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Broadcasting & Cable

The Newsworthy of Television and Radio



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ACTION HOURS

**Rearmed and Ready
for Ratings Battle**

**TV Fortunes on the
Rise at Disney**

**Home Improvement
vs Frasier for Fall**

**AFFILIATE
SCORECARD**

**New and Expanded
Track on Affiliates**

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**Telemedia
Week**
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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Still more for Fox A joint venture of Fox and Savoy Pictures has opened up new fronts in the affiliation wars with its \$229 million purchase of Burnham Broadcasting stations in Honolulu, New Orleans and Mobile, Ala. / **6**

Stations protest ABC-Scripps Howard deal There's rumbling in Arizona and Florida, with stations there charging that Scripps Howard Broadcasting Co. violated the FCC's network territorial-exclusivity rule in striking its affiliation deal with ABC. / **6**

Affiliation scorecard Bringing you up to date on latest action in the high-stakes affiliate swapping. / **8**

It's 'Home Improvement' vs. 'Frasier' (maybe) The last-minute shuffling of network schedules may not have ended last week with ABC's switch of *Roseanne* and *Home Improvement*. As a result of the move, designed to blunt NBC's launch of a Tuesday comedy block anchored by second-year hit *Frasier*, NBC is considering making its own change that night. / **10**

Frank to lead Disney down infohighway Richard Frank's promotion to chairman of the newly created Walt Disney Television and Telecommunications Unit, triggered by the exit of Frank's boss and No. 2 Disney executive Jeffrey Katzenberg, reflects the growing importance of TV and telecommunications operations in the Disney empire. And Franks has big plans, including a possible network purchase. / **14**

FTC wants more QVC info The Federal Trade Commission has requested more information on the proposed acquisition of QVC by Comcast Corp. and Liberty Media Corp. The FTC want to determine whether the proposed deal is within antitrust guidelines. / **17**



Frasier will battle Home Improvement on Tuesday. / **10**

SPECIAL REPORT: ACTION HOURS

New action in action hours

There's plenty of action in the hour-drama format this fall. New angles include plans by the new United/Paramount and Warner Bros. networks, and a softer edge to shows to try to draw more female viewers. / **27** **On the Cover:** Kevin Sorbo plays the lead in *The Legendary Journeys of Hercules* from MCA TV, which is producing the most new action hours.

Syndicated action escalates

Syndicators fear their action hours will be the first programming casualties should the United/Paramount and Warner Bros. networks succeed. But that hasn't stopped them from launching 11 new action hours for 1994-95. / **29**

Battle cools

Neither Paramount's nor Warner Bros.' new network will rely on action hours exclusively, or even extensively, despite predictions of "a battle of the action hours." / **36**



Warner Bros.' Prime Time Entertainment Network will allow affiliates more flexibility this fall in scheduling 'Kung Fu.' / **29**

Alive and well on nets

Last season, the networks developed several series that blended an element of action with another element, such as romance. However, the results were disappointing. So this upcoming season, viewers will see more action than they have in the recent past. / **38**

Worldwide appeal

The closest thing to a sure sale on the international market is an American action/adventure drama. Visual appeal, fast pacing and glossy heroes shift the emphasis from dialogue, which can lose its edge when dubbed. / **39**



'Young Indiana Jones' gets a new lease on life with original shows on cable. / **37**

Violence debate attracts attention

The state of the TV violence debate in Washington is of great interest to Hollywood. Not only does the issue appear to be on the congressional agenda for September, but the FCC may get into the act. / **40**

"Any sane television executive would take Fox over NBC any day of the week."
 —Douglas Armstrong, president, KHNL Honolulu, on the city's NBC
 affiliate taking over KHNL's Fox affiliation

AUGUST 29, 1994

PROGRAMING

'Judge [O.J.] for Yourself'

Disney's new court/talk strip *Judge for Yourself* plans to ask a panel of 12 audience members to listen to evidence disclosed so far and decide whether former football star O.J. Simpson is guilty of murder. / 18

MGM follows 'L.A.P.D.' into syndication

MGM Television in fall 1995 will launch a syndicated cop reality strip based on the operations of the L.A. Police Department. It is the studio division's highest-profile first-run project since new management took the reins in January. / 19

Prevue plans digital server network

Prevue Networks will deploy a \$50 million national digital video file server network early next year. The network will allow more customized services to cable headends. / 23

Telemedia Week



Prevue's new offerings will include local information. / 23

Path to interactive TV a rough one

Viacom and AT&T face a variety of challenges in getting their digital interactive television trial up and running in Castro Valley, Calif. Among the stumbling blocks: determining the configuration of the video server, figuring out the sophistication level of the set top box and the remote control, and coping with digital transmission issues in the network and the home. / 23



Geoffrey Darby has been named to the new position of president, Viacom Interactive Television Services. / 23

Major set-top makers shy away from IVDS

The winners of the FCC's recent IVDS auctions may be trapped: Only one manufacturer is licensed to supply the set-top boxes they need for each subscriber's home. / 24

Interactive tools slowed

Although dozens of interactive television servers are being prepared for consumer testing, there are no tools available so that producers can build the necessary applications. / 25

Rainbow launches IFC

Finding a way into 1 million homes is no easy feat for a new network these days, but the Independent Film Channel will reach more than 1 million TVRO satellite-dish owners and cable subscribers when it launches this Thursday. / 22

RADIO

Jingles are music to stations' ears

Whether it's a mix of sheep bleating or a melody of classic wind instruments, TM Century Inc.'s musicians, singers and engineers have compiled identification jingles for hundreds of radio stations. / 42

BUSINESS

Blockbuster board smiles on Viacom takeover

The proposed takeover of Blockbuster Entertainment Corp. by Viacom Inc. finally will be put to a vote. Both companies have called shareholder meetings for Sept. 29. / 43



Tight elections foster loose spending

Political advertising on TV stations is proving a winner this year: For the first six months, it has totaled an estimated \$60.6 million—62% more than the comparable period four years ago. / 43

WASHINGTON

FCC to address antiabortion spots

The FCC staff has proposed allowing television stations to relegate political spots containing graphic depictions of aborted fetuses to times when relatively few children are watching TV. / 46

Superhighway bill's ills continue

Opposition to Senate information superhighway legislation persists despite the bill's recent approval by the Senate Commerce Committee. / 47

TECHNOLOGY

NBC goes seamless with digital disks

NBC is lining up new equipment to bring its "seamless programing" plan to life this fall. The network has installed five machines to provide nonlinear editing as well as digital video effects, character generation and digital audio mixing. / 49

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HIGHLANDER

THE SERIES

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HH Ratings

ADULTS	July 93	July 94	% change
HIGHLANDER	3.5	4.6	+31%
Renegade	4.1	5.2	+27%
Baywatch	5.7	5.8	+2%
Star Trek TNG	9.1	8.8	-3%
Kung Fu	5.2	4.6	-12%
Star Trek DS-9	7.9	6.7	-15%
Time Trax	4.8	3.4	-29%
Untouchables	4.9	3.4	-31%



RYSHER
ENTERTAINMENT

Still more for Fox

Fox-Savoy buys Burnham stations for \$229 million

By Julie A. Zier

A joint venture of Fox and Savoy Pictures opened up new fronts in the affiliation wars last week with its \$229 million purchase of Burnham Broadcasting's stations in Honolulu, New Orleans and Mobile, Ala.

Buyer SF Broadcasting will switch at least two of the stations—KHON-TV Honolulu (now NBC) and WVUE New Orleans (now ABC)—to Fox. But it may spin off WALA-TV Mobile (now NBC) without making changes, according to SF President Tom Herwitz.

The switches in Honolulu and New Orleans will force the market's current Fox affiliates to look elsewhere for network programming and ABC and NBC to find new outlets there.

The price also includes Burnham's Honolulu-based production company, McHale VideoFilm. Media Venture Partners brokered the deal. SF last July bought Burnham's WLUK-TV Green Bay for \$38 million.

Burnham founder and general partner Peter Desnoes plans to buy the group's remaining station, KBAK-TV Bakersfield, Calif., which sources value at \$16.5 million, \$1.5 million more than Burnham paid in 1986.

The SF-Burnham deal brings two or three more markets into the affiliate churn begun in May by Fox's 12-market blanket affiliation deal with New World Communications. So far, 52 stations in 25 markets have been affected.

SF is structuring its ownership of the three stations so that Fox will hold none of the voting stock and just 24% of the equity. As a result, the stations will not count against Fox in complying with the FCC's ownership limits, which prohibit any group from owning more than 12 stations and covering over 25% of U.S. homes. The Fox group has nine stations with 20% coverage.

When the SF partnership was formed, Fox pledged nearly 60% of the \$100 million in start-up capital. Savoy Pictures, along with Savoy executives Victor Kaufman and Lewis Korman, were to come up with the balance.

That SF is considering spinning off the Mobile station may be due to pres-

sure from Clear Channel Communications, whose WPXI there is the Fox affiliate. Fox has already burned Clear Channel once, yanking its affiliation in Memphis after buying WHBQ-TV there.

When KHON-TV picks up the Fox affiliation in Honolulu, the Providence Journal's KHNL will have to give it up. But that's causing KHNL President Douglas Armstrong little angst. In fact, he says, he's confident the station will pick up another major network affiliation, possibly the NBC affiliation that KHON-TV is discarding, and continue to grow. "Any sane television executive would take NBC over Fox any day of the week," he says.

But NBC has an alternative to KHNL: Tak Communications' KITV, now with ABC. Tak is in Chapter 11 bankruptcy and reportedly is looking

to sell the station. Either NBC or ABC could secure a VHF affiliate in the market by purchasing the station. ■

For a complete look at the affiliation shuffle, see the scorecard on pages 8-9.

HONOLULU		Now	To Be	Ownership
KGMB	ch 9	CBS	CBS	Lee Enterprises
KHON	ch 2	NBC	FOX*	SF Broadcasting
KITV	ch 4	ABC	ABC	Tak Communications
KHNL	ch 13	FOX	???	Providence Journal

MOBILE, ALA.		Now	To Be	Ownership
WALA	ch 10	NBC	???	SF Broadcasting
WEAR	ch 3	ABC	ABC	Heritage Media Corp.
WKRG	ch 5	CBS	CBS	Giddens family
WPXI	ch 15	FOX	???	Clear Channel

NEW ORLEANS		Now	To Be	Ownership
WDSU	ch 6	NBC	NBC	Pulitzer
WNOL	ch 38	FOX	???	Quincy Jones B/csting
WVUE	ch 8	ABC	FOX*	SF Broadcasting
WWL	ch 4	CBS	CBS	A.H. Belo

*Expected to become Fox affiliate

Changing partners in Sacramento

ABC and CBS are swapping affiliates in Sacramento, Calif., it was announced last Friday.

Belo's KXTV will shed CBS for ABC, while River City Broadcasting's KOVR will go from ABC to CBS. The swap is part of larger deals involving the station groups and the two networks. Belo agreed to 10-year affiliations with ABC in three markets. In addition to gaining ABC in Sacramento, it re-upped with the network in Dallas-Fort Worth (WFAA-TV) and Hampton-Norfolk, Va. (WVEC-TV).

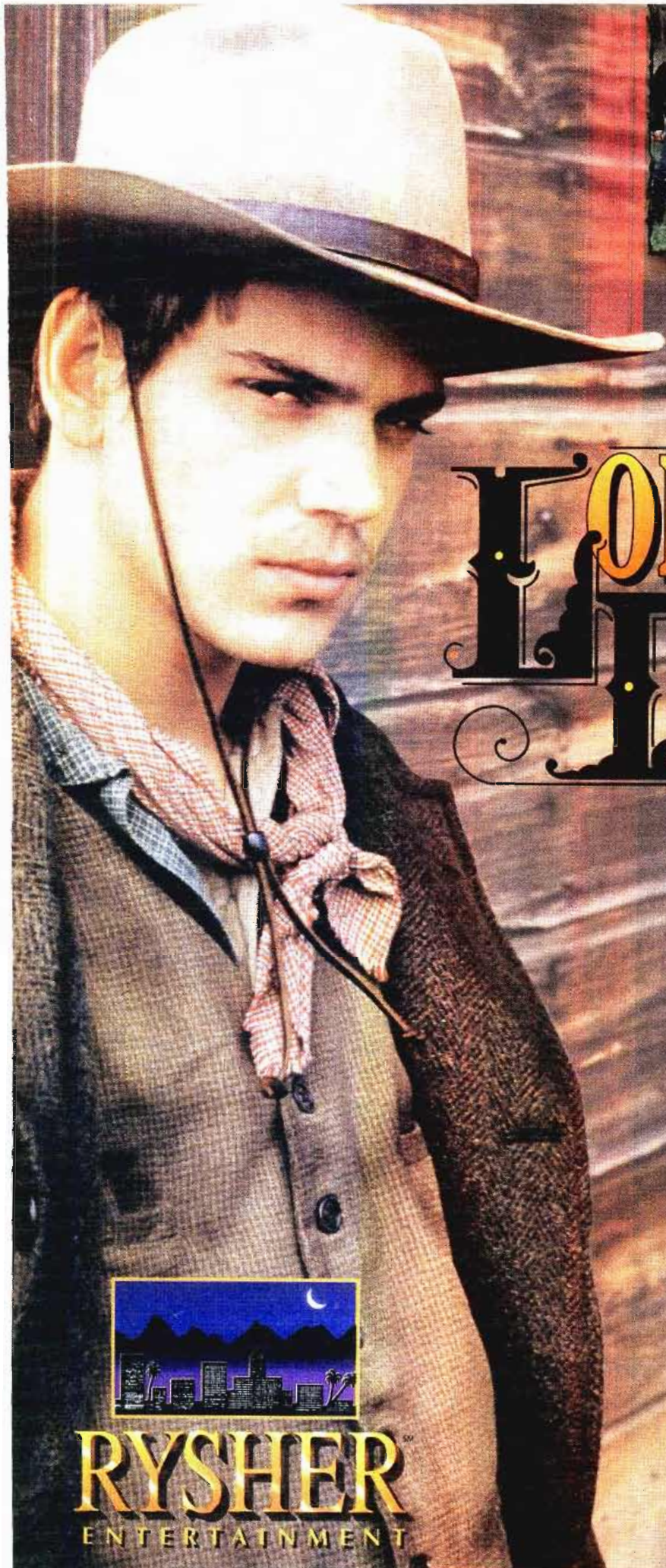
Belo declined to discuss compensation, except to say that CBS was offering more in Sacramento than was ABC. The new contracts take effect in 1995.

Belo's CBS affiliates in Houston (KHOU-TV), New Orleans (WWL-TV) and Tulsa, Okla. (KOTV), were unaffected.

In addition to landing CBS in Sacramento, River City signed on with ABC in St. Louis, where its KDNL was facing loss of its Fox affiliation. It also agreed to 10-year extensions of its ABC affiliations in Columbus, Ohio (WSYX-TV), and Asheville, N.C. (WLOS-TV).

"With all the changes in the television landscape, we are pleased KOVR will go forward in partnership with CBS," said Rick Blangiardi, vice president and general manager. "CBS brings us an outstanding programming schedule with particular strength in news, prime time and late night."

—HAJ



LONESOME DOVE THE SERIES



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ENTERTAINMENT

AFFILIATION SCORECARD

The agreement between Fox Television and New World Communications in May set off a chain of affiliation switches and other network station deals, including CBS-Group W and ABC-Hearst. These charts show where things stand in markets affected.

ATLANTA		Now	To Be	Ownership
WAGA	ch 5	CBS	FOX	New World
WATL	ch 36	FOX	???	Fox TV (selling)
WSB	ch 2	ABC	ABC	Cox Communications
WXIA	ch 11	NBC	NBC	Gannett

AUSTIN, TEX.		Now	To Be	Ownership
KBVO	ch 42	FOX	—	Austin TV
KTBC	ch 7	CBS	FOX	New World
KVUE	ch 24	ABC	ABC	Gannett
KXAN	ch 36	NBC	NBC	LIN Broadcasting

BALTIMORE		Now	To Be	Ownership
WBAL	ch 11	CBS	NBC	Hearst Corp.
WBFF	ch 45	FOX	FOX	Sinclair
WJZ	ch 13	ABC	CBS	Group W
WMAR	ch 2	NBC	ABC	Scripps Howard

BIRMINGHAM, ALA.		Now	To Be	Ownership
WBMG	ch 42	CBS	CBS	Park Comm. (selling)
WBRC	ch 6	ABC	FOX	New World
WTTQ	ch 21	FOX	???	Sinclair
WTVM	ch 13	NBC	NBC	New World

BOSTON		Now	To Be	Ownership
WBZ	ch 4	NBC	CBS	Group W
WCVB	ch 5	ABC	ABC	Hearst Corp.
WFXT	ch 25	FOX	FOX	Boston Celtics/Fox TV
WHDH	ch 7	CBS	NBC	Sunbeam Bcstg.

CASPER, WYO.		Now	To Be	Ownership
KFNB	ch 20	ABC	ABC FOX	Wyomedia Corp.
KGWC	ch 14	CBS	CBS	Morris Comm.
KTWO	ch 2	NBC	NBC	Dix Communications

CHEYENNE, WYO.		Now	To Be	Ownership
KGWN	ch 5	CBS ABC	CBS ABC	Morris Comm.
KKTU	ch 33	NBC	NBC	Dix Communications
KLWY	ch 27	IND	FOX	Wyomedia Corp.

CLEVELAND		Now	To Be	Ownership
WEWS	ch 5	ABC	ABC	Scripps Howard
WJW	ch 8	CBS	FOX	New World
WKYC	ch 3	NBC	NBC	Multimedia/NBC
WOIO	ch 19	FOX	CBS	Malrite

DALLAS		Now	To Be	Ownership
KDAF	ch 33	FOX	???	Fox TV (selling)
KDFW	ch 4	CBS	FOX	New World
WFAA	ch 8	ABC	ABC	A.H. Belo
KXAS	ch 5	NBC	NBC	LIN Broadcasting

DETROIT		Now	To Be	Ownership
WDIV	ch 4	NBC	NBC	Post-Newsweek
WJBK	ch 2	CBS	FOX	New World
WKBD	ch 50	FOX	???	Paramount
WXYZ	ch 7	ABC	ABC	Scripps Howard
WXON	ch 20	—	???	Aben Johnson

FLINT/SAGINAW, MICH.		Now	To Be	Ownership
WEYI	ch 25	CBS	???	T'vision Station Part.
WJRT	ch 12	ABC	ABC	Media-Comm Part.
WNEM	ch 5	NBC	CBS	Meredith
WSMH	ch 66	FOX	FOX	R Group Comm.

