately 16% more revenue for radio nationwide in the first quarter of the year and 18% more revenue in March, compared with last March.

Brisker automotive sales may be powering radio's revenue increases, say some radio revenue researchers, including George Nadel Rivin, a partner with the Miller, Kaplan, Arase & Co. accounting firm in Los Angeles. Automotive advertising by national manufacturers, servicers and used-car dealers represents a sizable share of the radio advertising pie, Rivin says.

In Los Angeles, auto sales and service accounted for 12.8% of the total radio advertising revenue in the first quarter of 1994, Rivin says. The same industry accounted for just 9.7% of advertising revenue for 1991, and "as the automotive industry has strengthened, a lot more money has been flowing into radio," he says.

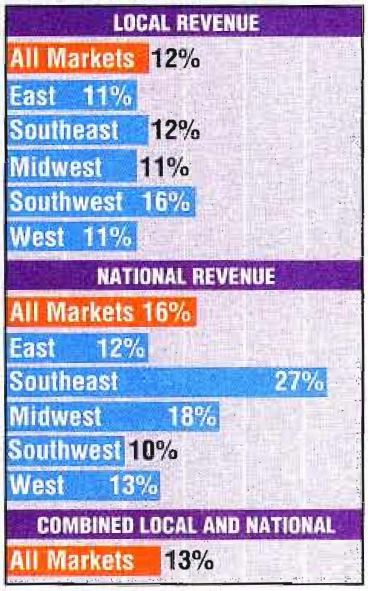
Gordon Mason, president of the Southern California Broadcasters Association, which measures radio advertising revenue in Los Angeles, says automotive advertisers already have spent 11.5% more for radio time this year than last year. Those advertisers spent $10.8 million in radio so far this year compared with $9.6 million spent in the first quarter of 1993, he says.

Banks and other financial-service advertisers are another industry leading the revenue swell, says Sandy Josephson, executive director of the New York Market Radio Broadcasters Association (NYMRAD). As the economy has turned the corner, banks increasingly have been advertising low interest rates, home equity loans and loan refinancing. Says Josephson: "They have "come back big." He estimates that this trend will continue through 1994.

The same seems to be true in Los Angeles, where revenue from advertising by banks and other financial services increased by 10.5%, from $5.9 million in 1993 to $6.5 million in the first quarter of 1994, Mason says. Discount retailers also are spending more, approximately 10.6% more, in radio advertising over last year, he says.

RAB INDEX OF RADIO AD REVENUE

1st qtr '94 gain over 1st qtr '93



Source: RAB

Other big advertisers in New York include the automotive, retail, entertainment and food, beverage and drug industries, Josephson said. In the top-rated New York metro market, total revenue increased by almost 12%, or roughly $76.6 million, for the first quarter from the $68.5 million spent in 1993's first quarter, according to NYMRAD figures.

The Miller firm is one of two groups that calculate and report advertising revenue at radio stations in major and minor markets across the U.S. and provide their findings to the RAB. The second is the Hungerford, Aldrin, Nichols and Carter accounting firm in Chicago.

Cliff Aldrin, a partner with the Hungerford firm, attributes some of the gains to the selling techniques of stations. It "is switching back from a buyer's market to a seller's market," Aldrin says, and stations are less apt to cut their rates now than they were in the early 1990s. "In the past, they might not have been pushing their rates to maximize the value of the station," Aldrin says of radio salespeople.

Advertisers also are responding to the increasing buying power of the public at large. "There is now more confidence in consumers to spend," Aldrin says. "They have more confidence. People no longer fear they are going to lose their jobs."

But while many agree advertisers are looser with dollars as the economy picks up, they think that advertisers are being prudent. Their caution benefits radio, Rivin says, because advertisers prefer the less costly radio advertising to spending thousands more on newspaper, billboard and television advertising.

"If advertisers increase their radio spending, there is less risk than if they increase their spending in television and newspapers," Rivin says. "With radio, they can look at spending their budgets with relatively lower risk."

Many predict that the healthy gains evident throughout the first quarter will continue through the year. "Radio looks to be very healthy at the moment," Aldrin says. "There is no indication that it won't continue."

"May could be a record month," Josephson says. "Stations could sell out of inventory and may have to turn away business. Right now, June also looks strong. New York certainly mirrors the rest of the country." ■

Clinton's state of the union

President continues tradition of radio address: six minutes, or longer

By Donna Petrozzello

With the mention of President Clinton, do key phrases such as "health care," "Bosnia" or "Whitewater" come to mind? How about "long speeches"?

Reinforcing his image as a President who loves to talk, Clinton delivers a radio address live from the Oval Office every Saturday at 10:06 a.m., continuing the tradition from the Reagan era. Some 500-700 stations nationwide carry the address each week, and they have the option to broadcast it live or tape it, says White House press spokesman Richard Strauss.

The segment is billed as a six-minute segment, but as station managers and news directors attest, it is often much longer. "It seems like it goes on for a half-hour, and it's duller than dirt," says Michael Hedges, director of programing operations at news/ talk KRLD(AM) Dallas. "A speech of six, eight, 12 or 14 minutes is too long. We don't have the luxury of letting people go on and on. It's not attractive to the commercial radio user."

Unlike other stations that broadcast the message live, KRLD tapes the address, breaks it into shorter segments and intersperses the bits with news throughout the day on Saturday, Hedges says.

At all-news WINS(AM) New York, the newsroom staff joins in a weekly pool and places bets on how long the President's address will be, says WINS executive editor Steve Swenson. "It always goes on longer than six minutes....Sometimes it's 11 minutes or seven minutes."

The President's Saturday morning radio address is carried by more than 500 stations.

WINS broadcasts the address live to 250,000-275,000 listeners, Swenson says. The majority of listeners who comment on the segment seem to like it, he says, but adds that some who disagree with Clinton's statements "don't like the fact that we gave him so much time."

Clinton often discusses the week's most salient news issues on the air or uses the time to broadcast an announcement or air his thoughts on an event, but sometimes he is less serious, Strauss says. During a May 7 broadcast, Clinton commented on Mother's Day, he says.

Clinton's radio show is produced by a rotating pool of major radio networks and is sent by Capcities/ABC via satellite to other networks and their affiliates that carry the address, Strauss says. The pool includes Capcities/ABC, CBS, NPR, Standard News, Westwood One, UPI and Voice of America.

The service is free for participating networks and affiliates. The address reaches nine of the top 10 radio markets across the country, with Boston the only top 10 market in which a station has not signed on to the broadcast, Strauss says. ■

RIDING GAIN

Denemark leaves Westwood One for United Stations

Andy Denemark, former director of programing for Westwood One Radio Networks and The Source, was named vice president of programing at United Stations Radio Networks last week.

Denemark will oversee all programing for the United Stations network and will report to President Nicholas Verbitsky. Before joining Westwood, Denemark for several years worked in affiliate relations and programing with NBC Radio Networks before Westwood acquired the NBC network in 1987.

Smooth jazz gains in ratings

Blending the popular light jazz, new age and adult contemporary hits formats, "smooth jazz," also known as "new adult contemporary," is gaining listeners across the country, says music consultant Lamonica Logan-Thomas.

Smooth-jazz stations WQCD(FM) New York, KOAI(AM) Dallas and KBLX(FM) Berkeley won shares of 5.1, 6.1, and 6.8, respectively, in the winter 1994 Arbitron ratings for the 25-54 age bracket, 6 a.m.-midnight, Monday-Sunday slot.

Building on their success, stations KOYT(FM) Phoenix and KATZ(FM) St. Louis have adopted the format, Logan-Thomas says. The mix of melodic jazz instrumental pieces and adult-contemporary hits is "enjoyable at work, romantic at night and uplifting in your leisure," says Logan-Thomas, who promotes the format.

KOAI Dallas adopted the format in 1988 and now is one of the highest rated "smooth jazz" stations in a top 10 market. KOAI is also the third highest-rated station in the 25-54 age bracket in Dallas, says KOAI program director Paul Goldstein.

Tanger donates to hometown hospital

The Newton-Wellesley Hospital in Massachusetts has renamed its oncology unit the "Tanger Four" in recognition of a donation made by Howard (Woody) Tanger, president of Marlin Broadcasting Inc., which boasts the nation's largest group of classical music stations. Tanger's holdings include WTMI(FM) Miami, WQRS(FM) Detroit and WFLN(FM) Philadelphia. Tanger launched a career in radio after working as an intern with ABC News in Washington. A native Bostonian, Tanger was raised in Newton.

Chong: 'Demerits' may reduce TV violence

Nominee says FCC should step in if guidelines don't work; Ness also expresses concern

By Kim McAvoy

Liz Roll

Susan Ness (l) and Rachelle Chong answer questions from Senate Commerce Committee members during their confirmation hearing. A vote is expected tomorrow.

FCC nominee Rachelle Chong cares deeply about the issue of violence on television, and she would like to see the FCC do something about it if the networks don't tone down their programing.

Chong told a Senate panel last Wednesday that voluntary guidelines are appropriate, but the FCC should consider action if the networks air too much violent programing.

Asked what the FCC might do to rid the airwaves of what Senator John Danforth (R-Mo.) characterized as "straight sex and straight violence," Chong suggested that the agency "award demerits" to broadcasters. The demerits would be taken into consideration when a station's license came up for renewal.

Chong, who has been nominated to fill the Republican vacancy at the FCC, made her comments during a confirmation hearing before the Senate Commerce Committee. Also appearing was FCC Democratic nominee Susan Ness.

Ness also expressed concern about violent programing, but she did not suggest specific legislative or regulatory solutions. Rather, she promised she would use her "creative juices" while serving on the FCC to come up with a way to deal with the issue.

Chong also endorsed legislation introduced by Senator Byron Dorgan (D-N.D.) that would require the FCC to grade stations for the amount of violent programing they air. These "report cards" also would identify sponsors of a program and would be distributed to the public. Chong called that a creative way to deal with the issue.

Chong, a cellular communications lawyer and a partner in the San Francisco law firm Graham & James, seemed to share Danforth's concerns that homes are being "invaded by sex and violence on a daily basis." She said she would support rigorous enforcement of the agency's indecency rules.

Both Chong and Ness emphasized their backgrounds in telecommunica-

Where the nominees stand

Before appearing before the Senate Commerce Committee last week, Susan Ness and Rachelle Chong submitted written responses to questions from committee members. Among the issues and responses:

Must carry

Ness: If the law is struck down, the FCC should "monitor whether cable companies are retaining over-the-air broadcast stations in their channel lineups and determine what action, if any, to take."

Chong: "Assuming the [Supreme] Court upholds the must-carry provisions, I will endeavor to implement the congressional intent through appropriate action."

Cable rate regulations

Ness: "As a general policy, I will be an advocate for efforts to simplify regulations and reduce regulatory burdens."

Chong: "I would not want to prejudge any of those issues before having an opportunity to be fully briefed by the FCC's expert staff and all the competing interests regarding these difficult issues."

Approach to communications regulation

Ness: Regulators must be "open-minded and even-handed in their dealings with the industry and the public. Regulation, carefully applied, may be necessary to accomplish well-defined societal objectives or to ease the transition from a monopoly to a competitive marketplace."

Chong: "I expect to take a pragmatic, commonsense view to government regulation. If competition is to work well, it may require some government action. I do not believe the government should put on blinders. I do think the government must move away from the direct economic regulation previously used with monopolies."

Highest priority

Ness: Looks forward to "helping create a more competitive marketplace and to promoting the rapid deployment of new technologies."

Chong: Implementation of "sweeping communications legislation" is her highest priority. But if Congress does not pass such legislation, she is committed to implementing the 1992 Cable Act and the spectrum auction process, completing licensing of personal communications systems and insuring "access for all Americans for advanced telecommunications services.

tions. Ness, who was introduced by Senator Barbara Mikulski (D-Md.), was a media lender with American Security Bank from 1983-92.

"In particular, I will bring an understanding of the financial side of the communications industry that comes from having served as senior lender to communications companies, large and small, across this nation," Ness said.

Chong, who would be the first Asian American to serve as an FCC commissioner, was introduced by Representatives Robert Matsui and Norman Mineta, both California Democrats.

She told the committee that as a lawyer specializing in telecommunications, she recognizes "this industry's enormous potential to benefit the lives of Americans and, in fact, the world."

She added that she believes in a "commonsense, pragmatic approach to regulation. I encourage regulation that protects the public interest without artificial or outdated barriers to competition."

Chong and Ness were both heartily endorsed by Senate Communications Subcommittee Chairman Daniel Inouye (D-Hawaii). He said he would recommend that the Commerce Committee approve their nominations when it meets tomorrow, May 17. The full Senate is likely to consider the nominations before the end of next week.

There was some criticism during the hearing. Senator John McCain (R-Ariz.) appeared peeved with Chong and Ness for not submitting more specific answers to the pre-hearing questions they received. McCain grilled the two about their views on the fairness doctrine.

Chong said she comes at the issue "like a lawyer." She "clearly understand[s] the need for the doctrine." But she also is sensitive to the constitutional issues raised by the doctrine.

Ness said she had nothing to add to her written response, although she emphasized that she has "great respect" for the First Amendment.

Other issues also cropped up. The nominees were asked whether Congress should enact comprehensive telecommunications reform legislation this year. Chong agreed. Ness said it is time to bring the Communications Act of 1934 into the 21st century.

They also were asked what they thought of a proposal to levy a spectrum royalty tax to help fund the expenses associated with implementing the GATT free trade agreement. Ness said she wants to explore the issue further. Chong, however, had some concerns with the idea of taxing industries regulated by the FCC and using the revenues for non-communications-related programs. ■

Ameritech: More time before break-even

By Christopher Stern

Ameritech will take two years longer than planned to break even on three of its five proposed video dialtone projects.

The regional Bell operating company stated in its original filing with the FCC that it would begin making a profit within seven years on all five of its VDT operations. It now says "payback periods range between seven and nine years" for VDT projects in Illinois, Michigan and Ohio. It also plans to build switched video networks in Indiana and Wisconsin.

The company also has revised some of the fundamental economic estimates. Ameritech originally said the total current value of its five proposals was $226 million. It now estimates $105 million. In Illinois, it lowered its estimate of current value from $83 million to $36 million.

Ameritech's revisions were made in reply to a letter of inquiry from the FCC's Common Carrier Bureau. The bureau had asked for additional information on the company's video dialtone proposals.

An Ameritech spokesman says it is not unusual for significant financial revisions to be made when costs are estimated. After the FCC submitted its questions, Ameritech discovered an error in its economic model and adjusted its figures accordingly.

But opponents of the Ameritech VDT project say that any downward revision of Ameritech's original proposal supports their argument that regular telephone ratepayers will end up paying for the advanced video services.

"If they are going to continue to lose money, then cross-subsidization is inevitable," says Scott Thompson, a lawyer with Cole, Raywid & Braverman. Thompson's firm represents cable groups in the five states where Ameritech plans to launch VDT projects.

Thompson also is critical of Ameritech's estimate of 39% penetration of homes passed within 10 years. "Cable penetration is currently 60%," Thompson says. "Do they assume they are going to get the remaining 40%?"