TOP OF THE WEEK

GREEN BAY, WIS.		Now	To Be	Ownership
WBAY	ch 2	ABC	ABC	Young Broadcasting
WFRV	ch 5	CBS	CBS	CBS TV
WGBA	ch 26	FOX	???	Clark Broadcasting
WLUK	ch 11	NBC	FOX	SF Broadcasting

GREENSBORO/HIGH PT./WINSTON-SALEM		Now	To Be	Ownership
WFMY	ch 2	CBS	CBS	Gannett
WGHP	ch 8	ABC	FOX	New World
WNRW	ch 45	FOX	???	Act III
WXII	ch 12	NBC	NBC	Pulitzer

KANSAS CITY, Mo.		Now	To Be	Ownership
KCTV	ch 5	CBS	CBS	Meredith
KMBC	ch 9	ABC	ABC	Hearst Corp.
KSHB	ch 41	FOX	NBC	Scripps Howard
WDAF	ch 4	NBC	FOX	New World

MACON, GA.		Now	To Be	Ownership
WGXA	ch 24	ABC	ABC FOX	Russell Rowe
WMAZ	ch 13	CBS	CBS	Multimedia
WMGT	ch 41	NBC	NBC	Morris Network
WPGA	ch 58	IND	FOX	Register Comm.

MEMPHIS		Now	To Be	Ownership
WHBQ	ch 13	ABC	FOX	Fox TV
WMC	ch 5	NBC	NBC	Ellis Comm.
WPTY	ch 24	FOX	???	Clear Channel
WREG	ch 3	CBS	CBS	New York Times Co.

MILWAUKEE		Now	To Be	Ownership
WCGV	ch 24	FOX	???	Sinclair
WISN	ch 12	ABC	ABC	Hearst Corp.
WITI	ch 6	CBS	FOX	New World
WTMJ	ch 4	NBC	NBC	Milwaukee Journal

PHILADELPHIA		Now	To Be	Ownership
KYW	ch 3	NBC	CBS	Group W/CBS
WCAU	ch 10	CBS	???	CBS TV (selling)
WPVI	ch 6	ABC	ABC	Capcities/ABC
WTFX	ch 29	FOX	FOX	Paramount

PHOENIX		Now	To Be	Ownership
KNXV	ch 15	FOX	ABC	Scripps Howard
KPNX	ch 12	NBC	NBC	Gannett
KSAZ	ch 10	CBS	FOX	New World
KTVK	ch 3	ABC	IND	Media America
KPHO	ch 5	IND	CBS	Meredith

ST. LOUIS		Now	To Be	Ownership
KDNL	ch 30	FOX	ABC	River City B'casting
KMOV	ch 4	CBS	CBS	Viacom
KSDK	ch 5	NBC	NBC	Multimedia
KTVI	ch 2	ABC	FOX	New World

TAMPA, FLA.		Now	To Be	Ownership
WFLA	ch 8	NBC	NBC	Media General
WFTS	ch 28	FOX	ABC	Scripps Howard
WTSP	ch 10	ABC	CBS	Great American
WTVT	ch 13	CBS	FOX	New World

TERRE HAUTE, IND.		Now	To Be	Ownership
WBAK	ch 38	ABC	FOX	Bahakel Comm.
WTHI	ch 10	CBS	CBS	Hulman & Co.
WTWO	ch 2	NBC	NBC	TCS Mgmt Corp.

YUMA, ARIZ.		Now	To Be	Ownership
KSWT	ch 13	ABC	CBS	KB Media
KYMA	ch 11	NBC	NBC	Sunbelt B'casting
KEYC	ch 9	CBS	FOX	Pacific Media Corp.

Note: Some owners are awaiting FCC approval.

It's 'Home Improvement' vs. 'Frasier' (maybe)

NBC doesn't rule out its own schedule switch, although observers call it unlikely

By Steve Coe

The last-minute shuffling of network schedules may not have ended last week with ABC's switch of *Roseanne* and *Home Improvement*. As a result of the move, designed to blunt NBC's launch of a Tuesday comedy block anchored by second-year hit *Frasier*, NBC is considering making its own change that night.

"We've talked about several scenarios, including standing pat on the evening," says Preston Beckman, senior vice president, program planning and scheduling, NBC Entertainment. He said that both Don Ohlmeyer, president, NBC West Coast, and Warren Littlefield, president, NBC Entertainment, were out of town, but "we've been talking and we'll assess the situation when they get back. Obviously, [the season's start] won't be for weeks."

Beckman would not offer odds as to which decision the network was leaning toward, saying executives had just begun to evaluate the situation. However, he did mention one factor in favor of staying with the schedule: "There are only two networks with series on Tuesday night," and CBS and Fox will air movies.

"It would be out of the question for NBC to make a move at this point," says Paul Schulman, president, Paul Schulman Co. "NBC wants to find out how viewers will respond" to its current Tuesday lineup.

Before ABC's move last week, Tuesday night had NBC's *Frasier* and ABC's *Roseanne* going head-to-head at 9 p.m., with *Home Improvement* airing at 9 p.m. Wednesday. In addition to swapping *Roseanne* and *Home Improvement*, ABC switched the lead-outs of both series, with *Grace Under*

Fire moving to Tuesday and *Ellen* moving to Wednesday, both in the 9:30 time slot.

Although ABC's move will yield benefits in the near-term, it could have long-range implications for the network regarding its relationship with *Home Improvement* creator and executive producer Matt Williams.

when *Home Improvement* was put up against *Seinfeld* two years ago (when NBC scheduled the still shaky series on Wednesday nights).

As a result of the move, Williams reportedly has said he and partners David McFadzean and Carmen Finestra will have to reexamine their relationship with ABC. The producers apparently were only notified of ABC's decision the night before it was announced.

An ABC spokesperson defended the move: "ABC is traditionally the first network out [with its fall schedule], and subsequently, NBC announced theirs and changed the competitive landscape. Since we're the first one out, we feel it's our prerogative to make changes." Asked why the network took so long to come to a decision it had been

considering since May, she said, "because it's the number one show on the network, it has to be carefully evaluated."

According to Schulman, ABC's move will only make it stronger. He predicts that *Frasier* will lose 3 more share points against *Home Improvement* than it would have against *Roseanne*.

"*Frasier* had a chance to get a 20 share against *Roseanne*, which would probably have gotten a 27. Now *Frasier* will probably get a 17 against *Home Improvement*'s 31 or 32 share." He cautioned that much of *Frasier*'s performance will depend on how well *Wings* does in the 8 p.m. time slot. "If *Wings* does an 11 or 12 share, *Frasier* won't even get a 17."

Either way, Schulman says, ABC comes out the big winner: "Now Tuesday night will be like the Tuesday night of old, when they had *Happy Days*, *Laverne & Shirley* and *Three's Company*." ■



Tuesday matchup: NBC's 'Frasier' hopes to unseat ABC's 'Home Improvement.'

Williams and his Wind Dancer Productions issued a statement following ABC's decision that didn't hide his displeasure with the network. "All of us at Wind Dancer are disappointed that *Home Improvement* is moving from Wednesday to Tuesday night. *Home Improvement* and *Frasier* are excellent shows, and unfortunately both will now be forced to compete for the limited number of viewers available to watch a quality half-hour comedy series."

Although the move could jeopardize *Home Improvement*'s standing as the top-rated show on television, it won't hurt its long-term financial prospects, since it already has been sold in syndication.

However, Williams reportedly was saying that it was a problem of pride and perception. He suggested the press would position *Home Improvement* as "this big commercial gorilla...crushing this erudite, hip show." Observers drew similar analogies

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Frank chosen to lead Disney down information superhighway

New chief of new unit considers network purchase, return to hour shows

By David Tobenkin

A Walt Disney Co. restructuring has combined the television and telecommunications operations of the company into a stand-alone division under the direction of Richard Frank.

Frank's elevation to chairman of the newly created Walt Disney Television and Telecommunications Unit, triggered by the exit of Frank's former boss and Disney executive Jeffrey Katzenberg, reflects the ascending

importance of television and telecommunications operations in the Disney empire, Disney Chairman and Chief Executive Officer Michael Eisner said last Wednesday after announcing the restructuring.

"Telecommunications is becoming so important that you need one guy—outside of motion pictures and outside theme parks—to just worry about the role this company will have in the information highway," Eisner said.

Frank previously was president of

Walt Disney Studios and reported to WDS Chairman Katzenberg, who reported to Eisner. Katzenberg left over frustration at being denied a more powerful corporate post.

Frank now will report directly to Eisner, as will the newly named head of feature films, former Twentieth Century Fox film studio chairman Joe Roth, and newly named chief of corporate operations Sanford M. Litvack, who was Disney's general counsel.

"We've gotten so big you have to

Richard Frank and the new power of television

BROADCASTING & CABLE talks with Richard Frank about his new division's future.

What prompted the creation of a separate Television and Telecommunications Unit under your command?

When we came to the studio 10 years ago it was called Walt Disney Motion Pictures and Television, and at the time 80% of our revenue was motion pictures. We decided that the only way it would work is if you integrated everything: Everyone works on the same projects and you go forward as a unit. And we created this thing called the Walt Disney Studios. Ten years later, when you sit down and look where the business has gone, the motion picture business has grown dramatically but it's now 20% of our business—I'm talking about motion picture production and then theatrical distribution worldwide—and the rest of the business is 80%. We've gotten so big you have to take someone and aim them in a particular direction.

What role do you see for the Baby Bells on the information superhighway? And what is your vision of the interactive future?

A lot of it depends on things that are obviously outside my control. First, we have to see how fast the government is going to let them get into this business and with what restrictions. My view is that the government is going to let the Bell operating companies be active participants in what I call the video business and encourage them to be competitors to cable. How quickly that will happen, I don't know, but I think it will be sooner rather than later. If that's the case, my view of the future is that the television set in your house will be a box that's a computer and it will have lots of wires coming into the back of it. One might be a telephone wire and one a cable



Richard Frank

wire and one that DBS thing coming off the top of your house. And the person at home still won't care. What will change is that when you push the remote control to turn it on, instead of popping on to the channel you left, something's going to pop on and say, "Good morning, what would you like to do today? Would you like to watch entertainment? Would you like to watch one of the shows I recorded for you last night? Would you like to shop?" Whatever it is, it will talk to you. I think that is most possible through the telephone companies, and I think we want to be an active participant in that. So that what comes on the air will be Disney-created and so that we'll be part of helping you navigate that world.

Do you have plans to acquire a network?

I've always said I think that there are giant values in networks and particularly in brand names today. I think in this future universe that I've described to you it's going to be very comforting to know that you can choose ABC, CBS or NBC or QVC or another name you can rely on.

Another option would be to lease time on a network or strike an allegiance with one of them. Are those options you've explored?

It's not under active consideration. But it's certainly been discussed. As far back as three years ago we literally sat at CBS in New York and talked about Disney doing Saturday night on CBS. It never came to be, for a lot of reasons—one being they got very good on Saturday night.

Have you had any similar conversations recently?

No, but I think you're asking the right question. All things are possible. ■

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take somebody and aim them in a particular direction," Frank says of the new, less centralized corporate hierarchy (see accompanying interview). "The world has just gotten too big."

Divisions reporting to Frank include syndication arm Buena Vista Television, distributor of *Live with Regis and Kathie Lee* and the Disney Afternoon syndicated children's block; network production arms Walt Disney and Touchstone Television, suppliers of shows such as *Home Improvement* and *Ellen*; home video arm Buena Vista Home Video; family-oriented cable network The Disney Channel; television station KCAL Los Angeles; the studio's telecommunications and new media unit, and pay per view. His duties also include the worldwide divisions of those operations.

The divisions will generate \$3.7 billion of Disney's \$8 billion in revenues in 1994.

Contrary to its reputation as a technology laggard among major studios, Disney will be an aggressive developer of interactive software and programming for the information superhighway, Frank says.

"A lot of people have said to me, 'You guys haven't been doing a lot,' but I think we just haven't been in the announcement business—we never like to tell our competition what we're doing," Frank says. "We have a lot of

things going in a lot of places that I think will surprise you as they come out, one at a time."

With Frank's help, the studio took a major step along that route earlier this month by forging a tentative deal with regional Bell operating companies Ameritech, BellSouth and Southwestern Bell to create and deliver interactive programming to consumers. But it is too early to discuss specific projects that are under way, he says.

Frank confirms that the studio is interested in buying a broadcasting network—but only at the right price. "I've always said I think there's giant values in networks and particularly in brand names," he says. "I think in this future universe...it's going to be very comforting to know that you can choose ABC or CBS or NBC or QVC or a name you can rely on. The question for us always is [value].... If we can get Capacities at \$40 a share, I'd say, 'Here's a scoop: We're buying it.'"

The studio, a prolific supplier of half-hour sitcoms, also may re-enter the hour market. "For the first time in a while, we are considering doing hour shows again," Frank says. "I think the economics have changed so that we can do them for a price that's reasonable, and the foreign markets have picked up. But I'm not interested in hours that are soft hours or that are costing me a million dollars to do."

He also says the trend of creating direct-to-video sequels to hit animated movies, such as the "Return of Jafar" sequel to the feature film "Aladdin," likely will continue. There will be a corresponding decline in feature-film sequels and the television series they often generate, he says.

"I think it's enough to say that we made more money from 'Jafar' in video than we did from the Disney Afternoon all year," Frank says.

The rapid growth of telecommunications and television operations abroad will continue (see below), with total revenue from those operations expected to rise from 30% of those divisions' total revenues now to 50% sometime in the future, he says.

Frank, 52, joined Disney in 1985, soon after Eisner and Katzenberg arrived at the moribund studio and began transforming Disney into one of Hollywood's top creators of film and television.

The Brooklyn native previously worked for the pair at Paramount as president of the studio's Television Group, where he stewarded production of such shows as *Cheers*, *Family Ties*, *Happy Days* and *Entertainment Tonight* and supervised Paramount's participation in the part-owned USA Network.

Frank earlier served as president of the broadcast division of Chris Craft Industries. ■

Disney, CLT plan German family channel

Disney made its first move in the European theme-channel market last week, entering a joint venture with Luxembourg-based media group CLT Multi Media that will see the launch of Super RTL, a family-oriented cable/satellite channel in Germany.

The ad-driven service is expected to reach 30%-35% of Germany's 33 million TV homes when it launches next January. With cable systems approaching capacity, the channel hopes to secure an Astra satellite transponder to maximize its reach to the country's 14 million cable/satellite homes.

The three-pronged partnership also establishes a long-term program-supply relationship between the two powerful companies and will seek to establish similar Disney-branded channels in other European territories, particularly the Benelux countries. CLT now has stakes in 10 TV stations in France, Germany, Holland, Belgium and Luxembourg. In Germany, CLT is a major owner in commercial leader RTL and its spin-off channel RTL 2.

A 50-50 equity alliance, Super RTL will air at least half of its schedule from the Disney/Buena Vista/Touchstone

library, featuring animated and live-action series as well as feature films and German-originated productions.

Disney long has attempted to establish a Disney-backed service in Europe, but before now its only investment was a 25% stake in UK breakfast-time-broadcaster GMTV.

In a statement last week, Disney CEO Michael Eisner said he was impressed by CLT as a major media player in Europe. "This relationship gives us a new window for televising our world-recognized brand of family entertainment," he said.

"We realize that taking on a strong partner is critical in Europe," said Buena Vista International Television president Etienne de Villiers. Disney is still in discussions with BSkyB and UK cable operators about a possible British launch, but Germany may be the crown jewel in Europe. "Germany has a very laissez faire view of quotas and other investment restrictions," said de Villiers, who expects no regulatory complications, since there are no foreign-ownership restrictions for thematic channels. —MA

Bohbot plans kids block

By David Tobenkin

Children's television syndicator Bohbot Communications will launch a weekday afternoon kids block and enter the action hour market by 1996, says company president Allen Bohbot.

Bohbot already is gearing up for that expansion by hiring new personnel, such as last week's addition of the president of Viacom Inc.'s barter sales division, Rick Levy, as executive vice president/president of worldwide sales. He will head the company's sales operations and a new in-house barter sales unit.

Bohbot says that a changing affiliation landscape and weaknesses among larger competitors will create a unique opportunity for a smaller company like his to enter the high-stakes kids weekday afternoon daypart and the crowded action-hour market.

"We look at [the] 1995-96 kids market and we see Disney, the solid player in syndication since 1987, going away; we think the Disney Afternoon has one more year in it," says Bohbot. "And many of the Fox stations that are switching affiliations are not picking up the Fox Children's Network. The other side of the coin is that the Paramount and Warner networks won't be ready for weekday afternoons until 1996 at the earliest and probably 1997. So there's a unique window for us to step in with our own programing."

Bohbot was the first independent

non-studio syndicator to establish a Sunday morning children's block—its *Amazin' Adventures I* block—two years ago.

Bohbot says the weekday afternoon block will comprise four half-hour shows, but that exact projects have not yet been decided.

As for action hours, plans are to syndicate two \$1.1 million-\$1.2 million-per-episode action hours for prime time or early fringe in 1996, he says. The shows, one based on a popular book, the other on a 10-year-old movie, would be co-productions with European and New Zealand partners.

The company already has an-

nounced plans to introduce a one-hour animated block for girls in 1995-96, *Amazin' Adventures II*. The block will include 13-episode orders of Frontier Entertainment's *Enchanted Camelot* and Ruby Spears Entertainment's *Secret of the Loch*. Like the first *Adventures* block, it will target younger kids aged 4-9.

Levy will join Bohbot on Oct. 3. Bohbot's new Atlantis Media Sales barter unit will be launched by Levy in 1995-96 and will consolidate barter ad accounts now handled outside by One World Entertainment and Action Media. In addition to barter, Levy's responsibilities will extend to program sales, merchandising and home video. The new barter division also will launch a worldwide sales office in Paris on Sept. 1.

FTC wants more QVC info

The Federal Trade Commission has requested more information on the proposed acquisition of QVC by Comcast Corp. and Liberty Media Corp., adding another chapter to the ongoing fight for control of the home shopping company.

QVC and would-be majority owner Comcast Corp. last Thursday were asked to file additional information to determine whether the proposed deal is within the guidelines set by the Hart-Scott-Rodino Antitrust Improvements Act. Company officials would not disclose the specifics of the request, and an FTC spokesman said the commission does not comment on its investigations.

Completion of the Comcast-Liberty deal for QVC would place the home shopping company under the control of two of the nation's top cable multiple system operators. Comcast, the nation's third-largest multiple system operator, with 3.5 million subscribers, would own 57.4% of QVC. Liberty, which would own the remaining 42.6%, is the programming division of top MSO Tele-Communications Inc. and already has controlling interest in QVC competitor Home Shopping Network.

The FTC still can request additional information from Liberty under a separate filing made in connection with the planned QVC acquisition. —RB

Evans new president of Fox TV

By Steve Coe

David Evans, president of Fox Circle Productions, was named president/chief operating officer of Fox Television last week, reporting directly to Fox Television Chairman/COO Chase Carey.

According to Carey, the overall reporting structure of the company will not change, as "the various division heads within Fox Television will continue to report directly to me. David will be working closely with me and have broad involvement in all of our activities as we

work to expand all of our businesses."

Evans says his first order of business will be to reacquaint himself with the executive world "and absorb the businesses and get to know the people. We want to work to create an environment here at Fox where the television company will work together."

Prior to joining Fox Circle Productions in May of last year, Evans was president of British Sky Broadcasting International in Los Angeles and served as BSB's executive director, marketing and distribution.



David Evans will head Fox Television.