FCC Chairman Reed Hundt last week reiterated his support for video dialtone. "There is no question that [it] is a good goal," Hundt said. The commission is examining the questions raised by both the cable industry and consumer groups, he said. Like the cable industry, consumer groups have filed several petitions to deny VDT applications based on their concerns that phone companies will use telephone ratepayers to cross-subsidize their video networks.

Although its response already is being used by its opponents against Ameritech, company spokesman Mike Brand last week said that the company sees "nothing negative in the FCC's letter of inquiry." It is evidence that the FCC is taking a close look at Ameritech's applications, he said. ■

Errata

It was incorrectly reported May 2 that FCC nominee Rachelle Chong was a commissioner of the Republican Party's Legal Services Trust Fund Commission in San Francisco from 1992-94. Chong is a member of the Republican Party. She also served on the Legal Services Trust Fund Commission, which has nothing to do with the Republican Party.

■ ■ ■

US West Chairman Richard McCormick last week told the Senate Commerce Committee that if S. 1822 passes, the telco will stop building the information superhighway in US West territory, not that it would stop building the highway in Orlando, Fla., as reported May 9.

Washington Watch

Edited By Kim McAvoy

During a press briefing marking his first six months in office, FCC Chairman Reed Hundt last Monday reiterated his support for a self-funded commission. Any resulting increases in user fees would have a "nominal impact" on the industries regulated by his agency, he said. The Clinton administration has made a formal request to Congress that the FCC support itself through user fees. Although Hundt has endorsed the concept of a self-funded FCC, he was reluctant to discuss the details of the administration proposal. "I think it's best not to get mired down in the intricacies of appropriations," Hundt said. The agency estimates that fees would have to increase by as much as $70 million for the commission to pay for itself.

The U.S. Court of Appeals in Chicago has set June 14 for oral arguments for appeals of the FCC's remaining financial interest and syndication rules. The big three networks will argue for repeal of rules, which bar them from the domestic syndication business until November 1995. Hollywood studios and other prime time producers will make the case for restoring the former rules, which kept networks out of the syndication business indefinitely and restricted their ability to acquire financial interest and syndication rights in prime time shows. The court, which in an earlier appeal ruled in the networks' favor, is expected to act this summer.

The California Cable Television Association has weighed in on the FCC's review of its rules on price caps for local exchange carriers. The association says the agency's current methods for evaluating the rates of LEXs are "insufficient to guarantee that telephone ratepayers are paying just and reasonable rates." The association also is fighting PacTel's video dialtone application, saying the telco is using its telephone ratepayers to cover the costs of its proposed video network.

QVC and the Home Shopping Channel have received reassurances from the FCC that the new cable rules allow them to offer financial incentives to cable operators in return for carriage. QVC's spin-off channel, Q2, is offering cable operators $3-$5 per subscriber as a launch incentive. Also, cable operators don't have to adjust their cable rates to offset income from sales commissions, according to the letters of clarification. Both HSN and QVC return a percentage of home shopping revenue to subscribers. The shopping channels recently asked for letters of clarification because the new cable rules and related rate forms raised questions about external revenue streams.

Fox's fX got its second clarification from the FCC. The commission will allow cable operators who launch the new channel to notify subscribers through television and newspaper announcements. The waiver allows operators to avoid a costly mailing giving subscribers 30 days' notice of the channel change. The letter adds, "We limit this waiver, however, to those operators who are unable through reasonable efforts to provide the required notice as part of their regularly scheduled subscriber mailings."

First Lady Hillary Rodham Clinton is promoting physical fitness this month. She's appearing in a public service announcement produced by the National Association of Broadcasters. The NAB distributed the 30-second spot to TV stations across the nation last week. The First Lady highlights the fact that May is National Physical Fitness and Sports Month and says: "In an era in which technology does much of the moving for us, we have to search for ways to put physical activity back into our lives. After all, our strength as a nation depends on our strength as individuals. So in the pursuit of happiness, health and productivity, let's get moving, America."

Cable regulation is the least important civic duty for municipal authorities, according to a new study being distributed by the Cable Television Association of Georgia. The survey adds that most local officials describe their relationship with cable operators as "good." However, the more contact municipal authorities had with cable operators, the less likely they were to view their relationship as a positive one.

The Senate Commerce Committee last week held a confirmation hearing on the nomination of New Jersey real estate developer Alan Sagner to the board of the Corporation for Public Broadcasting. There is Republican opposition to Sagner's nomination, and it's likely that his nomination will be held up in the Commerce Committee.

Former Democratic presidential nominee George McGovern will be keynote speaker at the Radio and Television News Directors Association's annual convention in Los Angeles. McGovern, who is president of the Middle East Policy Council, will appear at an international breakfast on Oct. 14.

The unlicensed Virginia radio operator who set off the biggest manhunt in the history of FCC enforcement has been sentenced to more than eight years in prison for transmitting false information to aircraft pilots. Rodney Bocook was convicted in January in federal court of endangering the safety of aircraft in flight and of using "obscene, indecent or profane language" in a radio transmission. His transmissions were made from his house and car and set off a joint effort by the FCC, the Federal Aviation Administration and the FBI. FCC investigators were called into Virginia to apprehend Bocook. He was sentenced on April 26.

The FCC's Mass Media Bureau is looking into the proposed settlement between Infinity Broadcasting Co. and the African American Business Association over the sale of WPGC-FM-AM Washington. The group agreed to drop its petition to deny the $60 million deal in return for Infinity's commitment to provide discounted advertising rates to minority businesses. Under the deal, Infinity also would train minorities who want to get into the radio business and guide businesses that have not used the medium for advertising. The bureau is reviewing the settlement to make sure does it does not violate the agency's rules on unjust enrichment. ■

Multimedia sets future sights on cable

With wireless sale, company gives up local video monopolies in Wichita, Oklahoma City

By Geoffrey Foisie

Multimedia's sale last week of two wireless cable systems is a deal with a difference. By taking $35 million for its systems in Wichita, Kan., and Oklahoma City, Multimedia voluntarily is giving up its local video monopolies there.

In each market, Multimedia owned both the wireless cable system and the dominant cable system. Although such cable/wireless crossownership is prohibited by the 1992 Cable Act, existing combinations, including Multimedia's, were grandfathered.

The company was under no pressure to sell its wireless cable operation to American Telecasting, the country's largest wireless operator.

But Multimedia figured that no matter what it did, it would get competition from direct-broadcast satellites, the telephone company or some other operator, says Mike Burrus, president of Multimedia Cablevision. So it decided to sell the wireless systems, which worked out to about $2,000 for each existing wireless subscriber.


Mike Burrus, president, Multimedia Cablevision

During the past year, Multimedia considered expanding its wireless cable business, Burrus says, but the opportunities were not available at the right price. However, without getting bigger, Multimedia would not enjoy the economies of scale. For example, neither wireless operation was eligible to join with the cable division to obtain programing volume discounts, he says.

Brian Gast, president and chief executive officer of American Telecasting, says the combined household penetration of the two wireless systems is 3%, he notes. "Even if we just double that, it means we will have paid only $1,000 per customer. With financing being reasonably inexpensive, that is a good deal."

Burrus says the two wireless operations sold to American were cash-flow positive. Their basic subscriber rate was about 20% below the company's wired cable basic rate.

American Telecasting last week also completed a number of other wireless acquisitions in markets with 1.1 million homes. To help finance the transactions, the company plans to raise $100 million by issuing senior discount notes. It will be the first such public debt offering by a wireless cable operator.

Meanwhile, Multimedia is upgrading its wired cabled systems. In Wichita, where it recently acquired some 50,000 cable subscribers contiguous to its existing subscriber base, it is doing a fiber upgrade. It also has entered into a partnership to provide an "alternate access system" to long-distance telephone networks. ■

Doubling would boost Turner control

The Turner Broadcasting System in June will call a stockholders' meeting to discuss the possibility of doubling the voting power of its Class A stock, according to a proxy filed this month with the Securities and Exchange Commission. Wall Streeters speculate TBS Chairman Ted Turner might be looking for a way to sell some shares in the company while maintaining a majority of the voting power. A doubling would boost Turner's voting control from 54% to 64%. **—RB**

Changing Hands

The week's tabulation of station and system sales

WUSL(FM) Philadelphia and WTPX(FM) Fort Lauderdale, Fla. ❑ Purchased by EZ Communications Inc. (Alan Box, president) from Tak Communications Inc. (Sharad Tak) for $50 million. Purchase creates the seventh duopoly for EZ Communications, adding WUSL to WIOQ(FM) Philadelphia. **Buyer** owns KMPS-AM-FM/KZOK-FM Seattle; KHTK(AM)-KNCI(FM)/KRAK-FM Sacramento, Calif.; KSD-AM-FM/KYKY(FM) St. Louis; WBZZ(FM)/WMXP(FM) Pittsburgh; WIOQ(FM) Philadelphia and WSOC-FM/WMXC(FM) Charlotte, N.C. **Seller** is debtor-in-possession operating under bankruptcy protection and owns KITV(TV) Honolulu; WKIO(FM) Urbana, Ill.; WGRZ-TV Buffalo, N.Y., and WQOW-TV Eau Claire, WXOW-TV La Crosse, WKOW-TV Madison and WAOW-TV Wausau, all Wisconsin. WUSL has urban contemporary format on 98.9 mhz with 18 kw and antenna 830 ft. WTPX has AC format on 106.7 mhz with 100 kw and antenna 984 ft.

Proposed station trades

By dollar volume and number of sales

This week:

AMs	$0	0
FMs	$53,750,000	2
Combos	$7,960,000	3
TVs	$4,300,000	1
Total	$66,010,000	6

So far in 1994:

AMs	$57,285,934	54
FMs	$347,066,300	115
Combos	$593,890,575	85
TVs	$742,460,000	27
Total	$1,740,702,809	287

WCOA(AM)-WWRO(FM) Pensacola, Fla., and WKRG-AM-FM Mobile, Ala. ❑ Purchased by Coast Radio LC (Thomas Diamond and Greg Gordon, managers) from WKRG-TV Inc. for $4.46 million. **Buyer** has no other broadcast interests. **Seller** owns WKRG-TV Mobile, Ala. WCOA has AC format on 1370 khz with 5 kw. WWRO has contemporary hits format on 100.7 mhz with 100 kw and antenna 1,555 ft. WKRG(AM) has news/talk/sports format on 710 khz with 1 kw. WKRG-FM has AC format on 99.9 mhz with 100 kw and antenna 1,755 ft. Filed April 29 (WCOA: BAL940429GM; WWRO: BAL940429GO; WKRG(AM): BALH-940429GN; WKRG-FM BALH-940429GP).

WLTZ(TV) Columbus, Ga. ❑ Purchased by Piney Creek Broadcasting Co. Inc. (Ruth Allen Ollison, president) from Lewis Broadcasting Corp. (J.C. Lewis Jr., president) for $4.3 million. **Buyer** owns KEGG(AM) Daingerfield, Tex. **Seller** owns WZRK (AM) Jackson and WSTZ-TV Vicksburg, both Mississippi; WJCL-FM-TV Savannah, Ga., and WLTX (TV) Columbia, S.C. WLTZ is NBC affiliate on ch. 38 with 1070 kw visual, 500 kw aural, and antenna 1,512 ft. Filed April 29 (BALCT940429-KE).

WKEZ(FM) Holland, Mich. ❑ Purchased by Pathfinder Communications Corp. (John F. Dille III, president) from Holland Communications Inc. for $3.75 million. **Buyer** owns WTRC(AM)-WLTA(FM) Elkart and WQHK(AM)-WMEE(FM) Fort Wayne, both Indiana, and WCUZ-AM-FM Grand Rapids, Mich. **Seller** owns WHTC(AM) Holland, Mich. WKEZ has easy listening format on 96.1 mhz with 50 kw and antenna 492 ft. Filed April 25 (BALH940425GG).

WRJN(AM)-WHKQ(FM) Racine, Wis. ❑ Purchased by MG Radio LLC (Marcus family) from Vision Broadcasting for an estimated $2 million. MG Radio is a new company formed by the merger of Vision Broadcasting and the Marcus family of Milwaukee. Anthony Gazzana, president of Vision Broadcasting, will continue as president of the new venture. **Buyer** and **seller** have no other broadcast interests. WRJN has AC/news/talk format on 1400 khz with 1 kw. WHKQ has beautiful music format on 92.1 mhz with 6 kw and antenna 500 ft. *Broker: Blackburn & Co.*

WMKT(AM)-WKHQ-FM Charlevoix, Mich. ❑ Purchased by MacDonald Broadcasting Co. (Ken MacDonald Jr., president) from Jay Meyers, receiver for A.J. Walker Communications Inc., for $1.5 million. **Buyer** owns WSAM(AM)-WKCQ-FM Saginaw, WWPZ (AM)-WMBN-FM Petoskey, WATT(AM)-WWLZ-FM Cadillac and WILS-AM-FM Lansing, all Michigan. **Seller** has no other broadcast interests. WMKT has business news/talk format on 1270 khz with 5 kw. WHKQ-FM has CHR format on 105.9 mhz with 100 kw and antenna 899 ft. *Brokers: Blackburn & Co. and Questcom Radio Brokerage Inc.*

Analog's not dead yet

Some broadcasters are opting for laser disk machines in random access applications

By Chris McConnell

Not everyone is abandoning analog as an answer for tapeless recording.

Despite the recent wave of enthusiasm for digital disk-based recording, Fox Inc. this month is installing a series of analog laser disk machines to support its NFL coverage this fall. The machines, from Pioneer New Media Technologies Inc., record 32 minutes of uncompressed video from tape for playback to air but do not compress or digitize the pictures.

Pioneer, which has been pushing the machines since 1992 and introduced its latest version earlier this year, insists that the analog machines offer broadcasters an established technological approach to implementing random access.

"The digital frenzy has resulted in digital confusion," says Pioneer's Richard Bauarschi, who maintains that several issues remain unresolved in the world of digital video. Bauarschi, Pioneer's manager of broadcast marketing, cites his company's qualms about compressed picture quality and the absence of standards for testing and measuring compressed pictures. "We're just saying that, for broadcast-specific purposes, [digital compression] is not ready yet."

At least one network agrees. In the next two weeks Fox hopes to finish installing 15 of the Pioneer machines in preparation for producing its newly acquired pro football programing. As part of its effort to spice up NFL coverage, the network plans to use the machines for compiling game clips for fast access.

Fox Senior Vice President Andrew Setos says the new machines will enable the network to air a series of clips from different games within seconds of deciding what clips to show. If, for example, a commentator remarks on the number of field goals during a given afternoon, producers will be able to instantly access categorized field goal footage for airing directly from the disk.

"Somebody points and clicks," Setos says, noting that Fox is using software from Austin, Tex.-based American Broadcasting Systems to outfit the Pioneer machines. Setos says that VTR systems now require networks to anticipate which plays in the game will be important later.

He adds that Fox eyed the digital disk systems at this year's broadcasting convention as a random access tool, but found nothing ready to implement in time for the first game on Sept. 4. "As far as we're concerned, nothing is ready," Setos says. "We didn't have the time to bolt together what everyone knows will work."