'Judge [O.J.] for Yourself'

Buena Vista court show to try football star in court of public opinion

By David Tobenkin

O.J. Simpson is getting an early trial. On Sept. 13, Disney's new court/talk strip *Judge for Yourself* plans to ask a panel of 12 audience members to listen to evidence disclosed in the case so far and decide whether the former football star is guilty or innocent. (The actual trial is scheduled to begin Sept. 19).

Viewers will be asked to call a 900 number and cast their own votes, with the verdict telecast the next day. A week later, jury selection in the actual trial is slated to begin. The show, which is cleared in 130 markets covering 90% of the country, will be car-



'Judge for Yourself' host Bill Handel

ried on KCAL(TV) in Los Angeles, where the trial will be held.

"At this point we are planning on

running it," said KCAL spokeswoman Suzanne Lowe.

A Disney spokesman defended the decision to air the Simpson show during one of the most sensitive times in the case. "This [show] is a court of public opinion. What is being discussed here is being discussed on the street," said Disney spokesman John Michaeli.

No witnesses who have been or could be subpoenaed for the case will be interviewed on the show, Michaeli said. The testimony of one of the prosecution's leading witnesses in the case was dismissed after it was revealed that she had sold her story to news magazine show *Hard Copy*.

When asked if the Simpson episode might interfere with Simpson's right

HEAD ENDINGS

Lifetime interviews

On Sept. 14, Lifetime will debut a new hour series, *Barbara Walters: Interviews of a Lifetime*, featuring two celebrity interviews from ABC News's library of Walters specials. The series will begin the season airing on Wednesdays at 8 p.m. ET/PT, but on Oct. 21 will move to Fridays at 8 p.m. Also new to Lifetime will be *Ooh La La*, a weekly prime time fashion magazine from Toronto-based Citytv that debuts Sept. 10 at 10:30 p.m.

New on BET

Black Entertainment Television Sept. 26 will debut a new schedule featuring the off-net sitcom *Roc*, weeknights at 8 ET; a two-hour jazz programming block, beginning weeknights at 11:30; a home shopping show, *BET Shop*, Saturdays at 5 p.m., and *The Color of Money*, a weekly business show airing Saturdays at 8 p.m.

Elevating the bar

SportSouth, Turner Broadcasting's four-year-old regional cable sports

network, has just passed the 4 million-subscriber mark, representing 70% of the available cable subscribers in its seven-state region of the southeastern U.S.

More subs for encore

Encore Media Corporation has signed an affiliation deal with Time Warner Cable covering more than 2.4 million cable homes. Encore Chairman/CEO John Sie says the deal, combined with 800,000 subscribers that have launched Encore this summer, makes the pay TV service available to more than 23 million cable homes nationwide. In other EMC developments, direct broadcast satellite service DIRECTV has signed an affiliation deal with the programmer to carry its new 24-hour premium movie channel Starz!

Sports preview

Classic Sports Network, scheduled to launch in early 1995, is offering cable systems a four-hour sneak preview of its classic sports programming for use during the week of

Sept. 5. Timed to coincide with the baseball strike, the Aug. 29 satellite feed from the New York-based network will feature highlights from the 1978 Red Sox-Yankees pennant race.

Kaitz PSAs

The Walter Kaitz Foundation, which creates opportunities for minorities in cable management, next month plans to launch its first public-service campaign. The spots, produced with the assistance of A&E and Lifetime, will be transmitted to cable systems on Sept. 8 at 3:30 p.m. ET through a satellite feed provided by the CAB.

Home & Garden grows

Scripps Howard's planned Home & Garden Television Network has signed a distribution agreement with Cablevision Industries Corp. giving the network a potential 6.5 million subscribers. The network, which launches later this year, now has a potential subscriber base of more than 21.5 million.

—RB

to a fair trial, *Judge* host Bill Handel, a practicing lawyer and KFI(AM) Los Angeles talk show host, defended the show: "The only place where innocence is presumed is in a court of law. Every place outside that courtroom, everyone will have their own opinion. We're just mirroring what every single household in America talks about each night." Asked whether she would delay the episode if Simpson's attorneys protested, the show's executive producer, Kari Sagin, said: "Our position is to wait until we have to cross that bridge to deal with it. I don't see a problem running this; many talk shows plan to have episodes dealing with the O.J. Simpson trial."

That was not the case with Fox Broadcasting Co., which recently decided to postpone its Simpson telefilm. Simpson's lawyers had argued that the show, which covers Simpson's life and relationship with ex-wife Nicole but not the murders themselves, could make it even harder to find an objective jury for a case that already has received unprecedented publicity.

Simpson's attorneys were unavailable for comment.

The Simpson episode, which airs the day after the strip's launch, could be a high-profile launch for the new strip, whose format combines elements of court and talk shows.

In the *Judge for Yourself* format, Handel will introduce an issue to argue before a jury selected from the audience. Representatives of opposing sides of the issue will present their viewpoints in front of the audience and jury. Experts and other witnesses will offer supporting testimony, with the audience members asking questions. The jury then retires, and the

next segment covers their deliberation and verdict. At the end of the show, viewers are asked to call in their verdicts. Results are reported on the next day's episode.

Lower-profile issues planned for

the show's early weeks: whether men tricked into fatherhood should have to pay child support, whether children should be punished for their parents' behavior and whether a wife should be able to cheat on her husband. ■

MGM Television follows 'LAPD' into syndication

Reality show for fall '95 is highest-profile first-run project from new management

By David Tobenkin

The stories you are about to see are true. But this time, the names haven't been changed.

MGM Television will launch a syndicated cop reality strip based on the operations of the Los Angeles Police Department in fall 1995. It is the studio division's highest-profile first-run project since new management took the reins in January.

L.A.P.D. will be a half-hour show with cameras following the daily activities of the force, including street officers, homicide detectives, forensics experts, missing persons units and helicopter, vice and beach police. It will be produced by Emmy-winners Dave Bell and Dennis Bogorad, with the full cooperation of the Los Angeles Police Department.

The project differs from the flood of other cop and reality shows by focusing on the myriad divisions of a major and sometimes controversial police department, says John Symes, president of MGM's Worldwide Television Group. "We hope to present a storytelling reality strip about a huge metro police department and about the various departments that the L.A.P.D. covers," says Symes. "It won't be just a cop in a black-and-white car; you'll be in a helicopter, in missing persons, with administration. The size of L.A. also presents some flexibility to us; we can cover well-

known and diverse areas like Hollywood and Venice."

The barter show is a natural to help revive the studio's TV operations because it can be played by stations in

prime access, early and late fringe time periods, because of the success but not excess of other reality projects, and because of the producers' track records, says MGM Domestic Television Distribution President Sid Cohen. Show producer Bell produced the *Missing: Have You Seen This Person?* specials for NBC that evolved into NBC's *Unsolved Mysteries*.

Bogorad is producer of telefilms *Do You Remember Love?* and *Nadia*.

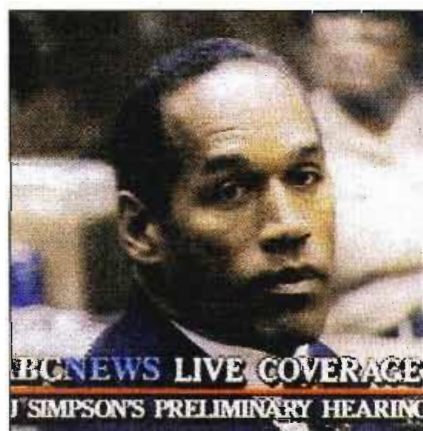
Symes took the helm of MGM Television in January, part of a new management team with financial resources from MGM Inc.'s new owner, French bank Credit Lyonnais. Other projects syndicated by the division include *In the Heat of the Night*, *The New Twilight Zone* and feature film packages.

Symes says that in addition to *L.A.P.D.*, the division soon will announce a one-hour weekly first-run series for fall 1995.

L.A.P.D. is clearly an opportunity for its namesake to improve its image. The force received immense negative publicity from its officers' televised beating of motorist Rodney King and from its slow response to

"We hope to present a storytelling reality strip about a huge metro police department and about the various departments that the L.A.P.D. covers."

—John Symes, MGM Worldwide Television



The O.J. Simpson murder trial will get a preliminary hearing on Buena Vista's new court/talk show 'Judge for Yourself.'

rioting following the first trial.

"For some time the Los Angeles Police Department has been searching for a forum that would allow the public to see first-hand the dedication and selfless efforts of the men and women of the L.A.P.D. as they go about serving our community," says L.A. Police Chief Willie L. Williams in a statement. "The reality-based television series *L.A.P.D.* is a window through which the viewer will be able to see the truth of department activities."

Symes insists that the show will not be a PR piece for the 10,000-member force, as were such shows as *Dragnet* and *Adam 12*, which also dealt with stories of the L.A.P.D. "This show is out there, and the police and the commander want to present a very realistic view of how the L.A.P.D. goes about its business."

Symes says day-and-date shows may be produced for major news stories such as the O.J. Simpson case.

"We [would have been] with [L.A.P.D. Community Affairs Group Commanding Officer] David Gascon in the moments before he announced to the press that O.J. Simpson was a fugitive," says Symes. ■

Top cable shows

Following are the top 15 basic cable programs for the week of Aug. 15-21, 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	U.S.
1. NFL Pre-season	TNT	Sun 8:00p	5,166	8.5	5.5
2. Movie: 'Major League'	USA	Sun 5:00p	3,430	5.5	3.6
3. Movie: 'Crocodile Dundee II'	USA	Wed 9:00p	2,887	4.6	3.1
4. NASCAR Winston Cup	ESPN	Sun 12:30p	2,856	4.5	3.0
5. NFL Pre-season	ESPN	Sat 7:58p	2,776	4.4	2.9
6. NFL Pre-season	TNT	Thu 8:00p	2,678	4.4	2.8
7. Movie: 'Crocodile Dundee II'	USA	Sun 3:00p	2,518	4.0	2.7
8. Murder, She Wrote	USA	Mon 8:00p	2,135	3.4	2.3
9. Murder, She Wrote	USA	Tue 8:00p	1,947	3.1	2.1
10. Movie: 'Major League'	USA	Sat 8:00p	1,885	3.0	2.0
11. Matlock	TBS	Sun 7:00p	1,876	3.0	2.0
12. Rugrats	NICK	Sun 10:30a	1,858	3.1	2.0
13. NASCAR Shop Talk	ESPN	Sun 3:30p	1,842	2.9	2.0
14. Silk Stalkings	USA	Mon 10:00p	1,821	2.9	1.9
15. WWF Monday Night Raw	USA	Mon 9:00p	1,807	2.9	1.9

The top five basic cable services for the week of Aug. 15-21 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. USA	1,762	2.8/4.9
2. TNT	1,709	2.8/5.0
3. TBS	917	1.5/2.6
4. NICK	901	1.5/2.6
5. ESPN	879	1.4/2.5

SYNDICATION MARKETPLACE

'Ricki' replaces 'Oprah'

The UK's Channel 4 has acquired Columbia TriStar Television Distribution's fast-growing *Ricki Lake* talk show to replace *Oprah*, recently acquired by Rupert Murdoch's rival BSkyB satellite network for next season. *Ricki* will launch on Channel 4 in early October in *Oprah*'s current 5 p.m. slot, where it will run once per week.

KCAL makes its moves

Disney's KCAL(TV) Los Angeles will scrap its recently introduced 7-8 p.m. newscast and will strip its locally produced *Marilyn Kagan* talk show at 9 a.m. this fall, say station officials. The new news block, which debuted July 11 and complemented KCAL's 8-11 p.m. news block, delivered disappointing ratings, dropping to a 2.6 rating/5 share from the 3.6/7 lead-in of *American Journal* at 6:30 in last month's sweeps. The news hour will be replaced by *Top Cops* and *Rush Limbaugh* at 7 and 7:30 p.m., respectively. *Kagan* has delivered

strong numbers in a late-night test two nights per week this summer. Other programming changes included the move of King World's *Rolonda* from 2 p.m. to 10 a.m., the addition of Multimedia's *Susan Powter* talk show at 5 p.m. and Group W Prods.' *Jones & Jury* at 5:30 p.m. The station's *Special Access* locally produced reality strip will be bumped from 5:30 p.m. weekdays to 6 p.m. Saturdays.

'Last Call' additions

Tom Seligson has been named supervising producer and Mark Gentile director for the Brandon Tartikoff-produced and MCA TV-syndicated late-night show *Last Call*. Seligson formerly was supervising producer for CBS weekly one-hour magazine show *How'd They Do That?* Gentile most recently worked as director on the *Jane Whitney Show*.

WPIX weighs in

Warner Bros. Television Network affiliate WPIX(TV) New York will place Warner Bros. Domestic Tele-

vision Distribution's off-network sitcom *The Fresh Prince of Bel Air* in a pivotal 7-7:30 p.m. access slot, followed by returning sitcom *Family Matters* at 7:30-8 p.m. The station also will add Saban Entertainment's new first-run live action/computer animation kids strip *V.R. Troopers* at 5 p.m. and Twentieth Domestic Television's off-network sitcom *Doogie Howser, M.D.* at 6:30 p.m. Multimedia's new *Susan Powter* talk show will run at 10-11 a.m., while MCA TV's off-network sitcom, *Coach*, will run at 11:30 p.m. Worldvision's off-network drama *Beverly Hills, 90210* will be double run Sundays at 7-9 p.m. beginning Sept. 18. Airing 9-10 p.m. Sundays will be Tribune Entertainment's new country music concert series *The Road*.

Hello 'Marilu'

Mary Ellen DiPrisco, most recently executive producer of KCAL(TV) Los Angeles's daily live hour morning program, *Live in L.A.*, joins Group W's *Marilu* syndicated talk show as executive producer. —DT

Ratings Week

According to Nielsen, Aug. 15-21

	abc ABC	CBS	NBC	FOX
MONDAY	11.1/20	10.3/18	11.0/19	6.1/10
8:00	60. Coach Retrospective	28. The Nanny 9.9/19	48. Fresh Prince 8.3/16	74. Fox Night at the Movies—Licence to Kill 6.1/10
8:30	7.2/14	30. Dave's World 9.8/17	32. Fresh Prince 9.7/17	
9:00	10. NFL Pre-season Football—Dallas Cowboys vs. Houston Oilers 12.3/22	14. Murphy Brown 11.8/19	13. NBC Sunday Night Movie—The Lawrence Bamberk Story, Part 2 12.0/20	
9:30		26. Love & War 10.0/16		
10:00		24. Northern Exposure 10.2/18		
10:30				
TUESDAY	11.1/20	10.6/19	8.8/15	5.1/9
8:00	22. Full House 10.4/20	28. Rescue 911 9.9/18	67. TV Nation 6.6/12	85. South Central 5.0/10
8:30	18. Sister, Sister 11.0/20		67. J. Larroquette 6.6/11	88. Roc 4.1/7
9:00	5. Roseanne 14.0/24	18. 12th Annual Miss Teen USA Pageant 11.0/19	43. Wings 8.6/14	83. Tales fr/the Crypt 5.5/10
9:30	8. Ellen 12.7/21		12. Dateline NBC 12.1/21	81. Tales fr/the Crypt 5.6/9
10:00	38. She TV* 9.2/16			
10:30				
WEDNESDAY	11.1/19	9.0/16	10.3/18	6.7/12
8:00	39. Thunder Alley 9.1/18	63. Christy 6.9/12	18. Unsolved Mysteries 11.0/21	81. Beverly Hills 90210 5.6/10
8:30	30. Phenom 9.8/18		25. Now with Tom and Katie 10.1/17	55. Models Inc. 7.8/13
9:00	1. Home Improvmt 16.7/28		32. Law and Order 9.7/17	
9:30	2. Grace Under Fire 15.6/26	7. 48 Hours 13.1/23		
10:00	58. Turning Point 7.6/13			
10:30				
THURSDAY	8.8/16	8.1/14	12.6/23	5.7/10
8:00	48. Matlock 8.3/16	52. One West Waikiki 8.1/15	26. Mad About You 10.0/20	77. Martin 6.0/12
8:30			21. Wings 10.9/20	67. Living Single 6.6/12
9:00	55. The Commish 7.8/14	52. Eye to Eye with Connie Chung 8.1/14	4. Seinfeld 14.9/26	77. In Living Color 6.0/11
9:30		52. Hotel Malibu 8.1/14	3. Frasier 15.5/27	87. Bakersfield, P.D. 4.2/7
10:00	23. Primetime Live 10.3/18		9. Frasier 12.6/22	
10:30			16. John Larroquette 11.4/21	
FRIDAY	10.0/20	7.3/15	7.6/15	6.9/14
8:00	43. Family Matters 8.6/19	46. Diagnosis Murder 8.4/18	74. I Witness Video 6.1/13	64. Fox Preseason Football—Green Bay Packers vs. New Orleans Saints 6.8/14
8:30	40. Boy Meets World 9.0/18	59. Burke's Law 7.3/14	46. NBC Friday Night Mystery—Perry Mason: Case of the Lethal Lifestyle 8.4/16	
9:00	36. Step By Step 9.4/18	74. Picket Fences 6.1/12		
9:30	32. Hangin w/Mr. C 9.7/18			
10:00	15. 20/20 11.5/22			
10:30				
SATURDAY	6.3/13	7.6/15	6.1/12	6.4/13
8:00	71. ABC Saturday Night Movie—Rain Man 6.3/13	64. Dr. Quinn Medicine Woman 6.8/15	85. The Mommies 5.0/11	77. Cops 6.0/13
8:30		64. Arly Hanks Mysteries 6.8/13	83. Empty Nest 5.5/11	61. Cops 7.1/15
9:00		37. Walker, Texas Ranger 9.3/18	70. Movie of the Week—Moment of Truth: Stalking Back 6.5/13	71. America's Most Wanted 6.3/12
9:30				
10:00				
10:30				
SUNDAY	8.8/15	12.1/22	6.8/12	6.5/11
7:00	48. Am Fun Hm Vid 8.3/17	6. 60 Minutes 13.8/28	90. Highlights: The Best of TV Nation 4.0/7	88. Adventures of Brisco County Jr. 4.1/8
7:30	55. Am Fun People 7.8/15	11. Murder She Wrote 12.2/21	80. seaQuest DSV 5.8/10	62. Simpsons 7.0/13
8:00	51. Lois & Clark 8.2/14	17. CBS Sunday Movie—And the Sea Will Tell, Part 1 11.1/19	42. NBC Sunday Night Movie—Father and Son: Dangerous Relations 8.7/15	43. Simpsons 8.6/15
8:30				41. Married w/Chldr 8.8/14
9:00	35. ABC Sunday Night Movie—The Woman Who Sinned 9.5/16			71. George Carlin 6.3/10
9:30				
10:00				
10:30				
WEEK'S AVGS	9.5/17	9.4/17	8.9/16	6.2/11
SSN. TO DATE	11.5/19	12.4/21	10.3/17	6.8/11

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED *PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT
TELEVISION UNIVERSE ESTIMATED AT 94.2 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 942,000 TV HOMES

Rainbow launches IFC

Film channel will debut with more than 1 million subs

By Rich Brown

Despite a bleak environment for launching cable networks, executives at Rainbow Programming Holdings are hoping their launch of the Independent Film Channel and other new networks will lead to a pot of gold.