This fall, Fox will use analog laser disk machines from Pioneer for random access in NFL games

Setos concedes the machines buck the industry's trend toward digital technology, but insists that waiting for that technology to mature is impractical.

Other broadcasters agree, although some are hesitant to throw money against the digital trend. Tom Edwards, National Network's post-production supervisor, says his shop uses three of the laser disk machines. He also doubts the readiness and cost-effectiveness of hard drive-based storage technology.

"The storage is tremendous, but so is the price tag," Edwards says. The Pioneer machines sell for $39,950 for the recorder plus $1,295 for the disk.

Hearst Broadcasting's Jerry Robinson, however, says his company's stations are looking to replace analog with digital wherever possible. "I think it's probably a few years too late," Robinson, vice president of engineering for the group, says of the laser disk machines. Hubbard Broadcasting's Rob Hubbard says the analog versus digital choice would weigh on his mind, but he maintains that there are other factors to consider.

"The most important thing is user interface," Hubbard says, adding that broadcasters must examine how the random access devices will fit with current equipment.

Bauarschi insists that the Pioneer machines complement existing tape machines. In addition to sports applications, he says, Pioneer is pitching the units for use in airing commercials and buffer material. Broadcasters, he says, can load spots from tape onto the disks and use their tapes for archiving material.

In the event of a system failure, Bauarschi says, users can simply take the disk out of the machine and play it on another unit. "A hard disk-based system does not offer that kind of redundancy," he says, adding that CNN has been using the machines to air buffers for *Headline News*.

Bauarschi also says the company plans to offer another version of the machine to cable companies at next week's National Cable Television Association convention. The cable version, he says, will play two hours of compressed video per side for near-video-on-demand and pay-per-view applications.

Although the new machine will use MPEG compression, Bauarschi says the technology is ready for cable as the systems occupy a closer position in the chain to consumer TV sets. But he insists that broadcasters, as signal originators, should stay away from squeezing down their signals: "At this instance, you have to stay uncompressed." ■

Broadcasters keep up HDTV push

The task of exploring a new transmission system for HDTV has created a scramble for time and money, but broadcasters say they still are sticking with the project.

The Broadcaster's Caucus, which earlier this year said it would spend $1.2 million to develop a coded orthogonal frequency division multiplexing (COFDM) prototype, later this month will finish drafting a request for proposals (RFP) on building the system. Once it completes the RFP, the caucus will circulate the document among participants in the Grand Alliance HDTV development consortium and then will issue the item for industry comment.

"We'd like to get it out as fast as we [can]," says Victor Tawil of the Association for Maximum Service Television. Tawil and others say that the caucus—consisting of the three networks, PBS, Fox, the NAB and MSTV—hopes to award a contract this summer for building the system.

The purpose of the project is to determine whether the COFDM technology would provide enough benefits to broadcasters to justify another delay in the FCC's HDTV standard-setting process. The technology uses multiple RF carriers, potentially allowing broadcasters to use multiple low-power transmitters instead of a single transmitter.

If the caucus can verify the technology's claimed benefits, the FCC's Advisory Committee on Advanced Television Service (ACATS) may test COFDM against the vestigial sideband (VSB) now in place as the Grand Alliance transmission system.

But the caucus has little time to deliver a system. An ACATS study earlier this year predicted that designing and building a prototype system may take as long as 15 months; participants in the Grand Alliance have said the venture will take longer.

"We do not believe any estimates that COFDM can be implemented for the U.S. HDTV market in a year," Zenith Chairman Jerry Pearlman told the Advisory Committee. "A two-to-three-year delay is more likely."

The Advisory Committee, however, plans to wrap up testing on the Grand Alliance system early next year and to offer the FCC a recommendation on the standard one year from now. Last month, the committee told the broadcasting group it would need to deliver COFDM hardware by early February to insure that the technology will be considered against VSB.

While it aims to meet the deadline, the caucus also is working on the problem of meeting potential payments on a prototype, as not all caucus members plan on chipping in for the $1.2 million. CBS, for example, has said that it will not be contributing funds, although the network does plan to participate in the project's technical oversight.

The NAB's Lynn Claudy says negotiations on the issue are "lively" and that the group has not ruled out further talks with any of the participants, including CBS.

Claudy added that the caucus plans to let potential COFDM developers know about the short schedule and then assess the possibilities when the RFP comments arrive.

MSTV's Tawil added that the schedule carries several bail-out options, the first of which will come after the group sees the RFP responses. —CM

Scientific-Atlanta launches Press Movies

System offers cable operators interim near-video-on-demand, expanded PPV

By Mark Berniker

Scientific-Atlanta is about to offer cable operators the ability to provide a near-video-on-demand and enhanced pay-per-view system that will let them offer some hit movies every few minutes.

Cable operators facing the onset of competition from both DBS and telcos getting into the video business are trying to figure out how to generate new revenue while maintaining their market share. Some sources of money outside the purview of regulators are the ordering of movies, premium channels and special events.

Scientific-Atlanta is billing Press Movies as a way that cable operators can digitally store content in MPEG-based format and then transmit ordered programing to an analog-based set-top box.

"The day of digital hitting the market is still a ways off, but operators don't have the luxury of waiting," says Bob Luff, chief technical officer of Scientific-Atlanta's Broadband Communications Group. He says cable operators need to face up to increased competition and respond to those eager to invade their existing market. "Cable operators can take more control by storing titles locally and then staggering the hottest titles at 15-minute intervals," Luff adds.

Press Movies is an IBM PC-based digital video file server system that works in tandem with Scientific-Atlanta's 8600x analog home communications terminals, which can be upgraded to digital. Luff says the 8600x terminals cost the operator roughly $200 per subscriber, and upgrading to digital with the insertion of an MPEG adapter unit will add "more than $100."

Luff says the cost for Press Movies to become part of the cable headend will be $250,000-$350,000, and that the system will pay for itself within 13-14 months.

The system works by storing digitally compressed movies on standardized hard disks housed in the file server. The movies are retrieved from the hard disks, decoded into analog NTSC video and audio streams, and then spooled out as analog broadcast signals at pre-set staggered time intervals.

Scientific-Atlanta's analog set-top in the home and digital video file server at the headend are connected and controlled by the company's System Manager 10, a PC-based computer system that executes and confirms orders, delivers video and audio programing and processes all access and billing operations. ■

FCC moving to speed equipment approvals

By Chris McConnell

The wait for a green light from the FCC to offer new broadcast equipment may be getting shorter.

The commission's Authorization and Evaluation Division, which inspects new product proposals to insure compliance with federal technical standards, is working with the Computer and Business Equipment Manufacturers Association (CBEMA) to outfit the branch with an electronic filing system. The new system, says division chief Charlie Cobbs, may cut the equipment-approval process from its present average of 30 days to as little as seven days or even one day.

The division processes some 7,000 equipment applications each year under a variety of regulatory categories. In addition to approving broadcast transmission equipment, the division reviews applications for a variety of scientific, industrial and medical equipment.

Obtaining FCC approval can require filling out a few forms or simply following guidelines for electronic equipment. In other cases, applicants submit sample products for lab testing to insure that they do not interfere with other portions of the spectrum or conflict with technical rules.

Broadcast transmitter makers generally follow the division's "type-acceptance" process. The system requires equipment makers to file an application on their products for review by the commission. Next to the FCC's type-approval process—which requires product testing—type acceptance is the most intricate of the equipment-approval regimes.

While the exchange of documentation now takes 30 days from start to finish, Cobbs says a complete online system would enable staff at the division's Columbia, Md., office to quickly trade data with applicants. He says that processing time has decreased since the division began exchanging information with applicants via fax instead of by mail.

Project participants are trying to accumulate enough computer memory to handle the applications, which can run 100 or more pages. Additional memory is needed to store the 20-30 photographs that accompany applications, Cobbs says.

Cobbs says that the process of approving transmission equipment has grown more complex in recent years as the industry has moved toward modular products. Instead of approving a single unit, the division now must insure that various parts of a transmission system work with parts from other manufacturers without running afoul of FCC rules, he says.

Cobbs added that the division hopes to develop a complete system by year's end, but he said the project might require an infusion of FCC funds.

Currently, the division is providing CBEMA with only a computer terminal at the authorization branch to see how documents look after they are transmitted.

CBEMA has been collecting hardware from Digital Equipment Corp., IBM and others to design the electronic filing system. ■

GI, Scala offer home satellite guidance

General Instrument has chosen Scala Computer Television to develop a system that will allow home satellite television viewers to navigate through the ever-expanding number of channels.

The GI/Scala interactive programing guide system will run on Primestar, the digitally compressed television service available to homes equipped with satellite dishes. Primestar, owned by GE American Communications and a consortium of six cable MSOs (Comcast, Cox, Continental, Newhouse, TCI and Time Warner), would compete directly with Hughes's DIRECTV for a slice of the direct-to-home satellite market.

Primestar will expand its menu of channels to more than 70 this summer and to more than 150 channels in 1996 and already has arranged extensive programing. The service, which uses General Instrument's DigiCipher digital compression technology, now has 70,000 subscribers.

GI is expected to have its DigiCipher-2 technology, which will comply with the unfinished MPEG-2 standard, ready by summer 1995. The new technology will help expand Primestar's offerings against its DBS, telco and cable competition, according to Rick Segil, GI's vice president of satellite systems.

Scala will embed its multimedia software in a special computer chip that will support multiple interactive programing guides such as TV Guide On Screen, Prevue and StarSight Telecast, and possibly its own as well.

Thomas Hillman, Scala's executive vice president, operations, says GI and Scala will develop their own interactive programing guide that will allow viewers to graze through program offerings by date, channel or category. Scala's prototype interface will seek to become the gateway to Primestar's service offerings.

Scala's InfoChannel will enable Primestar to develop "audio channel scripts" and a video-still carousel to inform viewers of upcoming programs with on-screen menus.

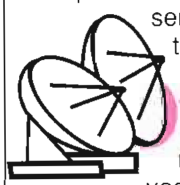
Scala also will provide a "multimedia authoring toolkit" for television programing services, which will allow them to produce and update customized user-interface screens containing text services, preview clips and two-way communication features.

Primestar already is using Scala's tools to create visuals to accompany its new digital audio channels and to make other visual presentations for downloadable screen content. —MB

Cutting Edge

By Chris McConnell

Intelsat last week said it is expecting more demand for leased television services on its satellite system. The satellite consortium, which provides international and domestic telephone and television services, cited the expected growth in TV services as one of the results of this year's Global Traffic Meeting. The meeting included more than 940 participants representing 225 telecommunication entities in 160 countries, Intelsat said. The group projected network traffic on the satellite system from 1994 through 1999. The consortium said it expects the fastest growth in the Asia-Pacific service area, stretching from the UK east to Japan. Intelsat plans this December to launch a new satellite to serve the region. The group also predicted more than 98% of the satellite traffic will be digital by the year 2000. At the end of last month, Intelsat said, 74% of the Intelsat traffic was digital.

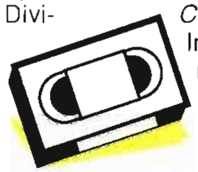


CableLabs is testing the Grand Alliance HDTV transmission subsystem over cable systems in Charlotte, N.C. The R&D consortium is testing two versions of the vestigial sideband (VSB) technology that the alliance—a seven-company group developing an advanced TV standard—has chosen as the transmission component of its HDTV system. CableLabs is testing the 8-VSB and 16-VSB systems over eight cable systems in Charlotte. The tests are aimed at evaluating off-air reception at cable headend sites and transmission of the signals over cable plants. CableLabs also hopes to verify the ability of 16-VSB modulation to carry two HDTV signals over a single 6mhz channel. The tests will last roughly one month. The broadcasting portion of the field tests, meanwhile, resumed last week after participants replaced failed transmitters.

Hero Productions will supply the European Broadcasting Union with transponder time during the World Cup soccer tournament this summer. Hero, a Miami-based international teleport and production facility, holds long-term leases on four satellites. The EBU will use Hero's transponder on the Intelsat 329 satellite. U.S. broadcasters will integrate the EBU feeds with additional coverage such as pregame and halftime programing. World Cup USA '94 runs June 17-July 17 and includes 52 matches in nine cities. Hero expects the final match to reach nearly 2 billion viewers.

AVS Broadcast will participate in World Cup soccer coverage, supplying a standards converter to transform NTSC satellite feeds into Europe's PAL standard. The company will provide its Cyrus Prime motion compensated standards converter to Germany's Wagner & TaunusFilm Television, a telecine and conversion company.

Sony Corp. last week said it will supply videotape for the Turner Broadcasting Goodwill Games in St. Petersburg, Russia, this summer. The company's Professional Media Division said it will provide tape for all 64 hours of prime time and ABC's 17 hours of weekend coverage during the games, which run from July 23 to Aug. 7. Sony also said it has delivered more than 3,000 Digital Betacam units since introducing the format in 1993. The latest sales, the company said, went to Pinnacle Post of Seattle. The post-production facility purchased two DVW-A500 Digital Betacam VTRs.



C-COR Electronics Inc. is building a $10 million manufacturing facility. The company, which manufactures a variety of electronic equipment, including cable TV amplifiers and accessories, says the new building will house C-COR's manufacturing and its equipment service center, network design and technical customer services. C-COR also says the new facility will allow for expanded production of the company's 750 mhz FlexNet amplifiers. Additionally, C-COR this month introduced a 10-bit digital video encoder/ decoder for use in delivering video via fiber networks. The product carries an 8 mhz video bandwidth, allowing transmission of PAL and MAC formats.

Abekas Video Systems Inc. says CNN has purchased a collection of its digital post-production equipment, including two A66 Disk Recorders. The A66 machine offers multigeneration recording transparency as well as random access. CNN says it is using the new equipment to improve its graphics layering capabilities. Projects cited by the network include 15-second promos and the weekly *CNN Presents* program. In addition to the disk recorders, CNN bought an A83 Component Digital Switcher and a series of transcoders to connect with CNN's current equipment. Abekas also announced the sale of another A66 machine to VT/TV's post-production facility in Houston.

Varian Associates Inc. has introduced a series of satellite uplink amplifiers for satellite newsgathering vans and earth stations. The company's medium-power amplifiers provide direct communication with a digital interface. They also can interface with an analog device. Varian introduced three models of the amplifiers, including a 400-watt C-band version and a 350-watt Ku-band version. A third model operates in the X-band at 400 watts.

IDB Communications Group Inc., a provider of television and telephone transmission services, last week said it has halted plans to buy Peoples Telephone Co. IDB, which previously had announced a letter of intent to buy Peoples, said that it changed its mind on the deal after reviewing the company's first-quarter earnings. "In light of their recently announced earnings, it is clear that the price we originally offered was too high," IDB Chairman Jeffrey Sudikoff said. IDB said it offered a lower price after seeing the first-quarter results but could not close a deal with the telephone company.

Classifieds

See last page of Classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Selling sales manager: Experienced or first time! Must have successful radio sales background and strong people skills! Harry Dyer. KSIW/KWFX. Woodward, OK 405-256-1450. EOE.