The Independent Film Channel will reach more than 1 million TVRO satellite-dish owners and cable subscribers when the movie network launches this Thursday (Sept. 1). Finding a way into 1 million homes is no easy feat for a new network these days, given limited channel capacity on cable systems and reregulation of the industry. But helping distribution along for IFC is parent company Cablevision Systems Corp., which is committed to launching the network in the 2.5 million cable homes it serves.

It was just four months ago that plans were announced to launch the network by Rainbow, the Cablevision subsidiary with a fast-growing portfolio of new networks. The company last month launched a U.S. feed of Canadian music-video network MuchMusic and next year is planning

to introduce at least two more services—the long-expected Romance Classics movie channel and a lifestyles channel, The Singles Network.



Rainbow President/COO Josh Sapan says that although distribution growth may be slow for new services today, he wants to get a jump on would-be competitors and use the head start to spend time fine-tuning the channels. That approach runs contrary to that of some other cable programmers, like Discovery Communications Chairman/CEO John Hendricks, who has

said his company plans to wait for the rollout of digital-compression technology before introducing new cable networks.

"We think digital compression will not occur in one day; it will occur incrementally," Sapan says. "For competitive reasons and incubating reasons, waiting would be ill-advised. We think it's the right time to be fertile."

Rainbow is conducting in-market tests of The Singles Network and of other new programming formats that

Sapan declined to discuss.

Sapan would not provide a break-even point for IFC, which will feature commercial-free movies from directors including John Cassavetes and Jim Jarmusch. The network also has

original-programming plans that include the financing of 8-10 short films (20-30 minutes) during the next year.

The network will be unscrambled for its first two weeks of operation so that cable system operators can sample the service along with subscribers.

IFC also will host a free sneak preview of the channel on Thursday at 7:30 p.m. at movie theaters in New York, Los Angeles, Chicago and Denver. ■

Due to a delay in the release of Nielsen's syndicated *Pocketpiece*, below are numbers for week ending Aug. 7. For most recent *Pocketpiece*, see "In Brief."

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Aug. 7. Numbers represent aggregate rating average/stations/% coverage.)

1. Wheel of Fortune	12.0/227/99
2. Jeopardy!	10.0/218/99
3. Oprah Winfrey Show	8.0/237/99
4. Star Trek: TNG	7.9/244/99
5. Entertainment Tonight	7.6/186/95
6. Buena Vista I	6.8/160/95
7. Action Pack Network	6.6/168/96
8. Roseanne	6.5/178/95
9. Baywatch	6.3/209/96
9. Hard Copy	6.3/166/92
9. Married...With Children	6.3/184/95
12. Inside Edition	6.2/169/94
12. Wheel of Fortune-wknd	6.2/181/84
14. Star Trek: DS9	6.0/235/99
15. Family Matters	5.7/184/91

Architect of Comedy Central's new schedule departs

By Rich Brown

Comedy Central saw a major shake-up in its programming department last week with the exit of Mitch Semel, a two-year veteran of the network. His departure seemed to take co-workers by surprise. Semel had helped drum up attention for Comedy Central in recent weeks with the introduction of six new shows on the network, but insiders say it was not enough.

While the network has enjoyed success with some of its new shows—particularly hit British sitcom *Absolutely Fabulous*—top brass at the network are said to be eager to introduce more nontraditional

formats, more breakthrough original shows and more topical commentary. Expectations supposedly are running high, and the pressure to succeed is mounting from Comedy Central parent companies Time Warner and Viacom, which launched the network in spring 1991. Network executives say they expect to announce a replacement for Semel soon.

Meanwhile, the new fall season developed by Semel gets under way in September with a lineup that includes three new series—game show *Harry Shearer's News Quiz*, magazine show *Hi-Octane*, and a sketch comedy, *Exit 57*. ■

THE INTERACTIVE WORLD OF VOICE, DATA AND VIDEO

[illegible]

Prevue plans digital video server network

Prevue Networks is going digital in hopes of growing its business from providing scrolling program guides to cable operators into a variety of new ventures.

The new digital video network will cost at least \$50 million to create and will reach more than 3,000 cable television headends serving 50 million households.

The major investment in creating such a network is expected to be offset by new revenues of \$10 million-\$16 million per year, according to Joe Batson, Prevue president.

Prevue is changing its focus to information services delivery through cable systems. Company officials talk about using the digital platform to “deliver...active and interactive news, sports, weather, music, financial, video-on-demand and near-video-on-demand services.”

Batson says Prevue will offer "end-to-end programing solutions." However, Prevue does not produce programing and is not in the news and information business. It has a small editorial staff that processes information from various wire services. Although the company has announced no formal licensing deals with information providers, Batson says

Interactive

Path to interactive TV a rough one

By Mark Berniker

Viacom and AT&T face a variety of challenges in getting their digital interactive television trial up and running in Castro Valley, Calif., officials of both companies say.

Among the stumbling blocks are defining tools to create applications, determining the configuration of the video server, figuring out the sophistication of set-top box and the simplicity of the remote control, and coping with digital transmission

issues in the network and the home, says Bob Meyers, vice president, interactive services, Viacom Interactive Media.

Viacom brings a wealth of content and its local cable system, in a community 20 miles southeast of San Francisco, to the landmark trial, while AT&T is providing the servers, set-tops, modems and authoring tools. The partners are attempting to prove they can put together an end-to-

continued on page 26

***Darby to run
Viacom
interactive arm***



Geoffrey Darby has been named to the new position of president, Viacom Interactive Television Services.

Darby will report to Ed Horowitz, chairman/chief executive officer, Viacom Interactive Media, New York. Darby rejoins Viacom after working for Whittle Communications, New York, where he was president of programming for Medical News Network, a daily interactive television service for doctors. In his earlier tenure at Viacom, he was involved in setting up Nickelodeon and Nick at Nite.

Darby now will be in charge of "the development of broadband interactive television applications in the telco and cable environments," according to a Viacom release. He also will help set up the programming for the company's interactive TV deals with Nynex and AT&T, and will be involved in Viacom's movement into the online services market.

—MB

—MB

PPV

Town meeting on America's Talking

America's Talking will present a live town meeting on "Murder and the Media" that will incorporate interactive components. AT will allow viewers of the Sept. 19 broadcast who have access to Prodigy to send electronic-mail messages to the show's hosts and panelists. Also, AT has contracted with Sprint to provide instantaneous polling capability for questions asked of the audience throughout the town meeting.

America Online, Redgate merge

America Online Inc. and Redgate Communications Corp. say they successfully have closed their merger agreement. Redgate will operate as a wholly owned subsidiary of America Online. AOL will draw on Redgate's experience in multimedia product development and interactive marketing.

NCTA opposes FCC's BA video decision

The National Cable Television Association has petitioned the FCC to delay its decision to allow Bell Atlantic to offer commercial video services over its phone network to 38,000 homes in Dover Township, N.J. The NCTA is arguing that Bell Atlantic may subsidize its cable services with telephone revenues and that telephone customers may suffer as a result.

PCIA, NABER talking merger

The Personal Communications Industry Association and the National Association of Business and Educational Radio are discussing a merger. Both trade associations represent facets of the mobile communications and wireless industries and are interested in consolidating their efforts.

InTOUCH signs Columbia Cable

InTOUCH says Columbia Cable of Oregon will participate in the company's interactive TV trial in Portland. The system will deliver services to more than 1,500 Columbia Cable subscribers and will be part of a test that includes local broadcasters and several Hollywood studios.

Major set-top makers shy away from IVDS

By Mark Berniker

The winners of the FCC's recent IVDS auctions may be caught between a rock and a hard place because only one manufacturer is licensed to supply the set-top boxes they need for each subscriber's home.

"Today there is only one company that has FCC-type acceptance, and that is Eon Corp.," says Herb Zeiler, deputy chief of the special services division of the FCC's Private Radio Bureau.

Several sources confirm that in the next few weeks Radio Telecom & Technology will apply to the commission for type acceptance for its still undeveloped IVDS-based set-top unit.

Zeiler says that no other companies have contacted the commission about applying for approval.

Eon, previously known as TV Answer, had an agree-

ment with Hewlett-Packard to manufacture the interactive set-tops, but the companies' visions conflicted and H-P has since backed away from the deal.

Eon is telling customers it will be able to provide IVDS license holders with the support necessary to bring the wireless interactive video and data services to market. Eon officials say the company is taking a "multibox strategy" with hopes of incorporating its proprietary core technology into IVDS set-tops eventually manufactured by others.

Gil Dinkins, Eon's vice president of engineering, says the company has a prototype IVDS-based interactive set-top box, but he calls it a "proof of concept rather than an entry product."

Dinkins says that Eon wants to be "the universal

connecting point into a number of different boxes." However, that plan assumes that other manufacturers will produce IVDS set-top boxes, an assumption that is yet to be proved. Dinkins expects the initial IVDS set-top boxes containing wireless radio frequency modems to cost \$200-\$500.

Eon says it has not chosen a manufacturer for its set-top technology, but is negotiating with several companies. Dinkins mentions Matco Group as one possible "assembly house that is equipped to handle manufacturing."

The two leading cable set-top manufacturers—General Instrument and Scientific Atlanta—have been rumored to be considering this new market. However, both companies deny they have any intention of producing IVDS set-tops.

"We have no plans for that at this time, and we feel the technology still has to be proven," says Bill Brobst, spokesman for Scientific Atlanta.

Jim Barthold, a General Instrument spokesman, says his company's previous plans of incorporating Eon's technology into its future set-top boxes are "ancient history." Barthold says any plans to produce IVDS set-tops have been shelved: "The company will not be getting into this business."

Eon spokesman Mike Sheward says Eon still has "a strong interest" in working with General Instrument but that no contracts have been signed. "We still hope we're going to be in all of the different boxes," Sheward says.

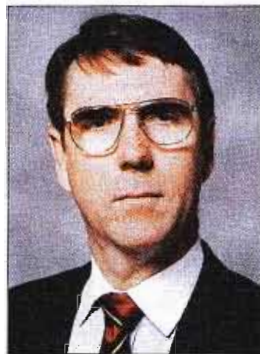
But the fact remains that Eon has neither an IVDS set-top box ready for commercial deployment nor a manufacturer prepared to produce the volume of units that will be needed by the recent winners of the IVDS auctions. ■

Tribune's Longson to head Compton's

James N. Longson, 48, has been named executive vice president and general manager of Compton's NewMedia. Longson replaces Norman Bastin, who was said only to have "left the company." Officials refused to disclose details about Bastin's sudden departure.

Joseph Andrew Hays, a spokesman for Tribune, said "differences [that] developed over the management of the business were irreconcilable." Longson is a 25-year Tribune executive and has been the company's senior vice president for technology. He was instrumental in the media giant's acquisition of Compton's last September. Longson also has led Tribune's investments in other new media ventures, including America Online, StarSight Telecast, Peapod and Picture Network International.

—MB



PREVUE *continued from page 23*

it is negotiating with several firms that may provide the content for the interactive information services Prevue hopes to offer through cable systems.

However, questions remain about how cable operators feel about Prevue's movement into the business that is the domain of cable programmers such as ESPN or The Weather Channel. And while Batson also wants to offer video-on-demand services, it's unclear whether cable operators will be giving him channel space on their systems in effect to compete with them.

Nevertheless, the company is going forward with building its new digital video file server network and says it will purchase various components during the next few weeks.

Prevue says it's considering integrated receiver-decoders (IRDs) manufactured by both General Instrument and Scientific-Atlanta. The other components of Prevue's digital file server network include a digital encoding station for compression of analog video into a digital format; a digital transmission station that will take four to eight simultaneous

MPEG-2 files and combine them for broadcast via satellite, and a digital file server designed for storage and playback of the MPEG-2 files delivered via satellite.

Prevue is involved in some of the interactive trials taking place around the country. Michael Hanafee, Prevue's chief operating officer, says the company is developing two versions of its interactive guide for Time Warner's Full Service Network in Orlando, Fla.

The first contains a "controlled scroll feature with seven days' worth of programming." The second will be fully interactive and offers users more options. Prevue is finishing the development of the new interactive guide products, which Hanafee says will be ready for consumer use before the end of the year.

Hanafee says Prevue's interactive programming guide will be built into a variety of set-tops, including those manufactured by General Instrument, Scientific-Atlanta, Zenith, Pioneer and Hewlett-Packard, and a special interactive set-top being developed by the 3DO Co. for US West. ■

Interactive

Lack of server standards slowing interactive tools

By Mark Berniker

While dozens of interactive television servers have been announced and are being prepared for consumer testing, there are no tools available to producers to build the necessary applications.

The fact is there are no formal standards or protocols for the servers being developed by computer giants such as Oracle, Hewlett-Packard, Silicon Graphics, Microsoft and others. These video servers must have software hooks that interface with the still-unproven applications that are expected to run on the next generation of set-top boxes through a variety of high-bandwidth networks.

"There is no clear definition for interaction with the server and the backend piece still has to be worked out," says Gail Wellington, vice president of marketing and sales for OptImage, which is in the process of creating an interactive television authoring tool.

Until there are tools, multimedia producers are handcuffed from actually developing applications for the

still unclear services that are expected to be available for a variety of upcoming interactive cable and telco trials.

"The big players are trying to control and do everything themselves, rather than licensing to independent producers and broadcasters," Wellington says, adding that her company is developing a prototype interactive television authoring tool that is expected to be ready in September.

Back in March, OptImage said its MediaMogul authoring tool, used for creating Compact Disc-Interactive (CD-I) software titles, would be made available to multimedia producers interested in creating applications for interactive TV via next-generation set-top decoders based on Microware's DAVID (Digital Audio Video Interactive Decoder) system.

DAVID has been backed by several set-top makers and utilizes the company's OS-9 real-time operating system.

"You could take a DAVID-based application on a telephone interactive television network and carry it over to a cable interactive television

network and it would work," explains Steve Johnson, director of marketing for Microware Systems Corp. Johnson describes Microware's DAVID system as "network independent" and that it "inherently has portability to other platforms."

OptImage says its MediaMogul authoring tool will enable producers to create "interactive network broadcast applications." However, the broadcasting and television production community is not well-versed in software programming and will demand easy-to-use tools.

Wellington says OptImage's interactive television authoring tool will be simple and that professionals in television studios need not be expert computer programmers. However, the few services that are being created are being done by skilled computer programmers.

"The majority of applications are being written for specific trials," Johnson says. Wellington adds that many of the trials are using software programmers to write code in C++ language, which is very

complicated.

In the case of Bell Atlantic's interactive television trials, the telco is forging links between media content holders and Oracle, which is handling the interface between the software and the server. "They are programming everything with Oracle Media Objects as their run-time engine," Johnson says.

Tim Wahlers, OptImage vice president and chief technical officer, says his company wants to provide a system that would allow a developer to create a disk-based version of an interactive software application, and then convert the title to make it available in a networked version offered from a server.

"The last step is to create a script-to-net tool that converts assets—such as audio, video, still pictures and hot spots—for interactivity, so that they can reside on a server," Wellington says.

Wahlers says Bell Atlantic Video Services, Nynex and Digital Equipment are among the companies using MediaMogul to develop prototype menus for initial interactive TV tests.

Wahlers admits it will be a "little ways off in the future" before many television producers and software developers will be creating interactive TV applications. ■

Calendar

Sept. 12-13—Digital Media Outlook, sponsored by Technologic Partners. San Francisco Airport Marriott, Burlingame, Calif. Contact: Technologic Partners, 212-696-9330.

SEPT. 12-14—Telco-Cable VI, sponsored by *Telecommunications Reports* and the Yankee Group. Omni Shoreham Hotel, Washington. Contact: 202-842-3022.

Sept. 13-15—First Annual Online Developers Conference, sponsored by Jupiter Communications. Park Lane's Parc Fifty Five Hotel, San Francisco. Contact: Harry Larson, 212-941-9252.

SEPT. 26-28—Information Superhighway Summit/San Jose, sponsored by IDG World Expo and McQuillan Consulting. Red Lion Hotel, San Jose, Calif. Contact: Jeff Silha, 800-225-4698.

SEPT. 28-29—Convergence '94: Interactive Television, sponsored by Multichannel Comm-Perspectives, Santa Clara Convention Center and Westin Hotel, Santa Clara, Calif. Contact: Sarah Harvey, 303-393-7449.

Oct. 3-4—The Interactive Multimedia Conference, sponsored by The New York Society of Security Analysts and The New York New Media Association. One World Trade Center, Suite 4447, New York. Contact: Vincent Catalano, 212-912-9249.

Oct. 4—Broadcasting/Cable Interface, 8th annual conference, sponsored by BROADCASTING & CABLE and the Federal Communications Bar Association, Omni Shoreham Hotel, Washington. Contact: Joan Miller, 212-337-6940.

Oct. 5-7—CD-ROM Expo/Boston, sponsored by IDG World Expo. World Trade Center, Boston. Contact: Mitch Hall & Associates, 617-361-2001.

Oct. 10-13—The Conference On Interactive Marketing/West, sponsored by Interactive Marketing Inc. The Camelback Inn, Scottsdale, Ariz. Contact: Andy Batkin, 310-798-0433.

VIACOM/AT&T continued from page 23

end digital interactive television system.

One important goal of the trial is to come up with easy-to-use digital authoring tools, which enable a content company like Viacom to create applications across an array of networks, Meyers says.

'Complicated, unstable world'

Digital authoring has proved to be a "complicated and unstable world thus far," Meyers says. "It is very costly and very time-consuming to create new programing from scratch."

There are two basic types of interactive programing, Meyers says: one uses existing content and the other is completely new.

But "it's very difficult to create brand-new differentiated product without tools," Meyers says. Viacom is not interested in using off-the-shelf tools, he adds.

"The foremost challenge is engaging the consumer, but before you do that, you have to create a whole new medium," says Vincent Grosso, vice president, interactive services development, AT&T.

For the trial, AT&T has created a prototype tool set called "M" and an editing machine known as the "media production unit." Producing an interactive television application is a complex process because of the need to constantly update video, graphics, sound and text, Grosso says.

Once produced, the interactive television application must be transferred into a server so it is available to consumers via the network.

Server poses problems

How to configure the video server for the Castro Valley test poses a whole new set of challenges to Viacom and AT&T. One problem is deciding what content should reside on the server—what consumers will want to use in a digital-on-demand environment.

"It's a bunch of trade-offs, and it really depends on what the content provider and the network operator think consumers want, as well as the degree of interactivity that a given application demands," Meyers says.

"Latency" is a major issue, he adds. TV viewers are accustomed to no latency when changing channels, and



Viacom's Bob Meyers

are not prepared to wait while the server and network figure out where they want to go next. Different applications place varying demands on the system, resulting in differing degrees of latency.

Viacom and AT&T are doing a lot of "overengineering" to make sure there is plenty of bandwidth in the system for the most demanding applications at peak usage times, he says.

Also, network transmission issues have yet to be resolved in Castro Valley.

Once content has been stored and sent over the network, a whole new set of issues arises inside the consumer's home. The set-top box being used in Castro Valley can decode three simultaneous MPEG-2 video streams, each containing a stereo audio channel, Meyers says. AT&T is manufacturing the set-top box, but has yet to decide whether it wants to be in that business down the road. The Castro Valley set-top will be ready for testing by the end of this year, and also will be used in AT&T's interactive television trial with GTE in Manassas, Va., early next year.

No 'button farm'

Thorny issues also surround how to build the remote control. "We didn't want to come up with a button farm," Meyers says. It is important to keep the remote control easy to use, he says. The remote "has to be ubiquitous," and that is proving to be a "huge problem."

Viacom and AT&T are working closely with Star-Sight Telecast, which is providing the electronic programing guide to be built into the set-top. Viacom has an equity position in Star-Sight.

The display capabilities of NTSC-based television sets also are proving troublesome, Meyers says. The NTSC monitor creates problems when displaying advanced computer graphics developed on a computer screen.

"Home wiring is a tremendous challenge and can be a terrible problem in a digital world," he says. And rewiring is "a very expensive proposition."

The partners are passing their digital interactive television system by 17,500 homes with 12,500 initial customers. All the homes will be involved in near-video-on-demand testing and will have the Starsight programing guide, while a subset will have access to online services through Intel/General Instrument's cable modem.

Plans are to have 1,000 customers up and running with fully digital interactive television services by early next year. The early focus will be on offering video-on-demand movies, then a digitally enhanced version of the Starsight programing guide, then home shopping services and other interactive applications.

Viacom and AT&T will test both "convenience" and "variety" models for video on demand, Meyers says. In convenience, consumers can access movies at frequently staggered times of 15-30 minutes; under variety, many more movies are available, but less frequently. ■

ZAP!!

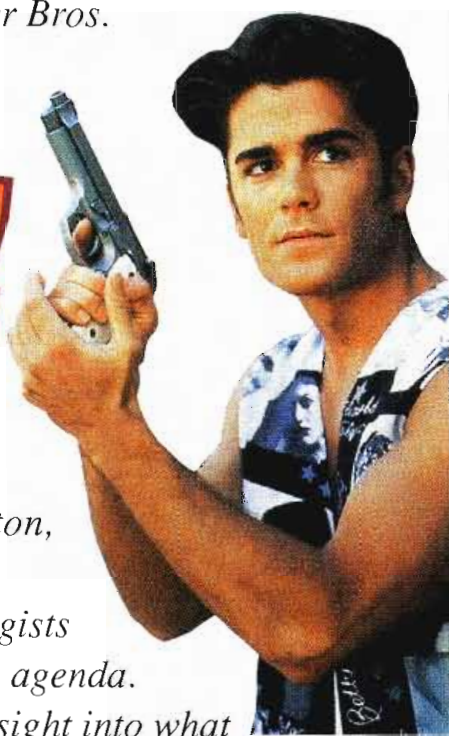
The New Action In Action Hours

From new factors like the United/Paramount and Warner Bros. networks, to MCA's herculean heavy-up in the genre, to the new softer edge calculated to draw more female viewers, there is plenty of action in the hour drama format this fall.

Cable is dipping its toe into original action-hour waters, while the closest thing to a guaranteed hit overseas continues to be U.S. action-adventure shows. Such programs may not be quite as popular in Washington, where there is momentum for violence regulation. FCC Chairman Reed Hundt is calling for help from psychologists in setting the TV violence agenda.

To give readers some insight into what

POW!

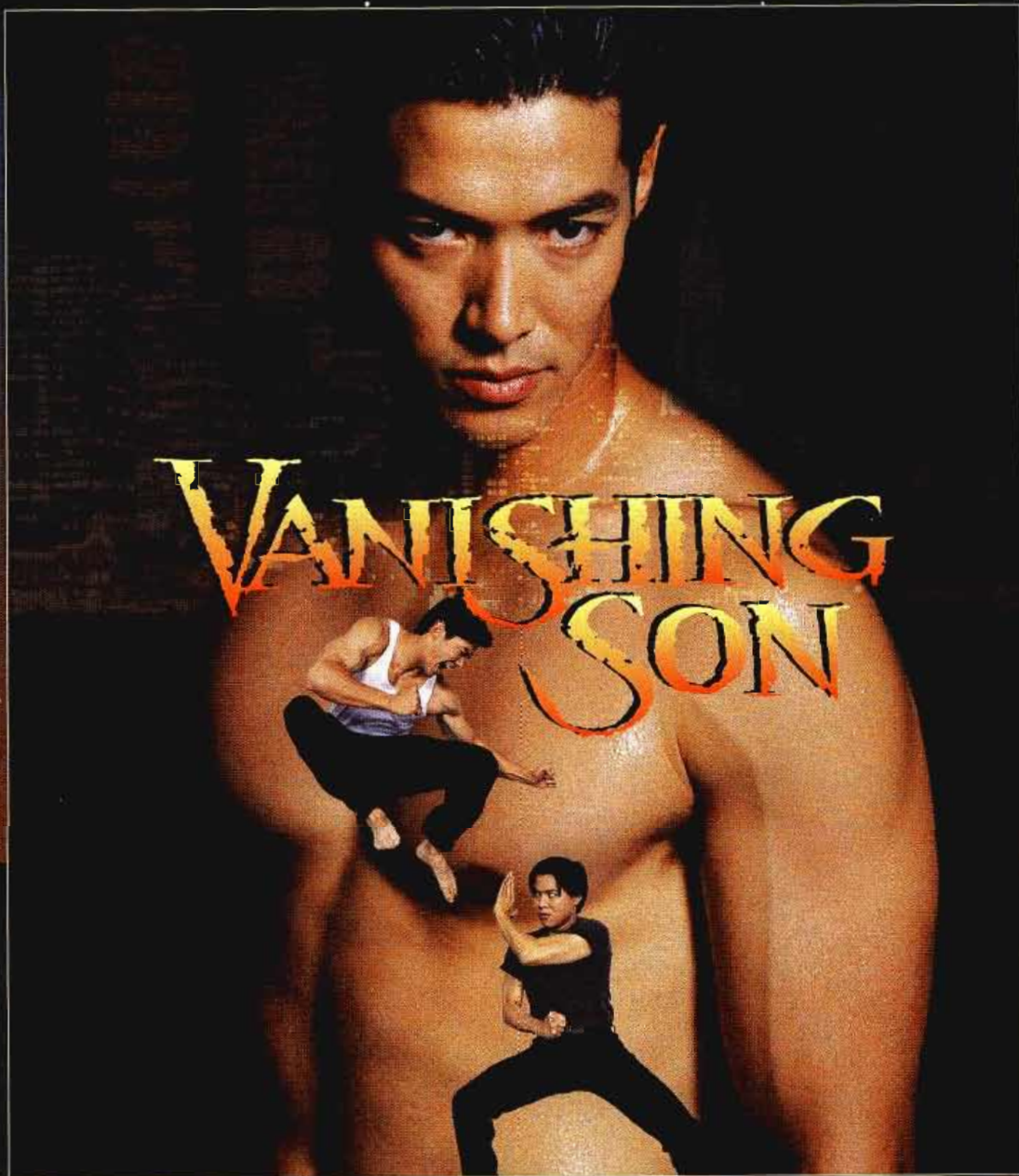


KISS!!



that might be, the president of the Institute for Mental Health Initiatives provides some programing guidelines. All that and more in the pages that follow.

action-hour series!



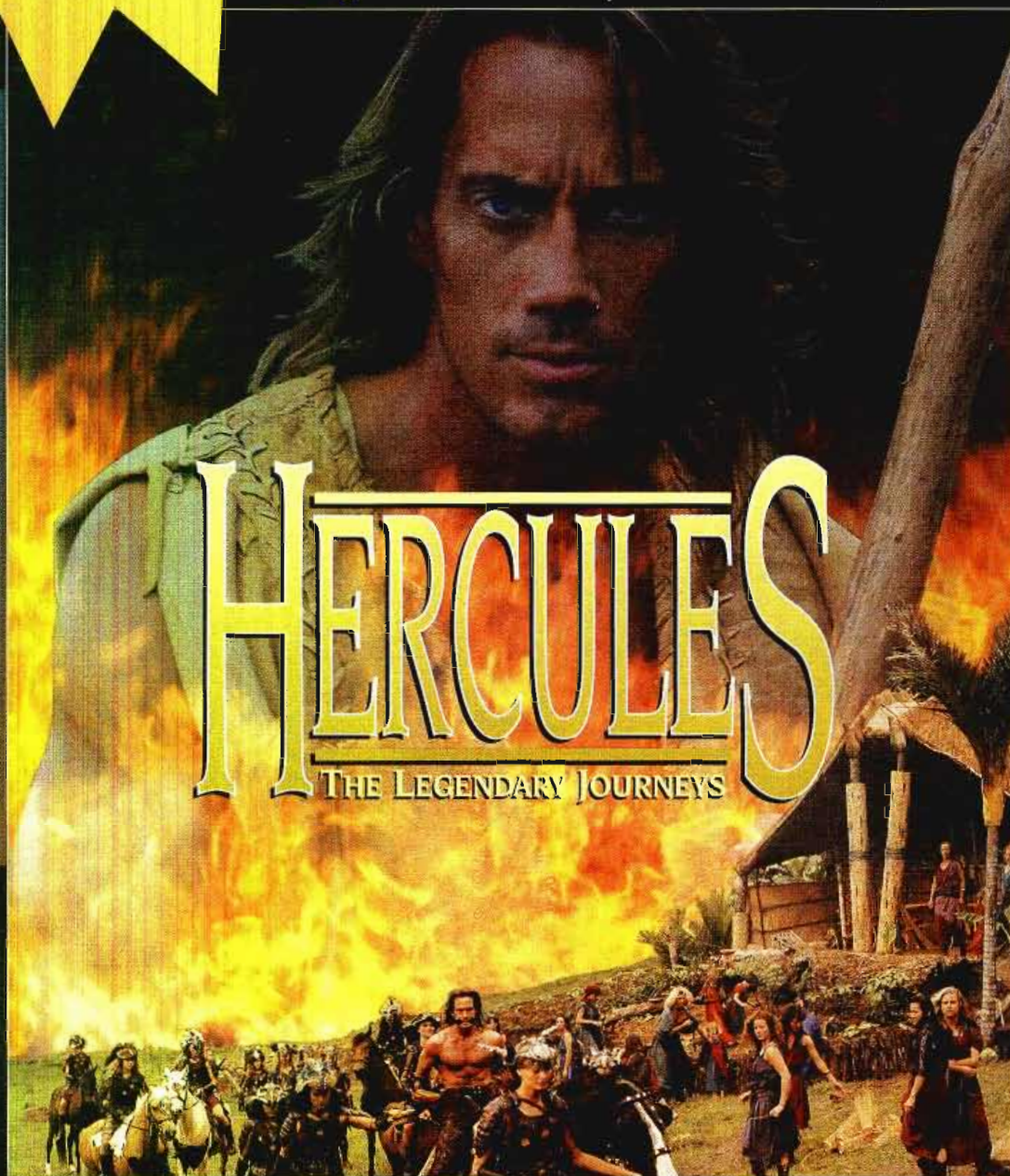
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Action escalates for syndicators

Eleven new action hours offered in battle against new networks

By David Tobenkin

Syndicators fear their action hours will be the first programming casualties should the new United/Paramount and Warner Bros. networks succeed. But that has not stopped them from launching 11 new action hours for 1994-95.

"If those networks get off the ground and grow, it will eventually impact on hours available in prime time," says Keith Samples, president, Rysher Entertainment. Fears are that stations that affiliate with the new networks will use network fare in slots now set aside for syndicated programs and that independents will end up with fewer syndicated shows from which to choose. "But at this stage...talk of the new networks has caused independent stations to buy action hours to compete," Samples says.

In response, Rysher dramatically expanded its action-hour presence this past spring by adding *Thunder in Paradise* and *Robocop* to returning show *Highlander*, and committed to a fall launch of *Lonesome Dove* and a fall 1995 launch of *F/X*.

Gold mine for independents

Syndicated action hours have proved a gold mine for independent stations, if less so for syndicators. Successful shows offer stations audience-building, high-profile events without their having to give up most of their time to a network. And because the shows are attractive in the international market and lack strong network competition, producers and syndicators have been able to proceed with shows that otherwise would break their budgets.

Despite these advantages, a hefty number of shows were canceled this past season, most before obtaining enough episodes to strip. Casualties included Cannell Distribution Co.'s *Cobra*, Paramount's *The Untouchables*, All American Television's *Acapulco Heat* and Warner Bros. Domestic Television Distribution's *Time Trax*.



New shows on the Old West: Rysher's 'Lonesome Dove' (above) and Cannell's 'Hawkeye' (below)



A major question for syndicators is whether the audience for action hours can be widened by adding a new breed of show that relies less on action and more on drama and female-skewing elements. The Spelling Premiere Network (see box, page 30) and shows such as *Hawkeye* and *Lonesome Dove* will test whether action hours can cross over. Even existing male-skewing shows like Warner Bros. Domestic Television Distribution's *Babylon 5* are being reworked to add more female characters and relationship story lines.

Another question is whether stations will balk at handing over more of their advertising time. The once standard barter split of seven minutes for the station and seven for the syndicator for all but the most successful shows has been replaced on many new shows by nine/five splits in the syndicator's favor, says Blair Television station representative Lou Dennig.

Independent producers and distributors feel the pressure of the new networks and glut of product first, says Steven Maier, who brokered the *Highlander* production deal and is working on a new co-production, *Terry and the Pirates*, with Italian film studio RCS Films and TV and feature film producers Robert Rehme, Mace Neufeld, Benjamin Melniker and Michael Uslan.

"The independent stations are disappearing, and it's clear we've reached the saturation point for shows," Maier says. "In the middle-size markets, there are no excess stations to take your programs, and now you have at least one new network [United/Paramount] where action hours are clearly going to play a significant role."

Symbolic of the change is that the top-ranked action hour in syndication—*Star Trek: The Next Generation*—was killed off last season at the height of

its popularity. Plans are to debut a similar show in January on the United/Paramount Network.

'Deep Space Nine' still leads ratings

Paramount still fields action-hour ratings leader *Star Trek: Deep Space Nine*, which overcame early questions about its stationary setting and presumed darker vision to post ratings within hailing distance of *TNG*'s. However, ratings declined from an 11.2 (all numbers are Nielsen GAA) in its first season to a 9.0 last season,

its second. This season the producers will spice up the show by adding a spaceship, Defiant, and basing it at the Deep Space Nine space station. "We wanted to give the crew an opportunity to get away from the space station and do some more exploration," says Joel Berman, executive vice president, Paramount Domestic Television.

The No. 3-ranked action hour, All American Television's *Baywatch*, remains strong after completing its third season in syndication. The show earned a 7.1 in 1993-94, up from a 6.0 a year earlier. *Baywatch* is the most popular syndicated show in the world, boasting 1 billion viewers in 142 countries.

In a move that may help determine the rerun potential of other action hours, All American is selling the

show for stripping in September 1995. So far, it has been cleared in 60% of the country, including eight of the top 10 markets, with a barter deal of three minutes national and the remainder local plus cash.

"We are generally offering lower license fees than the fees we think stations are overpaying for off-net sitcoms," says George Back, president, U.S. syndication, All American.

Baywatch will generate an eagerly anticipated spin-off in fall 1995. *Baywatch Nights* will feature *Baywatch* star David Hasselhoff and co-star Gregory Alan-Williams as a pair of private eyes. The new show is targeted for a later time slot and an older audience.

"The stations that purchased *Baywatch* are looking for a lead-out

series, and we think the best lead-out would be a second *Baywatch*," says Back, noting the success of Paramount's *Deep Space Nine*, which is a *Star Trek* spin-off.

However, Hasselhoff has said he may not appear in many *Baywatch* shows next season so that he can concentrate on *Baywatch Nights*. Back says Hasselhoff will continue to have a significant presence on the original show.

This fall, All American also is launching *Sirens*, a story about three rookie cops that originally aired on ABC last season.

WB block drops show

Warner Bros.' Prime Time Entertainment Network continues to cruise along, with a few adjustments. The

Syndicated Spelling shows: action lite

Will Aaron Spelling's magical pull on female audiences extend to syndication?

Stations that are carrying the new Spelling Premiere Network's two shows this fall, *Robin's Hoods* and *Heaven Help Us*, think the answer is yes. While syndicated action hours typically are male-skewing to counter the networks' female-skewing lineups, Spelling Entertainment executives

decided the trend had gone too far, says John Ryan, president, Worldvision Enterprises, the distribution arm of Blockbuster Entertainment-owned Spelling Entertainment.

"Independent stations counterprogramming [the networks] with male programming was a good strategy," Ryan says. However, "they have hit all the advertisers that will go into those shows and there are no shows to hit the great number of advertisers who target women."

"We think Aaron Spelling will answer the need of stations, just like he did when Fox's average viewer was a 27-year-old male and he introduced *Beverly Hills, 90210* and brought female viewers to Fox on Wednesday nights."

Other syndicators say that if the two shows succeed, they could trigger a host of competing female-skewing projects. "If they do work, you'll probably see a drift away from action and more shows with 18- to 49-[year-old] appeal," says James Bennett, chief executive of syndicator ACI.

The two new Spelling shows are high-concept—heavy on relationships and relatively low on action.



Spelling hopes 'Heaven Help Us' and 'Robin's Hoods' spell success.



Heaven Help Us stars Melinda Clarke, from *Days of Our Lives*, and John Schneider, of *Dukes of Hazzard*, as Doug Monroe and Lexy Kittridge, a newlywed couple in their 20s. While they are en route to their honeymoon destination, their two-seater aircraft crashes into a hotel. They learn Heaven has sentenced them to live in the hotel and help those in desper-

ate situations in order to "earn their wings" as angels. Guiding them is suave superangel Ricardo Montalban.

Robin's Hoods is a harder-edged show about an assistant district attorney, Linda Purl from *Matlock*, whose country music club employees are parolees hired by her murdered husband, a policeman. The group tracks down her husband's killer and becomes an elite investigative unit that handles cases the police won't touch.

While there will be some action, relationships will be key to both shows, Ryan says. "We think the audience will become loyal to the characters that they grow to like, as they are with *Melrose Place* and *90210*," Ryan says.

The shows, cleared in prime time in 70% of all markets, will air together on most independent stations but may run at 10 p.m. on different nights on Fox affiliates, which carry network programming until 10 p.m.

Given the success of spin-off Fox-Spelling shows such as *Melrose Place*, Ryan says more syndicated shows featuring characters from the first two shows are possible if the shows find an audience.