Sales manager to lead 19-station, 10-location group in KY, IN, IL & TN. Proven small-medium market winner with record of hands-on sales, training and personnel recruitment. Will work with GMs, salespersons and trainees on sales promotions, will call on accounts to demonstrate necessary skills. Applicant could operate preferably from mid-group "hub" of choice. Salary $50,000+, and benefits. Resume, pay history and cover letter to Key Broadcasting, PO Box 1450, Corbin, KY 40702. EOE.

General sales manager: Solid family broadcast group needs 90's sales manager in top 75 Southwest market. Station is paid for and growing. Send resume and philosophy to Box C-1. EOE.

Radio station general manager: KMVI AM/FM-Maui, HI. Top-rated radio stations in Maui. Profitable with great potential for more growth. Must have proven track record in sales, budget management and have strong leadership and people skills. We are seeking an upbeat individual who can motivate others and lead by example. Good benefits and competitive compensation package. Send confidential resume to Ed Hardy, 4800 S.W. Macadam Ave., Suite 200, Portland, OR 97201, or fax to 503-223-7075. Obie Media Corp. is an equal opportunity employer.

Local sales manager: Growing Shamrock Communications seeking sales pro ready to move to the next level. We are in the process of acquiring a new AM/FM in Wilkes Barre/Scranton and seek a LSM ready for the biggest challenge of their career. Salary, override, commission, bonuses and benefits available. Fax resume and cover letter to Shane Reeve, GSM, WEZX, 717-346-6038 or mail to 149 Penn Ave., Scranton, PA 18503. EOE.

Broadcast group chief financial officer: Growing, New England based radio broadcaster has an immediate opening for an experienced financial executive reporting directly to the chief executive officer. This position offers both high visibility to the CEO and owners. The desired candidate will have experience in the following areas: All financial control systems; proven budgeting skills; experience in managing staff located at multiple locations; computer literacy; develop and nurture lending/investor relationships; acquisition analysis; ability to interact and communicate with all levels of management and owners. The successful candidate will be required to travel. Broadcasting experience a must. CPA and/or MBA preferred. An equal opportunity employer. Female and minority applicants are encouraged. Submit resume and salary requirements to Box C-20.

HELP WANTED SALES

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

Live and work in the beautiful Yellowstone Park area. Creative sales with D.J. experience helpful. Big money to that special person. Need a lot of time off or weekends free do not apply. Have great fun with personality radio. Rush resume to Box 9 West Yellowstone, MT 59758. EOE.

We are looking for winners! PA/WV/OH small market group seeks aggressive, organized, experienced AE's looking for advancement and possible management placement. Must have successful track record and know local sales. Resume, work & salary history, and sales philosophy to: Nittany Broadcasting Co., Box 888, State College, PA 16804. EOE.

WVNJ 1160 AM, Bergen County, New Jersey, Universal Broadcasting has an immediate opportunity for a highly motivated, aggressive salesperson to join our expanding sales department. Media sales experience preferred but not necessary. Responsibilities include: selling/servicing to direct accounts, generating new business and developing promotional ideas for clients. Excellent opportunity. Send cover letter and resume to: Sales Manager, WVNJ 1160 AM, 1086 Teaneck Road, Suite 4F, Teaneck, NJ 07666. EOE.

Triopoly NSM position now available: Entercom's Pittsburgh country trombo WDSY, WXRB and WEEP seeks an experienced national sales manager. Proven track record at station level as well as national rep. experience. Must work local contacts. Vendor/co-op knowledge a plus. Send resume to: Joseph J. Armao, VP/GM, Cassidy Haus, GSM, WDSY/WXRB/WEEP, 320 Fort Duquesne Blvd., Suite 300, Pittsburgh, PA 15222. Entercom is an equal opportunity employer.

HELP WANTED TECHNICAL

Radio engineer needed for an AM "bush" Alaska Public Radio/Television station. Qualifications include at least one year experience in all aspects of radio broadcasting from studio to transmitters. Experience in the pubic broadcast network a plus. SBE certification preferred. Some travel will be required. Contact Joe at KYUK, Pouch 468, Bethel, AK 99559 or fax 907-543-3130. EOE.

HELP WANTED NEWS

duPont Columbia Award winning 100,000 watt NPR station seeks self-motivated professional broadcast journalist to lead an award winning news department as news director. Regional news coverage. Computerized news room. Salary competitive. Send audition tape, references, script examples and resume to: Craig Beeby, GM, KOSU-FM, PM Bldg., Oklahoma State University, Stillwater, OK 74078. Deadline May 27, 1994. An affirmative action, equal opportunity employer.

SITUATIONS WANTED MANAGEMENT

Free services in exchange for trying new market exclusive format. Looking for three client stations in small/medium markets. Call Seagull Management, 910-452-2498!

Seeking general manager/sales manager position in small market with possible buyout potential. Experienced in radio and real estate management. Will relocate. Ted 914-357-9425 or 914-357-4861. 399 Rte. 202, Suffern, NY 10901.

SITUATIONS WANTED PROGRAMING PROMOTION & OTHERS

Music director: Formats for forgotten but profitable markets. Jukebox sounds of Vintage vocalists and Big Bands, or Vintage Country. Selector savvy. Larry Hopper, 861B Berkley St., New Milford, NJ 07646.

SITUATIONS WANTED NEWS

Together we crush your competitors sports coverage. Improve your ratings. Ability to handle talk, commentary, color etc. Contacting me will be a business decision you'll never regret. Steve Karr, 301-588-3822.

TELEVISION

HELP WANTED MANAGEMENT

Operations manager for WGME-TV a CBS affiliate in Portland, Maine. Candidate must possess minimum of 6 years experience in production. Prior management experience helpful. Send resume and salary requirement to Bill Stough, VP & General Manager, WGME-TV, 1335 Washington Ave., Portland, ME 04103. WGME-TV is an equal opportunity employer.

Local sales manager: For Sunbelt affiliate. Proven track record in television sales and management required. Send salary history, resume, references to Box C-13. EOE.

Marketing manager: Aggressive TV station group looking for true creative, promotionally-minded manager, with excellent communication and people skills, to get the job done. Top-notch production skills a must, familiarity with print layout and design helpful. Resume and salary history to Box C-21. EOE.

HELP WANTED SALES

Account executive: California coastal NBC affiliate is seeking experienced broadcast salesperson to join our team of professionals. Strong emphasis on new business development and customer-orientated selling. The ideal candidate should be well versed in sales promotions, co-op and qualitative as well as quantitative research. Send resume to KSBY-6 Personnel Department, M, 467 Hill Street, San Luis Obispo, CA 93405. Deadline is May 27, 1994. EOE.

Looking for highly motivated account executive: This marketing specialist must be a self starter, able to create new business, as well as work well with agencies. Knowledge of TV Scan, Stowell Data a plus. Must be computer literate. Minimum 2 years experience in television sales required. Please send resume to: Bonnie Goldstein-Holder, Local Sales Manager, WPTV News Channel 5, PO Box 510, Palm Beach, FL 33480. EOE.

Account executive: WAVY Television-Portsmouth/Norfolk/Virginia Beach market. 2+ years broadcast experience required. College degree preferred. Successful candidate should be proficient in ratings, negotiating, and servicing accounts. Proven track-record in new business development a must. Experience with marketing research a plus. Send resume to Cheri Parsons, Local Sales Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls, EOE.

Top rated ABC affiliate in 26th largest market has immediate opening for a new business account executive. This entry-level sales position will create new spot TV advertisers from new and inactive accounts. If you are a self-motivated, creative, enthusiastic individual with good communication skills and limited experience, we can help launch your broadcast sales career! Interested applicants should send a cover letter and resume outlining qualifications to Jeff Klopfenstein, Manager/ Marketing & New Business Development, WRTV-6, PO Box 607, Indianapolis, IN 46206. An equal opportunity employer.

HELP WANTED MARKETING

Marketing director: An on the move CBS affiliate is looking for a creative writer, shooter, editor, and marketing manager to produce quality promos and lead our marketing effort. Previous experience is required. If interested, please contact WOWK-TV, 555 Fifth Avenue, Huntington, WV 25706-0013. EEO.

TV sales promotion executive: Calif. NBC affil seeks creative, energetic person to run sales promotions. Duties include coordinating all station sales promotions-big and small, creating presentations, and working with clients. Radio, TV events experience preferred. Fax resume to GSM 209-454-2497. EOE.

HELP WANTED TECHNICAL

Chief engineer: You're now #2, looking to move up. We need your leadership and energy to take us to the top. We're a beautiful station in a wonderful market and we never see snow. This is a fabulous opportunity for the right team player. Send resume and salary requirements now! Reply to Box L-33. EOE.

South Florida: Chief engineer: Trinity Broadcasting station in the south Florida area. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller, PO Box C-11949, Santa Ana, CA 92711. M/F EOE.

Telemundo Television Group seeks to fill a variety of positions needed to build, operate and maintain the broadcast facility in Hialeah, Florida. The facility will include new studios, videotape and master control areas. Audio operators, directors, maintenance & construction engineers, technical directors, traffic assistants. Applicants should send resumes to: Telemundo Group, Human Resources Department, 2340 West 8th Avenue, Hialeah, FL 33010. We are an equal opportunity employer.

Major market VHF affiliate has immediate opening for a person with three to five years experience maintaining television broadcast equipment. Extensive digital experience required. Must be able to diagnose and troubleshoot to the component level. Computer literacy a must; LAN/Novell Netware experience a major plus. Qualified applicants should send their resume to: WSYX-TV, PO Box 718, Columbus, OH 43216-0718. Attn: Maintenance Engineer. No phone calls please. Women and minorities are encouraged to apply. Pre-employment drug testing. EOE M/F/D.

Chief engineer KPRC Houston: Post-Newsweek's newest station in Houston seeks an experienced engineering manager. Candidates should have both strong engineering and management backgrounds. Send resume to: Stephen Flanagan, WPLG, 3900 Biscayne Blvd., Miami, FL 33137. EOE.

HELP WANTED NEWS

Meteorologist: Experienced weatherperson needed to anchor the 6pm and 11pm weathercasts. This person will be responsible for the graphic look of our weather as well as running an aggressive weather department. No beginners! Send tape and resume to: Nelson Burg, News Director, WNEM-TV, Box 531, Saginaw, MI 48606. EOE.

Top sports department is looking for a motivated sports reporter/anchor who likes to win. A minimum of two years experience is required. Send your tape and resume to: Stan Knott, PO Box 6, Birmingham, AL 35201. EEO.

Weather anchor/reporter: We're seeking a weekend weather anchor who will also report during the week. Must be a good communicator who enjoys and understands weather. The ideal candidate will have strong writing and story-telling skills. Minorities and women encouraged to apply. Send resume and non-returnable tape to: Personnel Director, WEHT-TV, PO Box 25, Evansville, IN 47701. EOE, M/F/D.

Meteorologist: Medium-market CBS affiliate in Southeast needs polished meteorologist with pleasing personality who is willing to make numerous public appearances. Should be familiar with Liveline computer systems and have a seal with at least two years broadcast experience. Send tape and resume to Box C-15. EOE.

Manager on-air promotion: Top 35 market affiliate wants creative writer-producer who can sell our news. We'll give you an on-air schedule worth a fortune. You have to make it work to recruit viewers to our news. You'll even have two producers working with you. If you have at least three years of news promotion experience, send us your resume. We'll call you for a tape. Reply to Box C-17. EOE.

News promotion producer: If you take pride in writing copy that sells, in producing high energy, top quality news promotions and you thrive on working in a fast paced, creative environment, then an Austin, Texas TV station is looking for you. You must have TV experience, strong writing skills and hands-on Beta editing ability. Send resume by June 3rd to: Box C-24. EOE.

Come to the beach!!! East Coast resort area affiliate needs director for it's fast paced 6 & 11pm newscasts. Minimum two years experience directing or technical directing news. Must have references and tape. Please send resume or call David Ayotte, Operations Manager, WCIV-TV, 803-881-4444. EOE, M/F.

Anchor: We are resuming our search for a dynamic experienced co-anchor to complement our male anchor on our 6:00 pm and 11:00 pm newscasts. You must have two years anchoring experience for a commercial broadcast station. You must also be able to report and package. Previous applicants need not apply. Non-returnable tape and resume to News Director, WFMJ-TV, 101 W. Boardman St., Youngstown, OH 44503. No beginners. No phone calls. EOE.

News director: Upper midwest group-owned network affiliate has immediate opening. We want well-rounded TV news experience, not necessarily as ND. You should have a college degree, enthusiasm, ability to motivate and build people into a team, high journalistic standards, and a passion to be #1. EOE. Resumes with full references, salary history to Box C-23.

Aggressive assignment editor needed for California Central Coast affiliate. Need someone smart, creative, well-organized with good people skills. Minimum 1 year experience. Please mention where you saw this ad. No phone calls. Deadline is May 27. Please send to: KSBW-TV, Attn: Joan Williams, PO Box 81651, Salinas, CA 93912. EOE.

Producer/assignment editor: International TV news producer and distributor seeks individual to work with 30 videojournalists worldwide. Assign and produce stories. Work closely with videojournalists to help develop story ideas and follow them through editing and production. Coordinate marketing of stories and work with clients. Strong writing and producing skills required. Experience as an assignment editor necessary. Must have proven news judgment, aggressive news gathering and strong communication skills. Five years of TV experience required. Send resume and writing samples to: Video News International, 555 North Lane, Suite 6120, Conshohocken, PA 19428. No calls please. EOE.

News producer: KXAN-TV looking for creative energetic person to produce Saturday and Sunday morning early news program. Must have prior news experience, excellent organization skills, and strong writing skills. Person will work a four day schedule that includes some overnight work. Please send tape and resume to Alyce Dorsey, KXAN-TV, PO Box 490, Austin, TX 78767. EOE.

HELP WANTED PROGRAMING PRODUCTION & OTHERS

Promotion producer: #1 network affiliate in Northeast looking for dynamic news promotion producer. Strong creative team player with reel to back it up. Rush tape, resume to: Box C-19. M/F EOE.

Production manager: You're now #2, looking to move up. We need your leadership and energy to take us to the top. We're a beautiful station in a wonderful market and we never see snow. This is a fabulous opportunity for the right team player. Send resume and salary requirements now! EOE. Reply to Box L-37.

Design director: Top 20 market, ABC affiliate. 3-5 yrs. as design or arf director in broadcast or related field. Extensive Macintosh exp., 2D paint and 3D animation. Some knowledge of SGI helpful. Great design skills; able to manage people and budgets. Will be involved with TV station, our radio station and city mag. Great company; crazy department, good budgets and equipment. If you want to be on the cutting edge both creatively and equipment-wise, send reel/resume/samples of print to: Creative Services Director, KTVK-TV, 3435 N. 16th Street, Phoenix, AZ 85016. No calls please. EOE.

ABC affiliate with major commitment to news is looking for a producer/director. Must have a minimum of three years directing and supervisory experience. Looking for someone who is dedicated to directing newscasts, high-end production and participation in creative process. Background in technical directing, studio lighting and set design a plus. Send resume, non-returnable aircheck with call track to: WSYX-TV, PO Box 718, Columbus, OH 43216-0718. Attn: Producer/Director. No phone calls please. Women and minorities are encouraged to apply. Pre-employment drug testing. EOE M/F/D.