—DT

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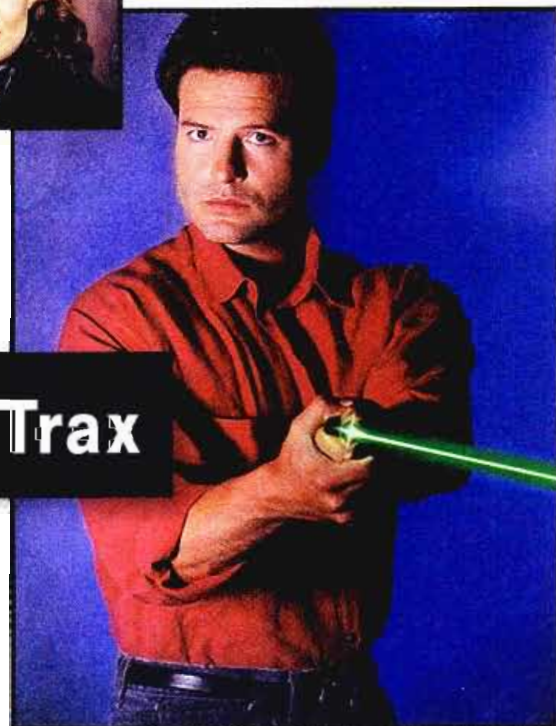
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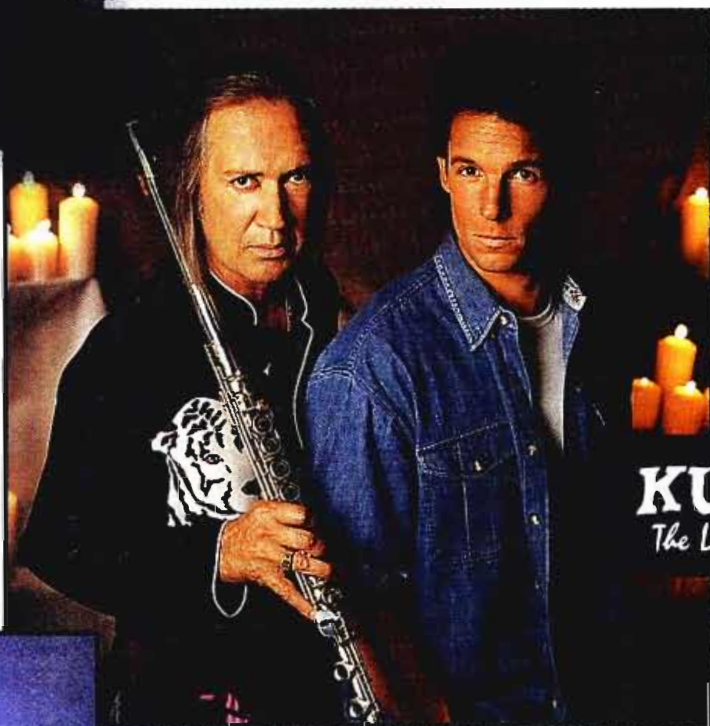
Time Trax



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In **PRIME** Time.



KUNG FU
The Legend Continues

And Coming
This Year
From **PTEN**

THE HISTORY OF
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N' ROLL**

PTEN
PRIME TIME
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block, which is cleared in 95% of the country, in January will drop the lowest ranked of its three shows, *Time Trax*. It will add *Pointman*, a story about a stockbroker-turned-bodyguard, starring Jack Scalia. A *Pointman* telefilm scored an impressive 8.1 GAA rating Jan. 24.

"When the stations saw Jack Scalia in that role [as Constantine Harper], they agreed with us that he is that role, the way Alan Alda was Hawkeye or Carroll O'Connor was Archie Bunker," says Dick Robertson, president, Warner Bros. Domestic Television Distribution. "His demeanor is perfect, so he'll draw a male audience, and he's a handsome ladies' man, so we think that will cross over to a female audience."

To allow stations greater flexibility in a more constricted market, in 1994-95 Prime Time Entertainment Network affiliates can run *Kung Fu* and *Babylon 5* on Wednesday, Thursday or Friday nights, rather than just Wednesday. They also may run *Pointman* in weekend prime time rather than exclusively weekday prime time.

Also, science fiction adventure show *Babylon 5* is being revamped with the addition of high-profile actor Bruce Boxleitner as captain and with female-skewing relationship story lines. "If we could bring up the female viewership for *Babylon 5* to where it is for men, we'd have a hugely successful show," Robertson says.

Also hoping to fill the vacuum for syndicated science fiction programming is Grove Television, which is investing two-thirds of the proceeds of a recent \$60 million private placement on a single space epic for fall, *Space Precinct*. Budgeted at \$1.5 million per episode, the show stars Terry Shackelford and is produced by renowned British science fiction producer Gerry Anderson. At press time, the show still needed clearances in the top three markets to meet an Oct. 3 debut date.

"We're doing something none of the majors have done: producing a show with movielike effects and quality at a very station-friendly [seven/seven barter split] price," Grove President Rich Grove says.

MCA TV launches three

The most dramatic new entry into the action market in 1994-95 is MCA TV, which is launching three series based on the high ratings of its Action Pack, a

"wheel" of five multipart TV movies produced by big-screen producers.

Two of the shows will be syndicated: *The Legendary Journeys of Hercules*, produced by "Darkman" and "Army of Darkness" director/executive producer team of Sam Raimi and Robert Tapert; and *Vanishing Son*, produced by "Dragon: The Bruce Lee Story" director Rob Cohen. A third show, actor-producer William Shatner's *TekWar*, has received an 18-episode order from USA Network. The three shows averaged a 6.5 rating during their collective runs earlier this year.

"We only expected to launch one

their reputations attached to them."

Reusing sets and costumes from the telefilms, and taking advantage of the fine tuning of effects during production of the telefilms, will save several hundred thousand dollars per episode, he says.

MCA will continue to test the waters for future action hours by providing stations carrying the syndicated shows with one new two-hour movie pilot each quarter.

Rysher considers cancellations

Rysher's entry into the forefront of action-hour syndicators this year,



'Baywatch' boasts one billion viewers in 142 countries.

series out of the wheel and we're releasing three, so the concept greatly exceeded our expectations," says Ned Nalle, executive vice president, creative affairs, Universal Television. The syndicated shows, which will launch in January, are about 65% cleared, MCA TV President Shelly Schwab says.

The *Hercules* telemovies feature lavish special effects, including the creation of mythological creatures such as a Hydra and a centaur, created with the 3-D animation and compositing techniques used in the big-screen films 'Jurassic Park' and 'The Mask.'

But can MCA produce shows of similar quality on a smaller-series budget? The Action Pack movies were deficit-produced at an average cost of \$3.5 million-\$5 million, compared with \$1 million-\$1.4 million planned for the series.

"The same people who did the movies will be doing the series," Schwab says. "It would be foolish on our part to do less than what the movies looked like, and the filmmakers who are making these will have

facilitated by its acquisition by Cox Enterprises, has been marked by low ratings of its two new shows, *Robocop: The Series* and *Thunder in Paradise*. Since the shows' debut in spring, ratings for both have declined and now average near 4.0, considered the cutoff point for renewing or pulling the plug on shows.

Despite President Keith Samples' reputation for negotiating international co-production deals that allow projects to succeed financially with lower domestic ratings, he concedes the shows are on the edge.

"These shows can pencil out at a 4, but not below that for the long run," Samples says. "We are waiting for the July books to do some heavy analysis. On the other hand, there is the story of *Highlander*, which we kept on and supported and is finding an audience."

Efforts to minimize violence in the new shows may have cost them their edge, Samples says: "With *Robocop*, we got caught up in the whole swell of the violence debate, and in trying to

keep him from being too violent, we may have made him too soft." The show's plots also may have been too complicated, he says.

Other syndicators, while suggesting the violence issue has been placed on the agenda by politicians, not stations, say they have voluntarily softened shows to make them more palatable to advertisers and others.

"There's one scene in *Hawkeye* where Hawkeye and an Indian chasing down settlers have a standoff," says Cannell Distribution Co. President Pat Kenney. "He fires his gun and blows away both paddle handles on

strongest, *Highlander*, continues to hold its own with a 4.1 rating for September through May in its second season, and a surprising jump to a 4.4 in May through late August.

And in the wings for 1995-96 is *F/X*, based on the popular Orion Pictures Corp. movie starring Bryan Brown as a special-effects man recruited and later betrayed by the government.

Changes benefit 'Renegade'

Cannell Distribution is enjoying an upsurge in success with its *Renegade* action/adventure show, whose 1993-94 rating was a 5.2, up from a 4.8 in

However, CTTD President Barry Thurston says, the dynamics of the project, and not a desire to enter the action-hour arena, led to the show's being given a green light for first-run. "This is essentially the same show that [Columbia TriStar Television] created for CBS, so it's an extension of a successful show we were already producing. All in all, in the action-hour marketplace, there are so few successes out of so many entries—unlike the talk show arena, where you have more successes with a similar number of shows."

Syndicator ACI will stick close to the waves with its new first-run show *High Tide*. The show centers on two detectives who take cases on the condition that their assignments are at the world's most famous beaches. The show features *General Hospital* star Rick Springfield and veteran actor George Segal.

"What set this property apart was the concept and casting. Rick Springfield and Yannick Bisson [of *Sweating Bullets*] make a great buddy drama team, and we have the skills of George Segal," says ACI President and Chief Executive James Bennett.

Among the other planned action-hour contenders:

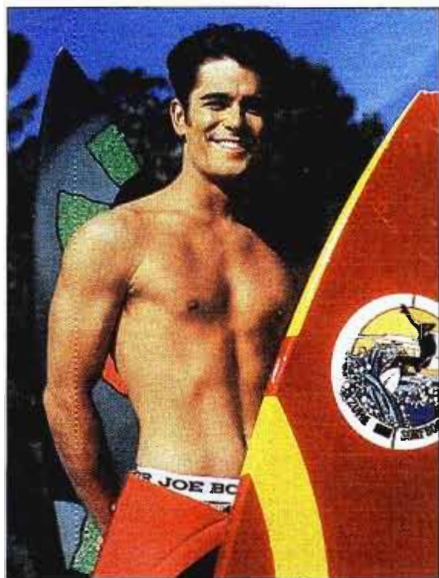
■ RCS's *Terry and the Pirates*, planned for fall 1995, is an updated version of the classic comic strip.

The show deals with a hero who thwarts drug trafficking and smuggling in the Far East.

■ The recently formed Scripps Howard Productions wing of media conglomerate E.W. Scripps has signed *Fugitive* creator Roy Huggins to pen a new Hawaii-based detective story, tentatively called *Diamond Head*. Huggins's presence and compelling story lines will set the project apart, says SHP Chief Executive David Percelay.

"We felt our competitors went after known franchises, spending all their money to option titles," Percelay says. "Roy, who created *Fugitive* and *Maverick*, has the proven skills of a writer-creator who can sustain stories through the demands of 22 episodes per year. We felt our show needed to be writer-driven, the way *Star Trek* has been."

■ Samuel Goldwyn Television is mulling the launch of a dramatic series based on the vintage TV show *Flipper*. ■



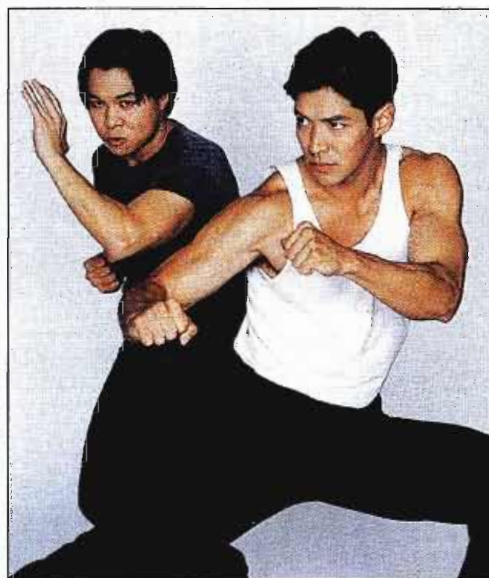
ACI's *'High Tide'* mixes sand and sleuthing.

the canoe at the same time, and no one gets hurt—though of course that's not the case in every scene."

However, some advertising executives say they have noticed little change in the level of violence. "I haven't seen any diminishing of 'shoot 'em up' in the syndicated product," says Bill Croasdale, president, national broadcast, Western International Media. "The syndicated shows can still afford to go heavier in the blood and guts since they aren't run in pattern and aren't under the same spotlight as network shows."

Rysher's new fall entry, *Lonesome Dove*, will play up relationships rather than violence, even though it is a western, Samples says. The project already enjoys lush production values and the prestige and participation of the creators of the miniseries, RHI Entertainment. It has cleared on a whopping 170 stations covering 94% of the country.

Rysher's returning show, and its



'Vanishing Son' is one of three hours from MCA.

1992-93. The show has benefited from greater development of character relationships and more humorous stories, Kenney says.

As with Rysher's *Lonesome Dove*, the distributor will test audience reception of period pieces with its new fall entry *Hawkeye*. The frontier adventure story, set during the French and Indian Wars, stars Lynda Carter and Lee Horsley.

"We think this show really addresses the adult 25-54 audience, a group I think the other shows don't appeal to," Kenney says. "Certainly the success of *Dr. Quinn, Medicine Woman* tapped an audience that people didn't know was there."

Another major syndicator, Columbia TriStar Television Distribution, will step into first-run action-hour syndication ring with *Forever Knight*, a vampire detective show resurrected from CBS's former CrimeTime After PrimeTime block.

New nets not action hour-driven, say execs

By Steve McClellan

When Paramount and Warner Bros. first announced plans for their new TV networks, many industry veterans were betting on a battle of action hours, which have caught on in first-run syndication. Even today, many industry executives believe the new networks will affect the availability of prime time action hours (see box below). But neither network will rely on the genre exclusively, or even extensively, network executives say, although that appears, to some degree, to be a matter of how action hour is being defined.

Although the definition of "action hour" is subject to interpretation, executives at both networks say they are planning a broad mix of hour and half-hour formats.

The programming for the first two nights of the new United/Paramount

Network, debuting in January, will be a mix of three hour dramas, including a new *Star Trek* series—*Star Trek: Voyager*—and two half-hour comedies, says Kerry McCluggage, chairman, Paramount Television Group.

But McCluggage challenges the notion that the new *Star Trek* series will be an "action drama" per se. He says "adventure drama" is a more appropriate term to define *Voyager*, the fourth *Star Trek* series, which, barring last-minute glitches, began production last week.

"The prime directive behind the original series, and one we've tried to adhere to, is create science fiction programs about adventure and exploration," says McCluggage. "The mis-



'Star Trek: TNG' passes baton to 'Voyager.'

sion is not to deal with armed conflict or intervention. More often, story lines have sociological and allegorical elements."

McCluggage says Paramount will announce its network's schedule in September, and that sometime before that announcement will come the appointments of key managers of the

New factors in the syndication equation

While the debuts of the United/Paramount Network and WB Television Network will affect the entire action-hour market, that is especially the case for the syndication arms of Warner Bros. and Paramount.

Both are major action-hour players, with Paramount Domestic Television boasting the top two shows (the departing *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*) and Warner Bros. Domestic Television Distribution offering a Prime Time Entertainment Network block of two adjoining shows (*Kung Fu* and *Babylon 5*) and a floating show (*Time Trax* for now, but soon to be the new *Pointman*).

While executives of both studios' divisions say that they will remain in the action-hour syndication market for at least the near future, they also say that the success of one or both of the new networks likely would drastically scale down their output.

"Ultimately, if both networks go to full schedules, or even if just the WB network does, it will most likely shut down PTEN, as well as all the syndicated action hours," says Dick Robertson, president, WB DTD. "Long term, in either of those cases, I would expect PTEN would cease to exist in five years."

Paramount Domestic Television Executive Vice President Joel Berman said the success of the two new networks would make "it more difficult to launch any new program" in syndication.



PTEN's new 'Pointman'

Already the new networks are being factored into the equation of renewing and launching shows.

Paramount is taking the high-stakes gamble of killing off its *Star Trek: The Next Generation* syndicated show at the height of its popularity, launching its cast in feature films and adding a new franchise show, *Star Trek: Voyager*, as one of the first programs announced for its U/P Network.

And uncertainty in the market caused by the two impending networks contributed to the decision of stations receiving *Time Trax*, which had borderline ratings for renewal, not to support the show for another season, says Robertson.

However, both executives insist that just as shows are evaluated for syndication and network potential, the new networks will not necessarily get first pick of new projects.

"The presence of a fifth network doesn't change how we evaluate projects for distribution," says Berman. "We are approaching it the same way as in the past: If it's a project we feel strongly in, we would take it to market. We have several projects that are actively being considered for first-run."

"If we come up with a good idea for PTEN, it will go to PTEN," says Robertson, noting that Warner Bros. Television is producing for all four of the established networks as well as for the new WB network.

—DT



'Father Knows Nothing,' starring Robert Townsend, set for Warner Network.

network (chief executive, programing and sales heads, etc.).

In the meantime, McCluggage isn't giving much away, although he confirms that producers Stephen J. Cannell, Anthony Yerkovich and Don Bellisario are developing one-hour dramas for the network.

But Paramount also has comedies in development, including one that has been given a green light—*Pig Sty*, from former *Cheers* writer-producers Rob Long and Dan Staley. McCluggage would neither confirm nor deny the pickup. Another comedy the network is said to be high on is *Platypus Man*, from *Golden Girls* executive producers Mort Nathan and Barry Fanaro.

McCluggage refused to talk in depth about the target audience for the network. "We do have a very focused target that we are going after with all genres of programing," he says, adding that more details will be given with the schedule announcement. The target would appear to be young men, given *Star Trek*'s male skew, and the fact that *Pig Sty* deals with five twentysomething men sharing a Manhattan apartment.

The new WB network, also debuting next January, will, at least in its infancy, skew more toward the half-hour form. But WB Television Network programing chief Garth Ancier says several one-hour shows are in development and that one has a chance of making the schedule on the

second night of WB programing, currently set for debut in June '95. But Ancier stresses that action hours the network gives the green light to won't take themselves too seriously, with the tongue-in-cheek flavor of an *A-Team* or *Rockford Files*. "Action hours are prolific in first-run syndication. One thing we are very sensitive to is producing something that looks like a syndication network, because you can't ask advertisers to pay premium prices and deliver anything less than network-quality programs."

What seems to be missing by and large from the current menu of hour shows, says Ancier, are dramas peppered with comedic elements. "Comedic action drama is not being particularly well done right now. If we do action hours at all, that's the way we'll go," he says.

Meanwhile, WB's first night of programing will debut with four sitcoms, including *Muscle*, from Witt-Thomas Productions, a serialized comedy that Ancier says could be expanded to

other nights. In addition, the network has picked up *Father Knows Nothing*, starring Robert Townsend; *Unhappily Ever After*, from *Married...With Children* co-creator Ron Leavitt, and *Brother to Brother*, starring Shawn and Marlon Wayans.

Ancier says the embryonic WB will go after the kid-teen-young adult audience that Fox pursued before being forced to broaden its audience base as it expanded to seven nights. As for United/Paramount, he says, "I really haven't taken them into consideration at all," in terms of programing the network. At least initially, United/Paramount's narrow focus makes it a different animal from WB, with a different agenda, he says.

WB is going after the young audience, which is more than likely to try a new brand first, whether it be toothpaste, fast food or a TV show, says Ancier. That was also the reasoning at Fox, where Ancier was the network's first entertainment president, from 1986-89. ■

Cable gets into the action

If you're looking for action, you might want to take a look at cable.