Promotion manager: Immediate opening for creative, high-energy team player with exceptionally strong writing and production skills to lead CBS affiliate's market-dominating news and community involvement promotion efforts. BA degree, flexible hours and can-do attitude a must. Send cover letter and resume to Ms Shay Merritt, Operations Manager, WTOC-TV, PO Box 8086, Savannah, GA 31412. No phone calls! EOE.

CBS O&O design director: Hands-on experience w/Paintbox, Harriet and 3-D. Prior management experience preferred. Looking for breakthrough design and get-it-done type. Heavy news emphasis. Send tape & resume to Gayle Allen, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403. No phone calls. EOE.

Art director needed to lead 2-person art department at Spanish-language O&O station in Los Angeles. Excellent print production skills (Macintosh Quadra 650) and experience in computer graphics and animation (Aurora AU 250) a must. Bilingual (Spanish/English). This is your chance to make your mark in the #1 market.. Fax resumes to: P.Gallo, 818-502-0029. Or mail: KVEA, 1139 Grand Central Avenue, Glendale, CA 91201. EOE.

SGI artist: Southern CT production facility seeks experienced graphic artist. Three years of television graphics design and production experience required. Position will involve design and development of on-air look for several syndicated and cable programs as well as promotions. For consideration forward resume to: SGI, PO Box 3857, Stamford, CT 06902. EOE.

Administrative assistant: East Coast affiliate needs administrative assistant. Broadcast experience preferred. Excellent computer/data entry ability, and strong organizational skills a must. Send resume to Deborah Jackson, Human Resources, WCIV, PO Box 22165, Charleston, SC 29413. No phone calls please. EEO, M/F.

Exciting opportunity-immediate opening: Fox TV's *America's Most Wanted* is seeking a videotape editor with proven experience in news/documentary/dramatic editing. Skilled operation of Grass Valley 141 controller, 100 and 200 switchers, DPM 100, Dubner and Graham Patton mixer (or comparable). List management is essential! Send resume and tape to: Mary Talley, Director-Personnel, WTTG/Fox Television Stations, Inc., 5151 Wisconsin Avenue, NW Washington, DC 20016. No phone calls please. EOE/M/F/D/V.

WJLA-TV, an ABC affiliate, is currently recruiting for the position of public affairs producer/project coordinator. You must have 3-5 years experience writing and producing public service campaigns or promotion announcements, enjoy working with community groups and clients. We offer an excellent benefits package including 401(k), medical, life, disability insurance and tuition assistance. No phone calls. Please forward a resume to: WJLA-TV, Public Affairs Manager, 3007 Tilden St., NW, Washington, DC 20008. EOE M/F/D/V.

TV director: WPBT, Public Television in South Florida, has an opening for an experienced television director with at least 2 years experience preferably in a medium to large TV market to direct live studio, videotape or remote productions for national and local projects. Multi and single camera studio and field experience with ability to direct talent required. Strong post production skills including "hands-on" editing and knowledge of graphic design also required. Send resume with salary requirements to: Human Resources, WPBT, PO Box 2, Miami, FL 33261-0002. An equal opportunity employer, M/F/D/V.

Super shooter/editor: One of the nation's preeminent on-air promotion shops—KXAS-TV, the Dallas/Fort Worth NBC affiliate—seeks a cinematographer with six years of experience shooting quality film and videotape promo spots or commercials. Experience is paramount: crew calls, equipment specifying, lighting, location set-ups, film selection, dollies, jib arms, cranes, f-stops, t-stops, pulling focus, hand-held shooting and film transfer. Ability to work well with producers, professional crews and non-professional assistance. Top notch off-line editing skills, preferably with computer editing and/or Avid. College degree preferred. Position closes May 31, 1994. EOE. Send tape and resume to: Lee Spieckerman, Dir. of Promotion and Special Projects, LIN Television, 3900 Barnett St., Fort Worth, TX 76103.

SITUATIONS WANTED SALES

Dale Carnegie sales graduate with six years selling radio advertising, currently employed with AT&T, is looking for a position as an account executive with a television station. Please call Martin Garbus at 213-749-3461 or write to him at 27113 Sanford Way, Valencia, CA 91355.

SITUATIONS WANTED TECHNICAL

Maintenance technician available: Tim 614-898-9120.

29 years broadcast engineering. 19 years as hands-on television chief engineer. Experienced people management and departmental budgeting. Extensive technical and construction experience both studios and transmitters. Please reply to Box C-25.

SITUATIONS WANTED NEWS

Minority female anchor. Network experience. Superb writing and live shot skills. Call 804-379-0991.

SITUATIONS WANTED PROGRAMING PROMOTION & OTHERS

Established NY-based author & accomplished freelance writer, researcher and celebrity interviewer with vast knowledge of entertainment industry seeks staff position with broadcast or cable company. Joel 718-968-9274 or Reply to Box C-26.

CABLE

HELP WANTED NEWS

Editor wanted: Entrepreneur for exciting start-up, cable news daily! 813-748-5805. EOE.

HELP WANTED PROGRAMING PROMOTION & OTHERS

Promotions coordinating producer: C-SPAN cable television network is seeking a fulltime managing producer to design and create on-air promotions using Chryon and electronic still store. Position includes managing small staff, researching and writing of scripts, selecting video clips, assisting with daily programing duties. Minimum 5 years experience. Strong writing skills, television production, graphic design and management experience required. Must be able to work flexible hours including weekends and evenings. Candidate must demonstrate familiarity with C-SPAN, national political leaders, national political issues and congressional proceedings. Send resume and salary requirements to C-SPAN, Human Resources/BC, 400 N. Capitol St., NW, Suite 650, Washington, DC 20001. EOE.

Two positions at The Weather Channel. **Executive producer/production manager:** The Weather Channel, a 24-hour cable network based in Atlanta, GA, is looking for an executive producer/production manager to lead a group of nine producers and video librarian. The candidate should have excellent writing skills and an interest in science/meteorology. We're looking for someone who is a good coach and can work well in a team environment. **Video librarian.** The Weather Channel. Minimum 1 year experience in organizing and managing a computerized video library. Send resumes and tapes to Joe Conboy, VP Production, TWC, 2600 Cumberland Parkway, Atlanta, GA 30339. EOE.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Buena Vista College seeks a student-centered faculty member to teach within a mass communication program which has as its primary objective the graduation of students who are practically and theoretically prepared for an ever-changing world of mediated communication. Buena Vista aims to provide an integrated communication education-majors confront the products, practices and theories of mediated communication.The program seeks a faculty member holding both academic and professional credentials who can reach out to students interested in communication as either a creative or a business activity; whose primary interest is teaching; who can teach radio/audio production courses; who can advise and work closely with students to further develop a co-curricular, carrier-current campus radio station, which is anticipating an expansion to broadcast status; who has additional interests in one or more of the following areas—communication research methods, media management, multimedia technologies, advertising, public relations, distance learning. This is a tenure-track position-PhD preferred, MA required. Buena Vista College currently enrolls approximately 110 mass communication/corporate communication majors and minors who study in Lage Communication Center, a fully equipped video, audio, and electronic publishing facility. A growing comprehensive college with approximately 1,000 resident students, Buena Vista College emphasizes career studies in communication, business, and education. Applicants should send curriculum vita, three current letters of recommendation, and transcripts to: Benjamin B. Donath, Associate Dean of Faculty, Buena Vista College, Storm Lake, IA 50588. Review of applications will begin immediately and continue until position is filled. AA/EOE.

HELP WANTED TECHNICAL

TV services coordinator: Qualifications: Masters' degree in appropriate field, minimum 3 years experience in TV/cable programing and/or engineering, ability to teach variety of broadcast courses, basic computer skills and ability to work with multicultural, diverse student population required; Society of Broadcast Engineers certification preferred. Responsibilities: Report to communication department chair teach 1-3 broadcast courses in area of specialty, program college Higher Education Access channel, schedule and coordinate access channel message service recording and broadcast, back up studio engineer/technician, schedule and supervise student crews in support of on-campus client programing, coordinate and bill client extracurricular recording/editing sessions, supervise video dubbing for CE courses, maintain videotape library. Applications: Submit three professional references to Edward J. Kelly, Assistant to the President, 350 New Campus Drive, SUNY College at Brockport, Brockport, NY 14420-2922, by May 25, 1994. SUNY College at Brockport is an AA/EEO employer.

HELP WANTED PROGRAMING PROMOTION & OTHERS

Videotape editor: Major Southwest production company. Prior editorial experience required. CMX experience preferred. Avid experience preferred. Send resume & references to EP, Production Masters Inc., 834 N. 7th Ave., Phoenix, AZ 85007. EOE.

EMPLOYMENT SERVICES

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

FINANCIAL SERVICES

Lease purchase option: Refinance existing equipment, lease purchase new equipment, no down payment, user friendly. Carpenter & Associates, 800-760-4020.

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 Eckhert, ESP.

WANTED TO BUY EQUIPMENT

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

FOR SALE EQUIPMENT

AM and FM transmitters, used, excellent condition, tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454, 215-884-0888, Fax 215-884-0738.

Broadcast equipment (used): AM/FM transmitters, RPU's, STL's antennas, consoles, processing, turntables, automation, tape equipment, monitors etc. Continental Communications, 3227 Magnolia, St. Louis, MO 63118. 314-664-4497. Fax 314-664-9427.

50KW AM: Continental 317C3 (1986), Harris MW50B (1982), Transcom 800-441-8454.

Quantel V-Series paintbox with lots of accessories—$50,000/obo, Sony BVH-2500 single-frame recorder—$18,000/obo, Ampex AVC-21 switcher—$37,000/obo. Contact: Steve Bueret, Videosmith, 215-238-5050.

Blank tape, half price! Elcon magnetically evaluated blank 1", 3/4", Betacam and SP videotape available. Also have VHS, M2, D2 and 2". We'll beat any price! Call Carpel Video for catalog 800-238-4300.

SATELLITE

HELP WANTED MANAGEMENT

Accountant: Seeking candidates with 2+ years of corporate accounting experience to perform accounting duties related to commissions, sales tax, A/R, and journal entries, as well as supporting reports, within a multi-departmental company. Knowledge of audits and controls a plus. In addition, Lotus 1-2-3 and/or Excel—as well as relational data base programs—essential. Requires knowledge of GAAP and corporate accounting procedures. Accounting degree necessary. Send resume to: (No agents) Christy Walker, United States Satellite Broadcasting Co., Inc., 3415 University Avenue, St. Paul, MN 55114. Equal opportunity employer.

TV—MISCELLANEOUS

College grads and others: Career Videos prepares your personalized resume tape. Unique format, excellent rates, proven success, job search assistance. 708-272-2917.

Offer free, nationwide 5-hours, residential long-distance service, and cruise sweepstakes! Use unsold airtime! Lifetime residual income! 800-796-2351.

TV news journalists! Looking for that job? Then our up-to-date News Station Directory is a 'must'. Get your copy. Send $29 check to: C...Marketing Works, 18 Lisa Dr., Ste. B, Nashua, NH 03062, or call 603-888-6788.

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HELP WANTED TECHNICAL

Chief Engineer

WCTC(AM)/WMGQ(FM), Greater Media's central New Jersey radio stations, seeks a qualified chief engineer to head a three person department at one of the country's top suburban radio operations. WCTC is 24 hour news/talk/sports with a heavy remote schedule. WMGQ is live A/C. A highly experienced and motivated pro is needed to manage the technical operation of these major market quality facilities. Competitive salary/ full benefits. Resumes to:

Milford K. Smith
Greater Media, Inc.,
P.O. Box 1059
East Brunswick, NJ 08816

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Equal Opportunity/Affirmative Action Employer

PROGRAMING SERVICES

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TELEVISION

HELP WANTED TECHNICAL

CNN Headline NEWS™

TELEVISION ENGINEERS

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

Mr. James H. Brown
Corp. Engineering
Turner Broadcast System, Inc.
One CNN Center
P.O. Box 105366
Atlanta, Georgia 30348-5366
(404) 827-1638

TBS is an equal opportunity employer

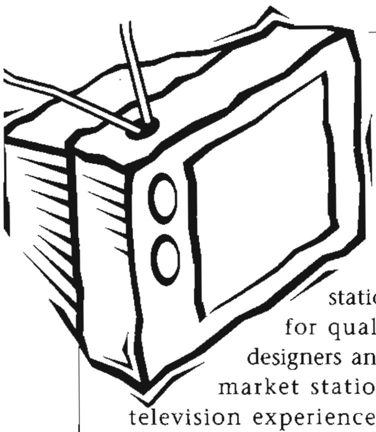
HELP WANTED MARKETING

KDFW·TV

DIRECTOR OF MARKETING/PROMOTION

To lead overall station promotional efforts for KDFW-TV, Dallas-Fort Worth, Texas. News is the station's number one priority and a creative and aggressive specialist is needed in this highly competitive market. Responsibilities include strategic marketing planning and implementation, management and motivation of promotion, art and programing departments. All the bells and whistles needed to win (Pro-Tools digital audio, AVID Media Composer, Grass Valley 141 editor, Quantel Paint Box & Picture Box, Infinit, Alias 3D). The right person has 5-7 years promotion management experience with news promotion victory scars. Letters, resumes and tapes to: **General Manager, KDFW-TV, 400 N. Griffin St., Dallas, Texas 75202.** We are an equal opportunity employer.

HELP WANTED PROGRAMING PROMOTION & OTHERS



TRIBUNE IS LOOKING FOR SOME TERRIFIC PROMOTION PRODUCERS AND DESIGNERS

America's leading independent television station group has several opportunities available for qualified promotion writer/producers, video designers and art directors. State-of-the-art faciliities, top market stations. You must have at least 2-3 years of television experience working in promotion or video design. Responsibilities include writing and producing on-air promo spots and print advertising for movies, sports, news and sitcoms.

Send resume and tape (but please don't call):

JIM ELLIS

TRIBUNE
BROADCASTING

435 North Michigan Avenue, Suite 1900, Chicago, IL 60611

Tapes will be returned. Equal Opportunity Employer.

HELP WANTED PROGRAMING PROMOTION & OTHERS CONTINUED

BROADCAST GRAPHIC DESIGNER

Major corporate broadcast facility looking for graphic artist with strong conceptual ability to work in fast-paced environment.

Unusual opportunity for a self-starter to be involved in the entire production process. Responsibilities include initiating visual concepts with producers, analyzing scripts for graphic needs, and follow through to post-production. This hands-on role requires creating show formats, title sequences and text graphics. Experience on Dubner or comparable paint system essential. Knowledge of Chyron desirable.

Excellent salary and compensation benefits will be provided to qualified candidate.

Please send resume and compensation range to Box C-27. EOE.

HELP WANTED SALES

LOCAL SALES MANAGER

Established regional television news channel in Southern California seeks local sales manager to manage and motivate a team of experienced professionals. Minimum 5 years successful experience in media sales required. Sales management experience and college degree preferred. Must have sharp negotiating skills, be goal oriented and a self-starter. Send resume to: **Kimberly Buck, OCN, PO Box 11945, Santa Ana, CA 92711.** EOE.

SALES TRAINING

LEARN TO SELL TV TIME
Call for FREE Info Packet
ANTONELLI MEDIA TRAINING CENTER
(212) 206-8063

CABLE

HELP WANTED PERSONALITY/TALENT

MUSIC V-J'S NEEDED!

*ROCK-TV (Rock Television Network, Inc.), cable television's 24 hour exclusive rock n' roll music video network, seeks on-air personalities. Send 1/2" or 3/4" non-returnable tapes, no longer than 10 minutes to: **Box C-28**. EOE.*

ALLIED FIELDS

HELP WANTED VIDEO PRODUCTION

VIDEO POST PRODUCTION
Help Wanted Video Editor

Full-time opportunity w/full-svc. Atlanta audio-video production facility. Required: Minimum 3-yrs. commercial broadcast post-production exper. w/D2, 1", Betacam, D.V.E., & TWO M.L.E. Switcher. Technical/Graphics skills a plus. Call MARNIE GARY 404/329-0806. EOE.

HELP WANTED MARKETING

SONY

Product Marketing Manager

SONY's Business and Professional Group is seeking a marketing professional to develop and implement product and marketing strategies for SONY switchers, linear and non-linear editors and special effects products.

You'll develop competitive analyses, sales budgets, product forecasting/pricing, and conduct product training/demonstrations. Duties also involve communicating with field sales and distribution channels, as well as providing technical input to product development.

To qualify, you must possess 2-3 years' applications experience with these products and have expert knowledge of Broadcast and/or Post Production Industry, its customers and competitors. Demonstrated strong communication/presentation skills are essential. Three years' experience in marketing management and/or planning for a manufacturer is preferred.

SONY offers a comprehensive salary and benefits package including medical, dental, vision, life, tuition reimbursement and a matching 401(k) savings plan. For confidential consideration, send your resume with salary requirements to: **TH/HUMAN RESOURCES DEPT., SONY ELECTRONICS INC, 3 PARAGON DRIVE, MD N200, MONTVALE, NEW JERSEY 07645-1735.**

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INTERESTED PARTIES PLEASE FURNISH RESUME OF PAST HISTORY AND EXPERIENCE. RESPOND TO OWNER AT BOX C-10.

WYVN-TV/Martinsburg, WV
(Washington, DC market)

UHF Channel 60. Spectacular studio facilities. Signal blankets high-growth DC suburbs in western MD, PA, VA Shenandoah Valley, WV Panhandle. Station dark in Chapter 7 bankruptcy. ***Immediate sale required.***

Pat Clawson (703) 955-2010

Announcing **Lydia Thorburn** has joined **The Thorburn Company, Inc.** Call Lydia for information on these stations:

S.C.	AM URBAN	$610,000
GA	COMBO	550,000
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GA	FULLTIMER SUBURBAN	400,000
ALA	CLASS A FM	350,000
GA	COMBO	300,000
MISS	COMBO	300,000
GA	5KW DAYTIMER	275,000
GA	FULLTIMER	80,000
AL	AM FULLTIMER	300,000

The Thorburn Company, Inc.
5465 Young Deer Dr., Cumming, GA 30131
Bob Thorburn, President (404) 781-8740

EARLY DEADLINE NOTICE

Due to the observation of Memorial Day the closing date for the June 6, 1994 issue is May 27, 1994.

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 1705 DeSales St.., N.W. Washington, DC 20036. For information call (202) 659-2340 and ask for Mitzi Miller.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax 202-293-3278. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

New Deadline is Monday at 9:00am Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the **EXACT** category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: $1.70 per word, $34 weekly minimum. Situations Wanted: 85¢ per word, $17 weekly minimum. All other classifications: $1.70 per word, $34 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: $148 per inch. Situations Wanted: $74 per inch. For Sale Stations, Wanted To Buy Stations, Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: $20 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. **Replies to ads with Blind Box numbers** should be addressed to: Box (letter & number), c/o Broadcasting & Cable, 1705 DeSales St., N.W., Washington, DC 20036.

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

For subscription information call 1-800-554-5729.

For the Record

OWNERSHIP

Granted

KLVI(AM)-KYKR(FM) Beaumont, TX (AM: BAL931217GK; FM: BALH931217GL)—Action March 7.

KYKS(FM) Lufkin, TX (BALH931217GM)—Action March 7.

KLTN(FM) Port Arthur, TX (BALH931217-GN)—Action March 7.

KIXS(FM) Victoria, TX (BALH931217GO)—Action March 7.

WNDE-AM-FM New Orleans (AM: BAL-940110GM; FM: BALH940110GN)—Action March 11.

KGTR(FM) Port Sulphur, LA (BALH940110-GQ)—Action March 11.

WKQZ(FM) Midland, MI (BTCH930512-GN)—Action March 11.

WRXQ(FM) Olive Branch, MS (BALH-940110GE)—Action March 11.

WSJS(AM)-WTQR(FM) Winston-Salem, NC (AM: BAL940110GK; FM: BALH940110-GL)—Action March 11.

KXXY-AM-FM Oklahoma City, OK (AM: BAL940110GI; FM: BALH940110GJ)—Action March 11.

KTST(FM) Oklahoma City, OK (BALH-940110GR)—Action March 11.

WREC(AM)-WEGR(FM) Memphis (AM: BAL940110GO; FM: BALH940110GP)—Action March 11.

Abbreviations: alt.–alternate; ann.–announced; ant.–antenna; aur.–aural; aux.–auxiliary; ch.–channel; CH–critical hours; chg.–change; CP–construction permit; D–day; DA–directional antenna; Doc.–Docket; ERP–effective radiated power; Freq.–frequency; H&V–horizontal and vertical; khz–kilohertz; kw–kilowatts; lic.–license; m–meters; mhz–megahertz; mi.–miles; mod.–modification; MP–modification permit; ML–modification license; N–night; PSA–presunrise service authority; pwr.–power; RC–remote control; 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. One meter equals 3.28 feet.

WCOA(AM)-WJLQ(FM) Pensacola, FL (AM: BAL930107EA; FM: BALH930107-EB)—Action March 15.

KCDQ(FM) Monahans, TX (BALH940106-GJ)—Action March 15.

KVI(AM)-KPLZ-FM Seattle (AM: BAL-930812EA; FM: BALH930812GJ)—Action March 15.

KTTY(TV) San Diego (BALCT940303KF)—Action March 17.

KTVJ(TV) Boulder, CO (BAPCT940107-KE)—Action March 17.

KTVD(TV) Denver (BTCCT940113KE)—Action March 17.

WPIQ(AM) Brunswick, GA (BAL940106-EE)—Action March 17.

WWAT(TV) Chillicothe, OH (BALCT-940314KE)—Action March 17.

KTFH(TV) Conroe, TX (BALCT940307-KE)—Action March 17.

KRTH-FM Los Angeles (BALH930618-GE)—Action Feb. 1.

FACILITIES CHANGES

Applications

Sylacauga, AL WAWV(FM) 98.3 mhz—W.O. Powers seeks CP to make changes: ERP: 5 kw; ant. 69 m.

Colorado Springs, CO KRCC(FM) 91.5 mhz—The Colorado College seeks mod. of CP to make changes: DA pattern.

Waterloo, IA KNWS-FM 101.9 mhz—Northwestern College seeks CP to make changes: ant. 303 m.

Boston WJMN(FM) 94.5 mhz—Ardman Broadcasting seeks CP to make changes: ERP: 17.5 kw; ant. 235 m.; TL: Prudential Tower Building, 800 Boylston St., Boston, Suffolk Co., MA.

Lutesville, MO KQUA(FM) 104.1 mhz—Lutesville Broadcasting seeks mod. of CP to make changes: ERP: 1.23 kw; ant. 154.9 m.; TL: 2.7 km SW of Scopus, MO, on Hwy B.

Laurinburg, NC WAZZ(FM) 96.5 mhz—Carolina Media Group Inc. seeks mod. of CP to make changes: ant. 194 m.; TL: 6.5 km NE of Red Springs, Hoke Co., NC.

Temple, TX KLTD(FM) 101.7 mhz—Progressive Communications Inc. seeks mod. of CP to make changes: ERP: 16.6 kw; ant. 125 m.; TL: 1650 ft. S and 3300 ft. W of intersection of Stempede Rd. and W. Payne Branch Rd. near Moody, TX. Change to channel 269C3.

SERVICES

PROFESSIONAL CARDS

Media incubator, not greenmail

EDITOR: Your May 9 editorial attacking the settlement of the African American Business Association with Infinity Broadcasting was unfortunate. I represent AABA, and I know what happened at the bargaining table. It wasn't "extortion" and it wasn't "greenmail."

AABA is a respected group of 800 Washington area grocery stores, car dealers, beauticians, bankers, plumbers and real estate agents. AABA is not getting a dime for itself. The agreement complies with the FCC's settlement rules, which prohibit payments to petitioners in excess of their expenses.

Instead, Washington will be home to the first minority media incubator in the nation, with seed money funding and technical support provided by Infinity.

Small and minority businesses represent an untapped vein of potential revenue for radio stations. Although a well-thought-out radio ad campaign can double a small business's traffic and cash flow, far too few small businesses get onto radio. First, they often don't know how radio advertising works, and how to measure its impact. Second, an initial run of spots is often prohibitively expensive.

The ABBA incubator addresses both problems directly: It will train small businesses to use radio effectively, and it will enable them to buy an initial run of spots inexpensively. By doing this, Infinity is really making a long-term investment not only in the Washington black community, but in itself and in the future of radio. Infinity's initial contribution should more than pay for itself in increased revenues generated from successful black businesses using radio.

Your editorial also fears that Infinity's First Amendment rights will be inhibited by the agreement. The exact opposite is true. AABA believes that the answer to offensive speech is more speech. To make that possible, Infinity's management will attend a seminar on racism in the media. AABA trusts that through this kind of dialogue, Infinity will learn more about the impact of racial stereotypes—a subject most broadcasters do not encounter in their usual day-to-day routine. Dialogue is always healthy, and it is not censorship.

Your editorial invokes visions of floodgates of petition to deny. There are very few petitions to deny containing programing complaints—fewer than one a year. That is unlikely to change, because a non-frivolous petition requires an *enormous* amount of work.

As the broadcasting industry bible, BROADCASTING & CABLE should trust broadcasters to call foul when they are treated unfairly, and to make peace—as Infinity did—when they are treated fairly at the bargaining table.—*David Honig, counsel, African American Business Association, Washington.*

Datebook

THIS WEEK

May 18—"What Do Consumers Want from the Information Superhighway?" discussion sponsored by ***The Annenberg Washington Program.*** Willard Office Building, Washington. Contact: Lisa Spodak or Christine Love, (202) 393-7100.

• **May 22-24**—***NBC affiliates*** meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: (212) 664-4444.

• **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.

May 22-25—***Broadcast Cable Financial Management Association*** and ***Broadcast Cable Credit Association*** annual conference. Sheraton Harbor Island Hotel, San Diego, Calif. Contact: Cathy Lynch, (708) 296-0200.

MAY

May 24—First ***New York Women In Cable*** Watch Awards benefiting the Iris House. Caroline's Comedy Club, New York. Contact: Melanie Washington, (212) 512-5000.

May 25—***National Academy of Television Arts & Sciences*** 21st annual Daytime Emmy Awards, broadcast live on ABC. Marriott Marquis Hotel, New York. Contact: Trudy Wilson, (212) 586-8424.

May 25—***National Media Owl Awards.*** First Chicago Center, Chicago. Contact: Mary Schwartz, (312) 664-6100.

JUNE

• **June 1-4**—***CBS*** affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact (212) 975-4321.

June 2-4—43rd ***American Women in Radio and Television*** national convention. Minneapolis Hilton and Towers, Minneapolis. Contact: Gene Barnes, (212) 302-3399.

June 4-7—***National Association of Broadcasters*** board meeting. Washington. Contact: (202) 775-3527.

June 5-11—15th annual ***Banff Television Festival.*** Alberta, Canada. Contact: Jerry Ezekiel, (403) 762-3060.

• **June 7-9**—***ABC*** affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: (212) 456-7777.

June 8-11—***PROMAX International and Broadcast Designers Association.*** New Orleans. Contact: (213) 465-3777.

June 9-11—***Radio Montreux International Symposium.*** Montreux, Switzerland. Contact: Lynn Christian, (213) 938-3228.

June 10-12—***Radio Television News Directors Foundation*** community journalism training seminar. Medill School of Journalism, Northwestern University, Evanston, Ill. Contact: Hayley Sterling, (202) 659-6510.

June 10-13—***American Advertising Federation*** national conference. Houston. Contact: (800) 999-2231, ext. 332.

June 11—10th Annual Executive Management Development Seminar for Radio Broadcasters sponsored by ***National Association of Broadcasters.*** University of Notre Dame, South Bend, Ind. Contact: Lori Long, (202) 429-5402.

June 11-13—***ShowBiz Expo.*** Los Angeles Convention Center, Los Angeles. Contact: (714) 513-8400.

• **June 20-23**—***Wireless Cable Association International*** annual convention. Las Vegas Hilton, Las Vegas. Contact: Connie Clark, (319) 752-8336.

• **June 20-23**—***Women In Cable*** 13th annual national cable management conference. Atlanta Hilton and Towers, Atlanta. Contact: Tracy Mitchell, (312) 661-1700.

June 22-25—***Florida Association of Broadcasters*** 59th annual convention. Four Seasons Ocean Grand Hotel, Palm Beach. Contact: (904) 681-6444 or (800) 825-5322.

• **June 23-24**—***Fox Broadcasting*** affiliates meeting. Century Plaza Hotel, Century Plaza, Calif. Contact: Ciro Abate, (310) 203-1169.

JULY

July 7-10—***Upper Midwest Communications Conclave.*** Downtown Hilton and Towers, Minneapolis. Contact: (612) 927-4487.

July 13-17—Seventh annual ***International Teleproduction Society*** forum and exhibition. Mayflower Hotel, Washington. Contact: Jessica Josell, (212) 877-5560.

July 16-18—***California Broadcasters Association*** summer convention. Hyatt Regency Monterey, Monterey, Calif. Contact: (916) 444-2237.

July 19-21—***Florida Cable Television Association*** annual convention. Ritz Carlton, Amelia Island, Fla. Contact: Joice Ventry, (904) 681-1990.

July 21-23—South Carolina/North Carolina joint summer meeting sponsored by ***South Carolina Cable Television Association.*** Hyatt Regency Hotel, Hilton Head, S.C. Contact: Nancy Horne, (404) 252-2454.

• **July 24-27**—***Cable Television Administration and Marketing Society*** national marketing conference. Chicago. Contact: (703) 549-4200.

• **July 27-31**—Unity '94. Co-sponsored by ***National Association of Black Journalists, National Association of Hispanic Journalists, Asian American Journalists Association*** and ***Native American Journalists Association.*** Atlanta. Contact: (800) 948-6489.

AUGUST

• **Aug. 1-3**—1994 ***Eastern Cable Show.*** Inforum Exhibit Hall, Atlanta. Contact: (404) 252-2454.

• **Aug. 4-6**—***Satellite Broadcasting & Communications Association*** national convention. Orlando Convention Center, Orlando, Fla. Contact: (703) 549-6990.