Cable networks, which have long enjoyed healthy ratings with off-network action hours, are coming up with more and more original shows of their own.

One of the most obvious pushes into the category comes from The Family Channel, which is about to roll out a major action/adventure promotional sweepstakes campaign tied to its fall programing lineup. Included in the promotion will be three adventure series currently in active production at the network: *African Skies*, starring Catherine Bach and Robert Mitchum, returning for its third season; *Snowy River: The McGregor Saga*, returning for its second season, and four new *Young Indiana Jones* titles done in conjunction with Lucasfilm Ltd. and Paramount Television Group.

Promotional campaigns tied to action/adventure series are particularly effective in creating consumer excitement for a network, according to Kevin Crum, national promotions manager, The Family Channel. The promotional campaign, which runs Aug. 28-Oct. 1, will include four sweepstakes offering adventure vacations, luggage, video cameras and other prizes.

Among the other networks, USA has ordered an additional 22 episodes of *Silk Stalkings*, now entering its fourth season. The series last year averaged a 2.2 rating with about 1.3 million homes per episode, making it the highest-rated original dramatic series on cable.

Even MTV is getting into the production of original action/adventure series with *Dead at 21*, a half-hour weekly show that follows two 20-year-olds involved in a government cover-up conspiracy.

—RB



Young Indie on Family

Action alive and well on nets

'Mantis,' 'McKenna,' 'Under Suspicion' among new entries

By Steve Coe

In the early 1980s some industry pundits were predicting the death of the sitcom. Of course, that was before *The Cosby Show*, *Cheers* and *Family Ties* helped resurrect the genre and boost its popularity to current heights. Today the network action hour finds itself in much the same position comedies were in some 10 years ago.

For the past several seasons, for a variety of reasons, one or another observer has declared the action hour dead on the networks. Instead of the pure action series that flourished during the 1960s, '70s and into the 1980s, nearly all hours on the networks today are either straight dramas, such as *Sisters*, or hybrid shows like *Law & Order* and *NYPD Blue* that mix some action with a heavy dose of character development.

Last season, in an attempt to launch new hours, the networks developed several series that blended action with another element, such as romance—à la *Moon Over Miami*—or a tongue-in-cheek tone, like *Brisco County Jr.* The results were mixed: The two above-mentioned series were canceled, as were *Missing Persons* and a host of others. ABC's *Lois & Clark* and NBC's *seaQuest*, while getting second-season renewals, performed only passably. At NBC last season, the network offered one of the only true action hours in *Viper*, which never found an audience on Friday nights. The lone standout among new hours was ABC's *NYPD Blue*, which tallied both critical and audience success without relying heavily on car chases or gun play.

The networks remain undeterred, however, and a glance at the four network fall schedules indicates that viewers will see more action this season than in the recent past. Among the new-season hopefuls are Fox's *Mantis*, *Fortune Hunter* and *Uptown Undercover*; ABC's rural hour *McKenna*, and CBS's *Under Suspicion*.

"I think [the action genre] is alive and well," says Deborah Leoni, vice president, drama series development, ABC. "But the problem in television

is that our budgets don't allow us to do 'Speed' [the recent theatrical action movie]. So we have to make sure the audience makes a connection with the characters, as they have with *NYPD Blue* and apparently did not with *Moon Over Miami*. That's the challenge," she says.

Bob Greenblatt, senior vice president, drama, Fox Broadcasting, concurs. "I don't think [action hours] are



CBS hopes 'Walker' walks tall.

less appealing," he says when asked if the paucity of action on the networks is a result of decreased viewer appetite for the form. "It's just harder to make them work. We have to compete with the movies and we can't do 'Lethal Weapon' and 'True Lies.' We can't deliver on those kinds of pyrotechnics, so we have to try to come up with interesting characters."

In addition to competing against theatricals, says Preston Beckman, senior vice president, program planning and scheduling, NBC Entertainment, network action hours face competition from the growing number of syndicated action hours. With overseas financing—and in many cases a guaranteed back-end—syndicated action hours have flourished and satisfied some of the audience appetite for action.



'Mantis' ready to fly on Fox.

"In syndication, they generally make a back-end deal and get a lot of overseas funding, so there's probably a little money on the screen that way," says Beckman. "Also, when a syndicated hour comes on, it usually has a one-year commitment, which is what we gave to Universal for *seaQuest* and *Earth 2*."

Tom Thayer, president, Universal Television, says his company saw a need for more action on the networks and built a strategy around filling that need. "We made a concerted effort a few years ago which was to develop these high-concept action hours," he says. "There's an appetite for these shows if done properly. No one's really done them well. Look at *Star Trek: The Next Generation* and *NYPD Blue*," he says, citing two exceptions. "They can be accepted, but they have to be done well. They can take awhile to catch on, so given the current network environment, it's advantageous to have a full-season commitment for *seaQuest* and *Earth 2*."

Not everyone thinks the action genre is making a comeback, however. "The only real action hour on network television now is [CBS's] *Walker, Texas Ranger*," says Dick Wolf, executive producer, NBC's *Law & Order* and Fox's *New York Undercover*. "I think the audience's tastes have moved beyond that and become more sophisticated. The *Dukes of Hazzard* would be laughable today. What do you do after the car chase?" ■

Action-hour appeal is worldwide

Adventure shows are strong U.S. export in spite of programing quotas

By Meredith Amdur

International distributors may bemoan the imposition of European program quotas and increasingly tighter acquisition budgets for U.S. product, but the closest thing to a sure sale on the international market is an American action/adventure drama.

Next to blockbuster feature films, action hours are the definitive U.S. export commodity. And although some European program directors note that there has been a slight ebb in terms of their prime time position, successful newcomers such as *NYPD Blue* and *seaQuest DSV* are igniting a comeback.

Many qualities make the action hour ideally suited for export. Visual appeal, fast pacing and glossy heroes, all help move the emphasis away from dialogue, which can lose its edge when dubbed.

According to a newly published report by Geneva-based program analysts Acamedia, action/adventure dramas constitute as much as 20% of total airtime on some channels, such as Italy's Italia 1. In Germany, commercial channels RTL and Pro 7 program as much as 8% action series as part of a schedule that is already more than 50% fiction. Pro 7 recently picked up *The X-Files*, *The Adventures of Brisco County Jr.*, *Lois & Clark* and *NYPD Blue* to round out its new fall schedule which also will feature the channel's first original German police series, 90-minute *Alles Ausser Mord* (*Everything Except Murder*).

But most sellers, and international buyers, agree that such endeavors may be the exception.

Despite tough enforcement of European program quotas that limit U.S. product to not more than half of any broadcaster's schedule (particularly in prime time), action/adventure drama and feature films always will find foreign buyers, and typically command the highest prices among imported fare. The prohibitive cost of action dramas makes such shows all the more appealing to foreign buyers.

"Broadly speaking, action travels better than anything else," says



'Brisco County' no bomb in Germany.

Michael Grindon, executive vice president for Columbia TriStar International Television. "The U.S. networks can afford to spend far more than international broadcasters could ever invest to produce a home-grown version," Grindon says.

Without a substantial "intra-European" market to leverage the costs of home-grown production, Hollywood rules the roost in the action drama department, a fact that is not lost on U.S. producers.

The international after-market remains a critical piece of the financing pie, particularly when production costs can run as high as \$1.5 million per hour. "International revenue is critical," says Grindon. "[U.S.] network license fees are not increasing for action drama so the international component is crucial to recouping the production deficit." According to Grindon, a well-executed action series can command as much as \$500,000 per hour from a major international buyer, such as Germany's Kirch Group.

Strong ratings abroad

International ratings, gathered from a myriad national services, tell much of the story. Among the top-ranked U.S. series internationally, action hours dominate, and dubbing rarely seems

to diminish the appeal.

In Brazil, *Lois & Clark* mustered a 44.0 household rating in June, placing it eighth overall despite having to compete with soccer matches. In Poland, Viacom's *Jake and the Fatman* scored a 56.0 rating in June, the highest among U.S. shows in that country. Germany's penchant for fast-talking detectives is evident, with *Columbo*, *Quincy*, *Magnum PI*, *Hunter* and *Dark Justice* taking the top five spots respectively among U.S. series. Nevertheless, even *Columbo*'s 5.9/15.9 rating/share couldn't match the overall success of domestic police series *Tatort*, which ranks around seventh overall with 13.5/27.8.

Some U.S. shows acquire more appropriate names on their adopted networks: *Kojak* *P Einsatz in Manhattan* remains among the best-known cops in Germany, despite being relegated to a pre-prime time slot on Friday nights.

Other popular dubbed versions include *Die Verschwörer* in Germany (Warner Bros.' *Dark Justice*), Spain's *Les Dessous de Palm Beach* (Columbia TriStar's *Silk Stalkings*) and popular French imports *Le Rebelle* (*Renegade*) and *Agence Tous Risques* (*A-Team*).

In Asia, action drama long has been a cornerstone of domestic film and television. *Kung Fu*-style epic adventure series, driven by historic bloodlust, are highly popular. *Pau the Judge* is a case in point. But even leading network TVB Jade has a strong following for its Cantonese-dubbed edition of *MacGyver*. The shows tend to wind up on "second tier" European networks, those that target youth audiences and devote the major portion of their agendas to fiction. *Quantum Leap*, *Highlander* and *Star Trek* and its spin-offs all perform well on youth-skewed networks such as M6 in France and Sky One in the UK.

Although police dramas and fast-action series score well among men, it is the "softer versions," such as *Baywatch* and *Columbo*, that do well across the broadest demos and are thus most appealing to the major networks. ■

TV violence debate heats up

House, Senate and FCC all appear to be getting into the act

By Kim McAvoy

With the action in syndicated action hours getting its share of scrutiny, the ongoing TV violence debate in Washington is being followed closely in Hollywood.

Not only does the issue appear to be on the congressional agenda for September, but the FCC may get into the act.

In the Senate, Byron Dorgan (D-N.D.) says he will attach a modified version of his TV violence "report card" bill to other telecommunications legislation moving in that chamber (BROADCASTING & CABLE, Aug. 22).

A Dorgan aide confirmed the senator's plans. She said he would offer his violence measure as an amendment authorizing legislation for the National Telecommunications and Information Administration. The NTIA bill is expected to clear the Senate Commerce Committee later this year.

A Senate Commerce Committee staffer said that Chairman Ernest Hollings (D-S.C.) had not taken a



Senator Dorgan wants to legislate a TV violence 'report card' for stations.

position on the Dorgan amendment but that "it would not be inconsistent with what Hollings would like to do, in that it addresses the issue of excessive violence."

When the committee considers the NTIA authorization, it's possible Hollings may bring up his own TV

violence measure, said the staffer. Hollings has indicated he would like to move a TV violence bill this year but that infohighway legislation takes priority.

Under Hollings's proposal, stations would be banned from airing violent programs during hours when children are in the viewing audience. Transgressors would risk license revocation.

Under Dorgan's amendment, NTIA would give out grants to private non-profit organizations to conduct surveys and produce quarterly report cards on the amount of violent programming aired by cable and broadcast networks, explained Dorgan's aide. The report cards would be distributed to the public.

NTIA now provides funding for educational children's programs. The grants for the report cards would be administered under NTIA's National Endowment for Children's Educational Programs. Dorgan's amendment would increase the agency's funding for those grants by \$6 million.

Dorgan had earlier proposed that

Why the Fuss About Television Violence?

A commentary by Rhoda Baruch

Violence originates in the imagery of young children—the most immediate response to frustration. Violence is an element of our folk tales and our best literature—from Hansel and Gretel to Hamlet. Our language is replete with violence—from "break a leg" to "fighting crime," from a "war on poverty" to a "drop-dead outfit." So why the fuss about television violence?

There's no escaping violence: real, threatened or imagined. The public is angered about the violence in our city streets, suburban shopping malls, even our schools and our homes. Pointing the finger at television as the principal culprit is easy, but not helpful.

Removing violence from television will not end our violence crisis but will cost much in loss of liberty. Storytellers have traditionally used violence to teach youth about danger, safety, courage, injustice and honor.

Broadcasters and cable operators, recognizing their professional responsibility to the public, can seize the opportunity and become a significant part of the solution to the crisis. What's needed are strategies for making television's



Dr. Baruch is president of the Institute for Mental Health Initiatives (IMHI). IMHI promotes mental health by making the latest research in the behavioral sciences accessible to the public and the creative community. IMHI publishes *Dialogue*, a quarterly newsletter for members of the entertainment media, and has recently released *The Violence Framework: Guidelines for Understanding, Reporting and Portraying Violence*.

portrayal of violence a productive experience for viewers.

Viewers can learn from the depiction of violence when it's embedded in a meaningful context. They can be helped to view violent behavior dynamically and in the context of human development and social forces. They can be helped

the FCC be required to grade stations on the amount of violent programing they air, with those reports identifying sponsors and circulated to the public.

Last December, Dorgan released the results of a sample report card. The survey, conducted by Concordia College students during the week of Sept. 28 to Oct. 4, 1993, found that the prime time programing on Fox was more violent than that on the other networks. Fox had 352 violent acts over a one-week period, ABC was in second with 224, followed by NBC with 187 and CBS with 172. The survey did not cover syndicated programing.

Dorgan also criticized sponsors of those programs. "I think corporations ought to be asking their advertising buyers what type of programing they are sponsoring... those who sponsor the programs should be responsible for their content," said Dorgan.

In the House, Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) is waiting to see what the Electronic Industries Association does next. An EIA committee is slated to vote next month on whether the association should adopt a voluntary standard incorporating V-block technology, which enables viewers to identify violent programs and block them electronically. An EIA subcommittee has already endorsed the vol-



"Responsibility means admitting the real impact of TV violence."

—FCC Chairman Reed Hundt

untary standard.

A Markey aide said the congressman was hopeful EIA would agree to move forward with the voluntary standard. Markey would prefer that the issue be settled voluntary rather than mandated by law, the aide said, but added that if that wasn't the case, Markey was prepared to take legislative action.

In fact, Markey already has prepared a bill that would mandate the V-block technology. If he decides to move the measure it will have to be attached to either the FCC authorization bill, still pending in the House, or the infohighway legislation that, if approved by the Senate, will be referred to a House-Senate conference committee.

Meanwhile, at the FCC, Chairman Reed Hundt called on members of the American Psychological Association to speak out against TV violence. In a speech to the APA, Hundt told the group it could have "a tremendous impact by analyzing, reporting on and speaking out against televised violence."

And although he did not propose any specific commission action, Hundt talked about how he might redefine, restate and renew the public interest responsibility of broadcasters.

"In this new social compact, the key word is responsibility," Hundt said. "Responsibility means that the TV industry must recognize the full implications of its huge role in our society. Specifically, responsibility means that the TV industry must address the needs of all Americans in its programing—children, minorities, the disabled and the elderly. Responsibility means admitting the real impact of TV violence." ■

to examine this complex issue critically and to press for comprehensive solutions.

Exposure to television violence *does* have an impact. Research shows that viewing violence on television can encourage aggressive behavior. On the other hand, it can desensitize some people to the true horror of violence. The challenge to the television industry is to neither ignore nor run away from this influence, but to use it. Based upon a large body of research and our 12 years of experience working with members of the entertainment media, we have developed a number of suggestions.

Deglamorize violence and weapons

- Eliminate violent scenes that do not contribute to the plot or character development or to the story in a true crime piece.
- Depict violence as a last resort for heroes who have used their wits in encountering danger.
- Depict thoughtless violence and the use of weapons as weak and shortsighted; depict the verbalization of anger and fear and the struggle to delay violent action as strong.
- Portray the emotional, social and economic impact of violence on perpetrators, victims, families and witnesses.
- Avoid portrayals that show violence as socially desirable, thrilling or glamorous, or the only option for dealing with conflict. Do not broadcast images of violence excessively, such

as in promotions and advertisements. Do not show violence without portraying the tragic consequences of violence.

Inform the public

- Depict violence as a multifaceted interplay of triggers, sources of violent energy and factors that augment or attenuate the likelihood and severity of violence.
- Produce animated specials and other shows for children and adults that model interpersonal skills for managing anger in relationships.

Broadcasters, producers, writers and directors can create gripping and popular programing that also communicates messages that build a healthy and less violent society. Indeed, audiences will react strongly to characters that are shown to be dealing with complex, human emotions; audiences will relate and be empathetic. Excellent examples exist—and the ratings prove that audiences are there.

Violence is part of the real world—sadly, a big part. Everyone, whether directly touched by violence or not, has been affected by the real or perceived threat of violence. We are looking to the creative talents of members of the entertainment media to help people be entertained, thrilled, scared, saddened and enthralled while, at the same time, growing up and learning about nonviolent reactions to frustration and anger. ■

Jingles are music to stations' ears

TM Century provides signature songs and the top hits on CD

By Donna Petrozzello

Whether a station's identification jingle calls for a mix of sheep bleating or a melody of classic wind instruments, TM Century Inc. can provide it.

At TM Century's 48,000-square-foot studio and office center in Dallas, the company's stock of singers, musicians and engineers have compiled jingles for hundreds of radio stations nationwide.

Many stations want their signature identification jingle recorded at TM Century's recently revamped main studio, rather than producing one in-house that may sound "half-baked," says TM Century Studio Manager Tom Cusic.

The studio, complete with separate piano and vocal rooms, was designed by Dallas-based Russ Berger Design Group. Berger is best-known for designing audio recording and mixing studios for Sony Music Entertainment and Warner Brothers Records, and artists including Michael Bolton and Steve Miller.

Stations also may pay less for a jingle produced by TM Century's stock musicians than they would if they were to do it themselves. TM Century's musicians do not retain songwriting rights and do not collect royalties

each time the jingle is played, Cusic says.

Stations lease the jingles, usually for three or five years, and TM Century retains the copyrights. The terms of the lease prevent competing stations in the market from using the same jingle during the length of the lease. However, TM Century may lease the jingle to more than one station as long as the stations are not in the same market, Cusic says.

The most challenging part of the process is creating a jingle that is "consistent with the station's image," says TM Century President/CEO P. Craig Turner. One Midwest station recently asked TM Century to design an offbeat jingle using farm-animal sounds to fit its innovative "wild country" format.

When KHYI(FM) Howe, Tex., known as Y-95, changed its format from contemporary hits to oldies, TM Century provided a stock of oldies music from its GoldDisc compact disc series and a new jingle to go with the station's new identity.

"We turned Y-95 into Oldies 94.9 FM overnight," Turner says. "We did everything for them except paint their vans."

Stations typically order 10-15 versions of a jingle so they are not con-

tinually playing the same one. The length of the jingle is changed or a different mix of instruments is used to create the variations, Cusic says.

TM Century also produces and distributes compilation compact discs. The discs contain hit songs from 10 different music formats, including rock, country and urban artists. The company's GoldDisc series contains a format's mainstay hits from different eras. The HitDisc series is issued weekly and contains the top-rated contemporary hits of the week.

The HitDisc series is circulated to more than 3,000 stations in the U.S. Each disc comprises the top hits on *Billboard's* and *Radio & Records'* current charts. Through the disc series, stations can acquire all the music they need to program a 24-hour format, Cusic says.