• **Major Meetings**

Fifth Estater

Joseph Albert Huie

Beaming the message without a wire has always fascinated Joseph Huie.

The vice president/general manager of the Harris Corp.'s broadcast division caught the broadcasting bug while listening to the radio as a high school student in the 1940s. "The ability to put a signal from one place to another without wires was amazing to me," says Huie, who now heads the nation's largest TV transmitter supplier and the world's top AM/FM radio transmitter supplier.

The division, Harris Allied, carries four units supplying hardware to the broadcast industry. In addition to the radio and television units, which manufacture radio and TV transmitters and associated equipment, Harris Allied has a radio studio division in Richmond, Ind. A fourth Harris Allied unit, based in Florence, Ky., specializes in integrating facilities for an assortment of tasks, including production, post-production and satellite distribution.

Huie, who earlier this month presided over Harris Allied's regional equipment showcase in Richmond, thinks the same technology that captivated him in the 1940s will bring opportunity and profits to equipment manufacturers in today's world of competing wired TV delivery systems.

"Over-the-air broadcasting competes with other mediums," Huie says. "It's just an issue of adapting."

Huie, who is completing his first year as Harris Allied's chief, was so enthusiastic about the technology as a teenager that he based his choice of college on the fact that Rensselaer Polytechnic Institute, Troy, N.Y., had the only bona fide university-run radio station he knew of. While attending the institute, Huie worked as an announcer and engineer at WHAZ(AM).

"It was fascinating," says Huie, who quickly went out and procured an FCC first-class radio license. While still attending college, he worked part-time—and eventually full-time—for WPTR(AM) Albany. "That was a really great time for me," Huie says.

After graduating from RPI in 1952,

Huie went to work for the engineering department of General Dynamics Electronics, Rochester, N.Y. Among the early projects he worked on was color television.

Huie also kept a hand in broadcasting, occasionally working on the transmitter at WHAM(AM) Rochester. In 1957, he moved to head up the company's Automatic Test Equipment Section, and a year later the Navigation Laboratory.

Huie left General Dynamics in 1965, joining Rochester's RF Communications. The company manufactured special high-power transmitters for short-wave, single-sideband transceivers.

The move put Huie on a course to his current job: In 1969, the company was bought by what later became Harris Communications. Harris owned the Quincy, Ill.-based division that Huie now heads. While still with RF, he made his first trip to Harris's Quincy headquarters, to buy a transmitter.

Huie returned to Quincy last year to head Harris Allied.

He looks back on the past year as an interesting time and says his plan for the company is to top other suppliers in all facets of the business, not just radio and TV transmission equipment.

"We're there in some areas, but we're not there across the board," says Huie, citing the company's involvement in electronic newsgathering equipment, satellite uplink hardware, broadcast facilities and television studios.

Huie notes that the company's radio studio unit, which distributes some 10,000 radio products from more than 350 manufacturers, last month finished installing control-room equipment at National Public Radio's new studio in Washington.

Huie holds particular hope for broadcasting as a supplier of free information and entertainment outside the U.S. "There is a strong future for that," Huie says.

One of the company's current projects is transmitter development for the next broadcasting standard—an item the broadcasting industry has promoted as its contribution to the information superhighway.

While many broadcasters have dreaded the dawn of the new television standard as a costly and profitless venture, particularly if they are restricted to high-definition TV, Huie disagrees.

"Looking at the historical perspective, some people thought that color might not come," Huie says. "The issue was timing." He concedes that cost will affect the timing of HDTV's introduction but maintains that the new technology is "irreversibly coming."

"That's an opportunity for everybody," Huie says. **—CM**

Vice president/general manager, Broadcast Division (Harris Allied), Harris Corp., Quincy, Ill.; b. Oct. 12, 1930, White Plains, N.Y.; BEE, Rensselaer Polytechnic Institute, Troy, N.Y., 1952; MS, University of Rochester, N.Y., 1959; design engineer, General Dynamics Electronics, Rochester, 1952; chief engineer, engineering department, Government Products Division, RF Communications Division, Harris Corp., Rochester, 1965; vice president/general manager, Government Products Division, 1974; vice president/general manager, operations, 1990. Current position since March 1993; married Anne Eldridge, Aug. 23, 1952; children: David, 40; Richard, 36; James, 31.

Fates & Fortunes

BROADCAST TV

Robert Allen, director, film, tape, Disney-MGM Studios, Los Angeles, named VP, production operations.


Chan


Pinkney

Appointments at Uptown Entertainment, Universal City, Calif.: **Darlene Chan,** VP, production, Davis Entertainment and associate producer, Warner Bros.' "Grumpy Old Men," joins as senior VP, production; **Rose Catherine Pinkney,** former director, programing, Twentieth Television, Beverly Hills, Calif., joins as VP, television.

Appointments at NATPE International, Santa Monica, Calif.: Executive Committee: **Russell Myerson,** VP, operations, The Game Show Network, Culver City, Calif., elected chairman/CEO; **Carolyn Worford,** director, programing, audience development, WJBK-TV Southfield, Mich., elected first vice chairman/treasurer; **Craig Smith,** program director, KING-TV Seattle, elected second vice chairman/secretary; **Lou Gattozzi,** director, operations, WJW-TV Cleveland, will serve as immediate past chairman; **Ed Wilson,** senior VP, syndication, Columbia TriStar Television Distribution, Culver City, Calif., elected associate member representative; **Jayne Adair,** manager, national sales, KDKA-TV Pittsburgh, elected conference chairman; **Shirley Neal,** consultant/producer, Park Hill Entertainment, Glendale, Calif., joins as director, video production.

Veronika Lineberry, writer/producer, King World's *Jeopardy!*, named director, affiliate relations, West Coast, King World Productions, Los Angeles.

Michael Diamond, senior partner, Skaddon, Arps, Slate, Meagher & Flom, Los Angeles, joins New World Communications Group, New York, as executive VP/general counsel.

Appointments at Children's Television Workshop, New York: **Antoinette Cook Bush,** partner, Skaddon, Arps, Slate, Meagher & Flom, Washington, and **Vincent Mai,** president/CEO, AEA Investors Inc., New York, elected to board of trustees; **Daniel Victor,** senior counsel, Paramount Communications, New York, joins as VP/general counsel.

Georgia Scott, director, station relations, MCA TV, Universal City, Calif., named VP.

Appointments at Fox Broadcasting Co., Beverly Hills, Calif.: **Ricki Kohn,** senior VP, media director, Lintas: Campbell Ewald, Los Angeles, joins as senior VP, media, promotion; **Karen Fox,** executive director, business affairs, named VP.

Jim Beloyianis, executive VP, Katz Television Group, New York, named president; **Tom Olson,** president, Katz Television Group, there, named president of the parent company, The Katz Corp., there.

Caroline Welch, writer/producer, news promotion, WPVI-TV Philadelphia, named assistant director, promotion, station advertising.

Sonia Gual, associate writer/producer, WPIX(TV) New York, joins Tribune Creative Services, Atlanta, as promotion associate writer/producer.

Appointments at KRON-TV's *BayTV*, San Francisco: **Evan White,** anchor/reporter, named senior anchor; **Karl Van Amburg,** anchor/reporter, *Orange County News*, Orange County, Calif., joins in same capacity; **Patrick Flaherty,** editor, KRON-TV, named editor/producer; **Nancy Longo,** freelance reporter, San Francisco, joins as update reporter; **Dale Kosugi Race,** Santa Cruz bureau chief, KCBA(TV) Salinas, Calif., joins as reporter/photographer/editor, *BayTV*'s San Jose studio.

Judy Nelson, author, "Love Match: Nelson vs. Navratilova," joins In The Life Productions and WNYC-TV New York as commentator, *Stonewall 25: Global Voices of Pride and Protest,*

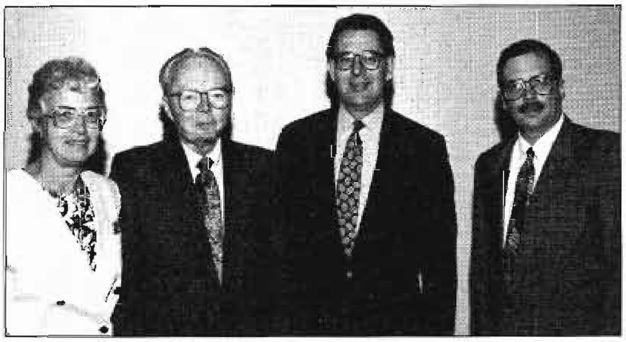
CABLE

Appointments at Arts & Entertainment Network, New York: **Scott Richardson,** director, corporate communcations, named VP, public affairs, communications; **Greg**

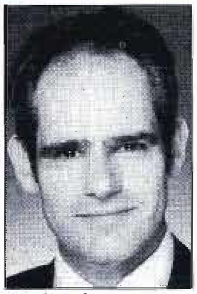
Educators choose new board

The Broadcast Education Association announced its board of directors for 1994-95. Executive Committee (l-r): chair, Lynne Gross, Pepperdine University, Malibu, Calif.; vice chair, Ramsey Elliott, Fuller-Jeffrey Broadcasting, Granite Bay, Calif.; secretary-treasurer, Joe Foote, Southern Illinois University, Carbondale, Ill., and immediate past chair, James Smith, State University of New York, New Paltz.

Also named but not pictured were directors Alison Alexander, University of Georgia; Gary Chapman, LIN Television; Norman Felsenthal, Temple University; Roger Hadley, Oklahoma Baptist University; Joe Lewin, WMAR-TV Baltimore; Michael McGregor, Indiana



University; Norman Medoff, Northern Arizona University; Gay Russell, Grossmont College, and Jack Wakshlag, CBS Inc. **—MB**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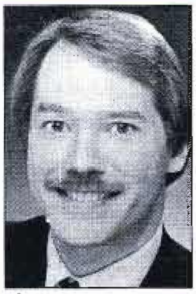
Jones

Jones, senior manager, corporate communications, named director, public relations; **Mark Mersky,** senior director, sales, marketing programs, named VP, local advertising sales; **Joan Gunlach,** director, affiliate sales, central region, named VP; **Patrick McFarland,** manager, program publicity, named manager, marketing communications.

Dennis Israel, senior VP, Caribbean Satellite Network, Miami, opens Dennis R. Israel Associates there.

Appointments at ESPN, Bristol, Conn.: **Glenn Scanlon,** transmission engineer, named encryption engineer; **Richard Chinitz,** sales marketing assistant, New York office, named business administrator, there; **John Martin,** producer, ESPN Sports Radio, New York, named executive producer, there; **Candace Dullaghan,** systems analyst, named manager, financial systems; **John Heerdt,** manager, production, financial systems, named director, production, operations, engineering and financial systems; **Michael Lass,** program analyst II, named system analyst; **Joseph Santagata,** studio tech II engineer, named associate director; **Frederick Clow, Larry Kristiansen** and **Richard McDowell,** senior operation producers, named operation managers; **John Gluszak,** studio tech II, named studio tech III.

RADIO

Chuck Bortnick, VP/GM, midwest region, Metro Networks, Chicago, named executive VP/GM, marketing, operations, Metro headquarters, Houston; **John Tomlinson,** regional director, operations, midwest region, Metro Networks, Chicago, succeeds Bortnick as VP/GM; **Cliff Cole,** former director, operations, Westchester Commuter Central, Westchester County, N.Y., joins Metro Network's Westchester Commuter Central there as director.

World Cup winners

ABC Sports hosted a luncheon reception for the network's advertising partners for the upcoming World Cup Soccer Tournament. A draw was conducted to determine the order of advertising appearance on the telecasts, which begin June 18, with USA vs. Switzerland. Pictured (standing l-r): Tetsuo Hirasawa, Canon USA Inc.; Chris Fuller, McCann-Erickson; Stephen Auerbach, DeWitt Media; Marc Goldstein, GM Media Works; Bob Banker, M&M Mars, and Dennis Swanson, president, ABC Sports. Seated (l-r): Cindy Reis, MasterCard and Susan Auerbach, GM Media Works. **—MB**

Margaret Bryant, engineering manager, WMAQ(AM) Chicago, joins ABC Radio Networks/SMN, Dallas, as director, engineering, technical operations.

Dale Rideau, local sales manager, KTWV-FM Los Angeles, joins MJI Broadcasting there as West Coast sales manager.

Appointments at Westwood One Radio Networks, Los Angeles: **Michele Davis,** senior account executive, KMPC(AM) Los Angeles, joins in same capacity; **Debbie McHahn,** national sales coordinator, Global Satellite Radio Network, there, joins as sales associate.

WASHINGTON

Lee Ann Burr, director, convention operations, National Association of Broadcasters, named VP, conventions, exhibitions.

David Crane, VP, operations, technical services, Potomac Television, named president/CEO.

Alan Ciamporcero, senior counsel, Pacific Telesis Group, Washington, named head, Washington federal regulatory staff.

Errata

Joe Heston's title in May 9 "Fates and Fortunes" item should have been VP/station manager, WTAE-TV Pittsburgh.

DEATHS

Lawrence William (Bill) White, 63, broadcast veteran who was GM of several major-market stations, died May 1 of cancer in Jacksonville, Fla. White's broadcasting career began in 1964 with Kaiser Broadcasting, where he served as VP/GM for several stations, including WKBF-TV Cleveland, WKBG-TV Boston, WKBD-TV Detroit and KBHK-TV San Francisco. He served in the same capacity at KTTV Los Angeles in 1983; WJKS-TV Jacksonville and WFLA-TV Tampa, Fla. Survivors include his wife, Joyce, and three daughters.

George Peppard, 65, movie and TV actor who starred opposite Audrey Hepburn in the 1961 film "Breakfast at Tiffany's" and led a team of renegade Vietnam veterans as cigar-chomping Hannibal Smith in NBC's *The A-Team*, died May 8 of pneumonia at a Los Angeles hospital. He had undergone surgery for lung cancer two years ago. His career spanned more than three decades in which he appear in 29 films. In the 1970s he starred in two NBC series, *Banacek* (1972-74) and *Doctors' Hospital* (1975-76). *The A-Team* ran on NBC from 1983 to 1986. Survivors include his wife, Laura, and three children.

—Compiled by Marsha L. Bell

In Brief

Spanish-format broadcaster **Univision Television Group is buying** **WGBO-TV** Joliet, Ill. (Chicago), from Combined Broadcasting **for $35 million** plus working capital. Univision is headed by Jerry Perenchio and owns WXTV(TV) New York; KMEX-TV Los Angeles, KDTV(TV) San Francisco and KFTV(TV) Fresno, all California; KUVN (TV) Dallas-Fort Worth and KWEX-TV San Antonio, both Texas; WLTV(TV) Miami; KTVW-TV Phoenix, and KLUZ-TV Albuquerque, N.M. Combined is headed by Albert Krivin and owns WBFS-TV Miami and WGBS-TV Philadelphia.

Former presidents of the International Radio and Television Society gathered at New York's Friars Club to honor the society's retiring executive director, Stephen Labunski. Present were (l-r): Edward Bleier, Warner Bros.; Maurie Webster, Center for Radio Information; Giraud Chester, Mark Goodson Productions; Betty Hudson, NBC; Ave Butensky, Television Bureau of Advertising; Labunski; Jerome Feniger, Station Representatives Association, and Peter Lund, CBS. Not pictured are Ralph Baruch, Viacom, and James Rosenfield, Veronis Suhler & Associates.

The Westwood One Radio Network has regrouped the 2,500 affiliates of its five services according to the stations' formats, **and has renamed the services** to better reflect those formats. The change hopefully will help advertisers to target their audience more clearly with "a distinct identity for each of our networks," says Jim Higgins, Westwood senior VP, sales. Starting Sept. 26, the Westwood One Radio Network will comprise Westwood CNN-plus, Westwood AC, Westwood Country, Westwood Young Adult and Westwood Variety. The five RADAR-rated services had been known as Unistar Network's CNN-plus, the Super network and the Power network, and as Westwood One's Mutual and NBC Radio networks.

More MSO's blast FCC rate rereg

Cable MSOs Cablevision Systems and Comcast both criticized the FCC's latest rate regulations last week. Cablevision announced plans to cut back expenses "to help limit the effect of the impending second round of FCC rate rollbacks." The cutbacks include eliminating 160 jobs (about 3% of its workforce), a "reduction in outside service expenses" and "revisions in the employe health and benefit programs." The company recorded a $4.3 million charge in the first quarter for severance and other costs "related to the restructuring of its operations."

The MSO's debt was downgraded by Moody's ratings service, which said the FCC regulations will cause Cablevision's cash flow to "grow at lower rates than previously expected in the long term." Moody's also cited the additional debt taken on by Cablevision to acquire more systems. And last week the MSO said it would be "reviewing the planned acquisition of Sutton Capital" cable systems in New Jersey and Massachusetts in light of the new regulations. Cablevision also said it would re-examine plans for a public stock offering of its programing operations.

Comcast first-quarter financials released last week show a 3% decline in cash flow on a 1% increase in revenue. A company spokesman said cable subscribers were up 2.8% versus a year ago, and attributed the cash-flow decline to the first round of FCC rate regulations. The release said that "over the next two months, we plan to further reduce rates for regulated services in the majority of our cable systems in response to the modified benchmarks and regulations released by the FCC" while seeking reconsideration of the regulations and, if necessary, "judicial relief." **—GF**

The NCTA has asked the U.S. Court of Appeals in Washington to strike down the FCC's cable regulations. NCTA says the rules violate the Constitution, exceed the agency's jurisdiction and are "arbitrary, capricious and otherwise contrary to law." The Cable Telecommunications Association also plans to file a brief with the court.

Viacom has canceled the fall launch of syndicated court reality strip *I Accuse* despite clearing the show in 70% of the country. Although the company refused to explain the move, industry sources say that the show had uneven time clearances and weak stations in many markets. They also expressed doubt that clearances were as high as 70%, as stated. Station reps say the show was at a disadvantage because of its late launch at the

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Telecasting** introduced in 1945. *Television** acquired in 1961. *Cablecasting** introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable*® is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Reg. U.S. Patent Office.

Incorporating The Fifth Estate TELEVISION Broadcasting

Broadcasting & Cable (ISSN 0007-2028) (GST #123397457) is published weekly, except at year's end when two issues are combined, by the Cahners Publishing Co. Cahners Publishing Co., at 245 West 17th St., New York, NY 10011, is a division of Reed Publishing USA, 275 Washington St., Newton, MA 02158-1630; Robert L. Krakoff, Chairman/Chief Executive Officer; Timothy C. O'Brien, Executive Vice President/Finance and Administration; John J. Beni, Senior Vice President/General Manager, Consumer/Entertainment Division. Second-class postage paid at New York, NY, and additional mailing offices. Postmaster, please send address changes to: *Broadcasting & Cable*. PO Box 6399, Torrance, CA 90504-0399. *Broadcasting & Cable* copyright 1994 by Reec Publishing USA. Rates for non-qualified subscriptions, including all issues: USA, $117; Canada, $149 (includes GST); Foreign Air, $320; Foreign Surface, $169. Except for special issues where price changes are indicated, single copies are $3.95 US. Please address all subscription mail to: Broadcasting & Cable, PO Box 6399, Torrance, CA 90504-0399. Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0600).

NATPE convention in January.

The House Copyright Subcommittee will take up a controversial performance rights bill Wednesday. Subcommittee Chairman Bill Hughes (D-N.J.) is the author of the measure, which could result in radio broadcasters paying a performance rights fee for any digital transmission of sound recordings.

The CBS affiliates meeting is scheduled for June 1-3 at the Century Plaza in Los Angeles. A sales meeting will precede the meeting on May 31 for general sales managers.

Warner Bros. Domestic Television Distribution will spend $9 million to promote its new entertainment news magazine ***Extra—The Entertainment Magazine***, the most the studio ever has spent to promote a show. That total includes $7.5 million in co-op deals with stations and national media and $1.5 million on basic cable networks. Stations running the show will put in $7.5 million and will have to run spots promoting the show to reach 200-300 ratings points.

Norman B. Blumenthal , 51, a member of the FCC Review Board since 1981, died May 11 at Suburban Hospital, Bethesda, Md., following a heart attack. He joined the commission in 1968 in the Office of General Counsel and later served as legal assistant to Commissioner Benjamin Hooks, was associate general counsel, and in 1986 was detailed to serve former chairman Mark Fowler as senior policy adviser on international communications. He is survived by his wife, Sara, and two daughters.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending April 24. Numbers represent aggregate rating average/stations/% coverage.)

1.	Wheel of Fortune	13.3/228/98
2.	Jeopardy!	11.5/218/99
3.	Star Trek: Next Generation	9.9/247/99
4.	Oprah Winfrey Show	8.6/234/97
4.	Star Trek: DS9	8.6/235/99
6.	Nat'l Geog. On Assignment	8.1/185/97
7.	Entertainment Tonight	7.7/186/96
8.	Roseanne	7.6/174/95
9.	Wheel of Fortune–wknd	7.4/181/83
10.	Inside Edition	7.0/170/95
11.	Baywatch	6.6/205/97
12.	Hard Copy	6.2/159/90
13.	A Current Affair	6.0/174/93
13.	Married...with Children	6.0/181/94
15.	Fox Hollywood Theatre	5.7/204/98

Baseball deal near

According to sources on both sides, Major League Baseball and distributors of superstations with MLB schedules will come to terms on new agreements. The last agreement expired at the end of the 1993 season and generated roughly $22 million for the league that year. Turner Broadcasting paid most of that—approximately $15 million, according to a TBS financial statement. Tribune is said to have paid no more than half of that sum, an issue in the current talks, because WGN-TV carries more games and two teams (White Sox and Cubs). Sources say new deals could be signed within six to eight weeks.

WASHINGTON

Markey hearing scheduled

The FCC won't be the only forum for a debate on the future of children's TV. Actually, the first word on the issue may come from House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.), who will convene a hearing in early June on the matter. The FCC reopened the debate on children's educational programing quotas for TV stations when it announced it would hold a hearing on June 28. Markey, an aide said, will invite witnesses to discuss what the FCC should do as it revisits its rules implementing the 1990 Children's Act.

Sideline supporters

Last week's Senate confirmation hearing for FCC nominees Rachelle Chong and Susan Ness attracted a standing-room-only crowd. Not only was the room packed with communications lawyers and lobbyists, but some friends and family were there to show their support. Among the more notable supporters was White House Deputy Chief of Staff Phil Lader, a friend of Ness.

LOS ANGELES

Barter boom

One year after its formation, Columbia Television Advertiser Sales has generated between $8 million and $10 million in first-year revenues. The division, set up in May 1993 to handle the barter advertising sales of Columbia TriStar Television product, also has taken on clients from outside the company. The division recently began handling the barter sales for ACI's *High Tide* and Claster's *Mutant League*. Revenue projections for the next two years have the division pulling in between $30 million and $40 million in its second year and $85 million-$90 million in year three.

Football recruits

Fox's advertiser lineup will get a burnish this fall with the addition of Mercedes, which is purchasing time in Fox's schedule for the first time. The luxury automaker has signed a deal to buy into the network's NFL package, joining Detroit's big three car companies and Toyota. Additionally, Dockers, which sponsored CBS's half-time show last year, will participate in a similar arrangement with Fox. Jon Nesvig, of Fox Broadcasting Co., said the network is "about half way to where we want to be" in terms of sales of overall inventory for its NFC package.

SINGAPORE

Promax in Asia

Promax International will hold a promotion and marketing seminar in Singapore Sept. 13-14 targeted at television executives working in Asia. It will be the association's first regional seminar on that continent.

KERALA

Falcon eyes India

Multiple system cable operator Falcon Cable is looking to become the first U.S. cable company to invest in the potentially huge Indian market. Falcon may buy as much as a 40% interest in Asianet, a Kerala-based programer and cable operator eager to build cable systems.

Watch that first step

The two new nominees to the FCC took turns answering questions from the Senate Commerce Committee during confirmation hearings last week. Such meetings are often cat-and-mouse games, with the senators looking for definitive answers and the nominees looking to get confirmed. As a result, we take with a cellar of salt statements made there, and reserve judgment until the parties involved are free to make their own stamp on the commission.

Still, Rachel Chong's apparent passion for regulating TV violence was expressed in troubling ways. Chong suggested that the commission "award demerits" to broadcasters for violent programing, with those black marks held against them at license renewal time. She also endorsed a bill that would require the FCC to grade stations on violence content and distribute that report card to the public.

> *It is impossible to link TV violence with a demerit or report card system without chilling speech.*

We'd like to get that suggestion off the table as quickly as possible. Violence is a subjective call—one person's offensive show is another's *Lonesome Dove*. It is impossible to link TV violence with a demerit or report card system without chilling speech and plunging the commission deeper into the quagmire of content regulation (on top of micromanaging the marketplace).

Chong's co-nominee, Susan Ness, also expressed concern about violence on television, but she did not endorse a particular legislative solution, choosing instead to apply her "creative juices" to find a creative solution once she is appointed. Let's hope that creativity is guided by the "great respect" Ness professes for the First Amendment.

At the moment, Congress is taking a wait and see attitude toward violence legislation, preferring to see how industry efforts will pan out before bringing out the big stick. Some good news on that front was the statement by children's TV point man Senator Paul Simon two weeks ago praising the networks for a May sweeps lineup that he said was a step in the right direction.

We hope commissioner-designate Chong will take a cue from that quarter and focus her laudable energy on the many other pressing issues before the commission.

First principles

Senator Strom Thurmond apparently has given up, at least for now, trying to push his beer and wine labeling bill through Congress. What Thurmond wanted to do was add a surgeon general's label to each commercial proclaiming the product injurious to health. Or, in an alternative proposal offered by Byron Dorgan, to require that a certain number of free antidrinking commercials be aired for every paid ad. Dorgan's alternative also is being withdrawn due to lack of support.

According to NAB, which helped marshall resistance to the measures, Thurmond will be back. In the interim, passage of a certified course in the First Amendment ought to be required of all professional communicators, of all who would regulate the media and, above all, of senators and congressmen who wield legislative power over radio, TV and print.

Beer and wine are lawful products. They lawfully may be advertised in all other media. To discriminate against broadcasting is to abrogate the First Amendment free speech rights of industry and the First Amendment free press rights of radio and television. The media should not be punished as stand-ins for industries Congress cannot otherwise stand up to.

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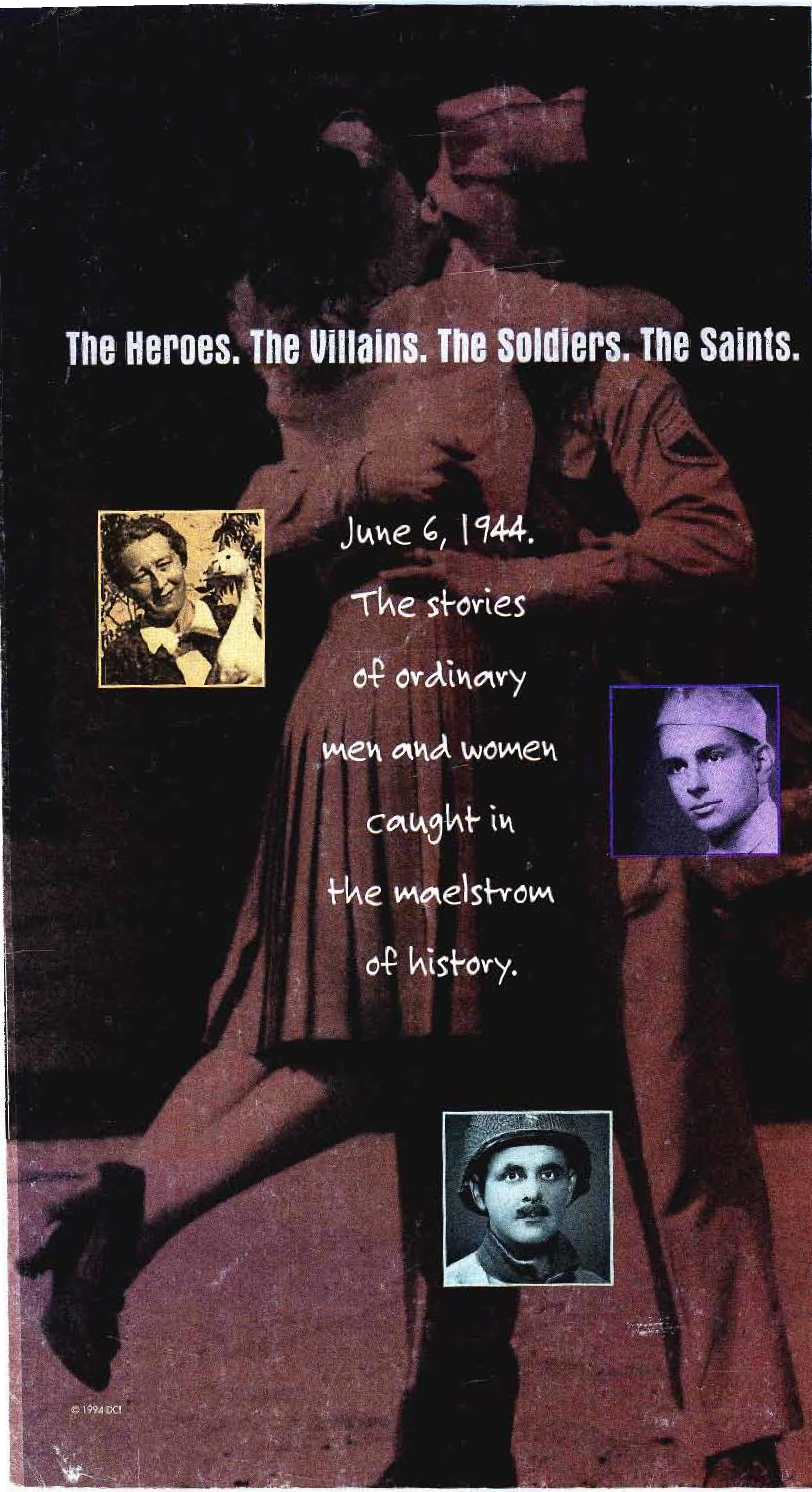

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