TM Century also provides stations that are fed by a satellite music network system with music on compact disc to use in case the satellite fails, Turner says.

TM Century Inc. was formed in 1990 by the merger of three jingle companies—Century 21 Programming, Media General and TM Century.

The company has enjoyed its greatest growth in sales of HitDiscs and GoldDiscs in international markets. According to the company's 1993 year-end financial report, international sales increased by 10% over the previous year and accounted for 22% of total revenues.

Most of the growth can be attributed to a greater demand by stations in foreign markets for top hits from the U.S. TM Century recently developed its "HitDisc E" series of current hits in a variety of formats to serve that need, Cusic says. ■



TM Century President Craig Turner (c) and TMC Chief Engineer Tom Cusic (r) in the control room of TMC's new audio recording suite designed by Russ Berger's (l) Russ Berger Design Group Inc.

Heftel acquires Spanish network

Heftel Broadcasting Corp. has assumed ownership of Cadena Radio Centro, a Spanish-language network serving 74 affiliates in the U.S. with 24-hour news and music programming. As part of the acquisition, a member of CRC's former owner, Grupo Radio Centro of Mexico City, will join Heftel's board of directors, according to a CRC spokesperson. Grupo Radio Centro also has invested \$20 million in Heftel.

Heftel President Carl Parmer says the acquisition means Heftel now will reach approximately 88% of the U.S. Hispanic population. Heftel owns Hispanic-formatted stations, including KTNO(AM)-KLVE(FM) Los Angeles, and is a part owner of WAQI(AM) Miami. Earlier this month, Heftel's bid to acquire WQBA-AM-FM Miami and WADO(AM) New York was approved by the FCC. Heftel also has pending applications to purchase KESS(AM), KICI(AM) and KMRT(AM) in the Dallas/Fort Worth market.

—DP

Blockbuster board smiles on Viacom takeover

Shareholders meetings called after Viacom shares revive

By Geoffrey Foisie

The proposed takeover of Blockbuster Entertainment Corp. by Viacom Inc. finally will be put to a vote. Last week, both companies called shareholder meetings for Sept. 29 to settle the fate of the proposed stock merger.

The decision to put the deal to a vote comes at a time when the odds of approval are better than they have been in a while. Since January, Viacom's Class B stock has fallen sharply, although it recovered recently. Last week, the Blockbuster board went ahead and unanimously reaffirmed its approval of the merger.

Blockbuster says the board's action "comes as a result of the significant improvement in Viacom's

stock prices in recent months, Viacom's completion of its acquisition of Paramount Communications Inc., its strong second-quarter results and the divestitures it is considering, as well as the Blockbuster board's continuing belief in the strategic benefits of the proposed combination and the long-term prospects of the combined entity."

Assuming that the company insiders holding 23% of Blockbuster stock approve the deal, only a third of the remaining shareholders would have to concur. Viacom's approval of the merger is certain, given Chair-

man Sumner Redstone's control of its voting stock. The deal will provide Viacom with Blockbuster cash to help pay for its acquisition of Paramount.

The stock swap means that for every share of Blockbuster stock, a Blockbuster shareholder will receive 0.08 of a share of Viacom Class A common stock, 0.60615 of a share of Viacom Class B common stock and a "variable common right" that could result in another 0.13829 of a share of Viacom Class B stock, depending on what happens to its price in the year following the merger.

With Viacom Class B shares now selling at more than \$35, the merger would give Blockbuster shareholders a small premium over the current price of their shares, which before last week's announcements were trading at just under \$28. The deal's current value is below the \$31.50 value assigned to the Viacom offer when that offer was announced last fall.

The total value of the deal is now roughly \$7.7 billion. ■



Tight elections foster loose spending

By Geoffrey Foisie

Political advertising on TV stations is proving a winner this year: For the first six months, it has totaled an estimated \$60.6 million—62% more than the comparable period four years ago.

If that pace continues through the fall elections, total TV political dollars could top \$300 million, well above the approximately \$250 million predicted by the Television Bureau of Advertising.

"I don't know where they get the money," says Jimmie Philips, general sales manager, WWL-TV New Orleans. That city had a mayoral election in March in which TV spending "more than doubled what I had estimated," Philips says.

New Orleans was among the six top cities in terms of TV political adver-

tising, according to the TVB. The other five—in reverse order—were Pittsburgh, San Francisco, Chicago, Philadelphia and, at the top, Los Angeles.

That California should contain two of the top markets is no surprise, given hotly contested races for the governorship and a U.S. Senate seat. California alone could account for a significant portion of the national increase in political TV spending, says Sal Russo, president of Russo/ March, a northern Virginia-based media-buying, political-advertising and consulting firm.

Russo, whose firm represents



New York State Senator George Pataki is using TV spots in his bid for governor.

Republican candidates in statewide races around the country, including New York, Colorado and Texas, says another factor that may explain greater political TV spending is the

apparent increase in the number of candidates who are wealthy enough to fund such spending. Fund-raising, the other source of money, has not been noticeably stronger, he says.

TVB has been working to insure that stations get their share of candidates' dollars. Last week, TVB President Ave Butensky met in Washington with Republican and Democratic party officials as well as media buyers in the region.

Butensky says he noted misperceptions that cable is an inexpensive medium and that placing ads on a cable news channel is a one-stop buying strategy: "Psychographics can show that if the same political spot runs in

both the news and a sitcom, chances are that the ad will have more of an impact in the sitcom. Those news viewers are people who are more likely to have already made up their minds."

An improved advertising economy has helped stations in their negotiations with both traditional advertisers and political campaign buyers. Stations tell advertisers that deals on unit prices can't be cut because, if they are, the stations will have to offer those lower rates for the candidates, says Laura Siltan, senior vice president/director of local broadcasting, McCann-Erickson.

"They are also saying they may want to hold those rates until a few

weeks after the general election. They explain that if they lower rates right away and the station gets audited, it may be judged that the station had artificially inflated political rates during the campaign," Siltan says.

Stations are taking the FCC's lowest-unit-rate charges more seriously than they did four years ago (see story, page 46). FCC rules do not require TV stations to sell time to all nonfederal candidates, however.

As a result, Russo says, the healthier TV advertising economy has created an inventory shortage for candidates in some markets, including Phoenix, Las Vegas and Colorado Springs. ■

Changing Hands

This week's tabulation of station and system sales

WSMV-TV Nashville □ Purchased by Meredith Corp. (Jack Rehm, chairman/CEO) from Cook Inlet Television Partners (Roy Huhndorf, president) for \$159 million. **Buyer** owns KCTV(TV) Kansas City; KPHO(TV) Phoenix; WOFL(TV) Orlando, Fla.; KVVU(TV) Las Vegas and WNEM(TV) Flint/Saginaw, Mich. **Seller** has no other broadcast interests. WSMV-TV is NBC affiliate on ch. 4 with 100 kw visual, 10 kw aural and antenna 1,424 ft.

WMCC-TV Marion, Ind. □ Purchased by Wabash Valley Broadcasting Corp. (G. Christopher Duffy, president/CEO) from Marion T.V. Inc. (G.J. Robinson, president) for \$10 million. **Buyer** owns WTHI-AM-FM Terre Haute, Ind., and WFTX(TV) Cape Coral and WOGX(TV) Ocala, both Florida. **Seller** owns WYZZ-TV Bloomington, Ill., and WSMH-TV Flint, Mich. WMCC-TV is on ch. 23 with 5000 kw visual, 600 kw aural and antenna 1,082 ft. Filed Aug. 3 (BALCT-940803KE).

WSPD(AM)-WLQR-FM Toledo, Ohio □ Purchased by Ellis Communications (Bert Ellis) from Commonwealth Broadcasting (David Detweiler) for \$6 million-\$6.5 million. **Buyer** owns WUPW(TV) Toledo, Ohio; WEVU(TV) Naples, Fla.; KAME-TV Reno; WACH(TV) Columbia, S.C., and WKCH-TV Knoxville and WMC-AM-FM Memphis, both Tennessee. **Seller** has no

other broadcast interests. WSPD has news/talk format on 1370 khz with 5 kw. WLQR-FM has AC format on 101.5 mhz with 19.1 kw and antenna 810 ft. **Broker:** The Ted Hepburn Co.

WIQT(AM)-WQIX(FM) Horseheads, N.Y. □ Purchased by Victor Michael Jr., Ronald Kyle and Van A. Michael from Panosian Enterprises Inc. (Daniel Panosian) for \$1.083 million. **Buyer** owns WCCI(AM)-WNKI(FM) Corning, N.Y., and WHTO(FM) Muncy, Pa. **Seller** has no other broadcast interests. WIQT has country format on 820 khz with 5 kw day, 1 kw night. WQIX has modern country format on 100.9 mhz with 3 kw and antenna 245 ft. **Broker:** Kozacko Media Services.

WAJY(FM) New Ellenton, S.C. □ Purchased by Beasley Broadcasting of

Augusta Inc. (George Beasley, president/director) from GRR Marketing Inc. (R.J. Robbins) for \$700,000. **Buyer** owns WTEL(AM)-WXTU(FM) Philadelphia; WTSB(AM)-WKML(FM) Lumberton and WYED-TV Goldsboro, both North Carolina; WPOW(FM) Miami, WRXK(FM) Bonita Springs, WWCN(AM) North Fort Myers and WJHM(FM) Daytona Beach, all Florida; KAAV(AM) Little Rock, Ark.; WGAC(AM) Augusta and WGOR(FM) Martinez, both Georgia, and WLYZ(FM) Greer, S.C. **Seller** has no other broadcast interests. WAJY has talk format on 102.7 mhz with 3 kw and antenna 328 ft. Filed Aug. 8 (BALH940808GM).

KRNV-FM Reno □ Purchased by Sunbelt Broadcasting Co. (James Rogers) from Olympic Broadcasters Inc. (Jamie Clark) for \$600,000. **Buyer** owns KRNV-TV Reno. **Seller** owns KRCV(AM) Reno and KFIA(AM) Carmichael, KSSJ(FM) Shingle Springs and KQNC(FM) Quincy, all California. KRNV-FM has AAA/eclectic rock format on 101.7 mhz with 1.3 kw and antenna 426 ft. Filed Aug. 15 (BAPLH-940815GE).

KNTL(FM) Bethany, Okla. □ Purchased by Bott Communications Inc. (Richard Bott, president/director) from Broadcast Equities Inc. (Michael Carter, executive VP) for \$600,000. **Buyer** owns KCCV(AM) Overland Park, Kan.; KQCV(AM) Oklahoma City;

Errata

In the July 11 issue, a "Changing Hands" item on the purchase of KPRQ-FM Santa Rosa, Calif., listed Jock Fritz as the principal of Fritz Communications Inc. The correct principal is his cousin, Jack Fritz II.

In the Aug. 15 "Changing Hands" item on WGO(FM) Midway, Ga., the sale price should have been \$935,000.

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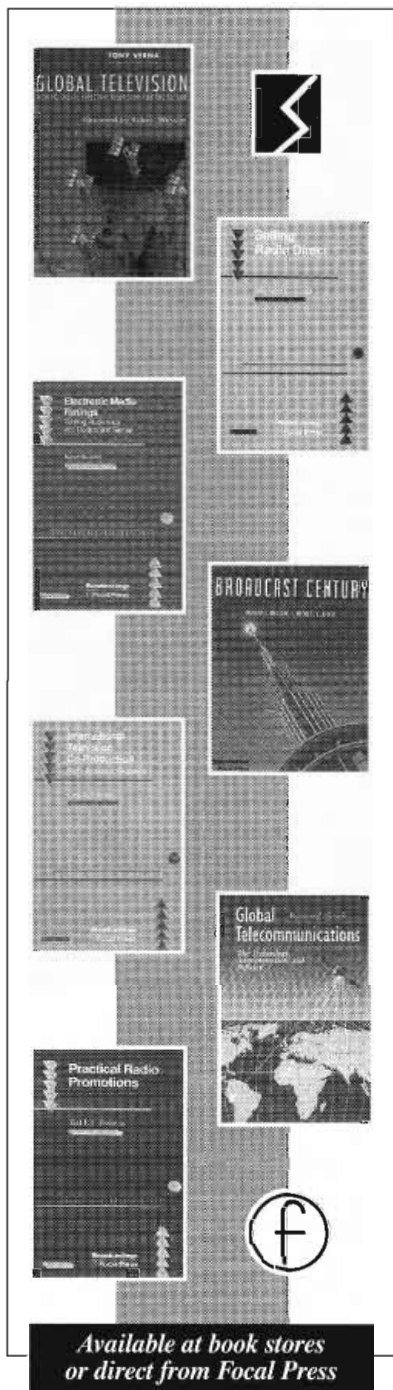
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WFCV(AM) Fort Wayne, Ind.; KCIV(FM) Mount Bullion, Calif.; KSIV(AM) Clayton, KLEX(AM) Lexington and KAYX(FM) Richmond, all Missouri; WCRV(AM) Collierville, Tenn., and is permittee of KUHG(FM) Milford, Neb.; KABH(FM) Shawnee, Okla., and KCCV(AM) Overland Park, Kan. **Seller** owns KXTX-TV Dallas. KNTL has AC/Christian format on 104.9 mhz with 3 kw and antenna 299 ft. Filed Aug. 2 (BALH940802GE).

WBUG(AM) Amsterdam and WBUG-FM Fort Plain, both New York □ Purchased by Roser Communications Inc. (Kenneth Roser Jr., president/director) from William Walker III for \$400,000. **Buyer** owns WLFH(AM)-WOWB-FM Little Falls, N.Y. **Seller** owns WRWD(AM) Cornwall, WCKM(AM) Saratoga Springs, WRWD-FM Highland, WBWZ-FM New Paltz and WCKM-FM Lake George, all New York. WBUG(AM) has C&W format on 1570 khz with 1 kw day and 207 w night. WBUG-FM has C&W format on 101.1 mhz with 1.25 kw and antenna 718 ft.

KYKA(FM) Naches, Wash. □ Purchased by KYKA Inc. (Gregory Smith, president/director) from Mathius Broadcasting Inc. (Dennis Schrack, president) for \$247,000. **Buyer** has interests in KAYO-AM-FM Aberdeen, KUTI(AM) Selah and KXDD(FM) Yakima, all Washington, and KAST-AM-FM Astoria, Ore. **Seller** has no other broadcast interests. KYKA has oldies format on 96.9 mhz with 5.8 kw and antenna 36 ft. Filed Aug. 3 (BALH940803GG).

KVBR-AM-FM Brainerd, Minn. □ Purchased by Jim Ingstad from Sioux Valley Broadcasting Co. Inc. (Robert Ingstad, president) for \$236,500. **Buyer** owns KWAD(AM)-KKWS(FM) Wadena, KNUJ(AM)-KXLP(FM) New Ulm, KRFO-AM-FM Owatonna, KNUJ-FM Sleepy Eye and KYSM-AM-FM North Mankato, all Minnesota; KGLO(AM)-KIAI-FM Mason City, KLKK(FM) Clear Lake, KRUU(FM) Boone and KIAQ(FM) Clarion, all Iowa, and KLXX(AM)-KBYZ(FM)/KKCT(FM) Bismarck, N.D. **Seller** owns

Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$75,000 □ 1

FM's □ \$2,285,097 □ 6

Combos □ \$8,294,500 □ 5

TV's □ \$169,000,000 □ 2

Total □ \$179,654,597 □ 14

So far in 1994:

AMs □ \$103,346,164 □ 107

FM's □ \$558,953,363 □ 228

Combos □ \$1,087,218,700 □ 161

TV's □ \$1,678,121,334 □ 50

Total □ \$3,437,659,541 □ 546

KXSS(AM)-KLZZ(FM) Waite Park, Minn. (KLLZ-AM-FM Walker and KLIZ-AM-FM Brainerd, both Minnesota, have been sold to Ingstad Broadcasting.) **Seller** is also pending assignee of KOVC-AM-FM Valley City and KDDR(AM) Oakes, both North Dakota. KVBR(AM) has country format on 1340 khz with 1 kw.

WDLS(FM) Dallas, Pa. □ Licensee

Mountain Broadcasting Inc. purchased by Michael and Jana McCormack, husband and wife, from Ronald and Denise Schacht, husband and wife, for \$100,000. **Buyer** owns 24% of company common stock. **Seller** owns 70% capital stock. WDLS has country format on 93.7 mhz with 750 w and antenna 679 ft. Filed Aug. 2 (BTCH940802GF).

WERT(AM) Van Wert and WERT-FM Paulding, both Ohio □ Purchased by Atlantic Resources Corp. (Paul Cheney, chairman of the board, director) from Community Broadcasting Inc. for \$75,000 plus release of indebtedness. **Buyer** owns WBVR(FM) Van Wert, Ohio. **Seller** has no other broadcast interests. WERT has oldies format on 1220 khz with 250 w. WERT-FM has AC format on 99.7 mhz with 3 kw and antenna 328 ft.

WNIV(AM) Atlanta □ 130 shares each of Genesis Communications Inc. I and II purchased by Jennifer Sterling from Joan Temple and current stockholders for \$75,000. When transaction is completed, Sterling will hold affirmative voting control over Genesis. Group has no other broadcast interests. WNIV has religious/talk format on 970 khz with 5 kw day and 39 w night. Filed July 26 (BTC940726ED).

WJNN(FM) North Cape May, N.J. □ Purchased by Marc Scott Communications Inc. (Marc Scott, president) from WGMS Inc. (Jeanne Haefner, president) for \$38,097. **Buyer** owns WFNN(FM) Villas, N.J. **Seller** has no other broadcast interests. WJNN has news/talk format on 106.7 mhz with 3 kw and antenna 71 m.

SOLD!

WHOT-AM/FM, Youngstown, Ohio from WHOT, Inc., Myron Jones and John Kanzius, Principals, to Connoisseur Communications, Jeffrey D. Warshaw, President, Connoisseur, Inc., for \$6,000,000.

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FCC moves on antiabortion ads

Agency likely to permit 'channeling' of campaign spots depicting aborted fetuses

By Harry A. Jessell

The FCC staff has proposed allowing television stations to relegate political spots containing graphic depictions of aborted fetuses to times when relatively few children are watching TV, commission sources say.

The proposal, which has the support of Chairman Reed Hundt and is under active consideration by the four other commissioners, is one of three political broadcasting items that Hundt wants a vote on before TV campaigning heats up for the Nov. 8 general elections.

Commissioners also are considering staff proposals that would allow stations to deny candidates 5-minute and other "odd-length" spots, and require stations to include paid public-service announcements in calculating how much they charge for political spots. The inclusion of the paid PSAs depresses the prices of campaign spots.

Given Hundt's backing, all three proposals will likely be approved, the sources say. However, they add, the paid PSAs item may run into trouble—some commissioners feel it would be a disincentive for stations to run such spots.

Based on the electronic campaigning to date, candidates are expected to spend more than \$300 million this year (see story, page 43).

The FCC has a number of statutorily mandated rules governing political advertising for broadcast stations. The so-called lowest-unit-charge rule requires stations to sell spots to all qualified federal candidates at the lowest rate charged a commercial advertiser for a similar time. Although simple in theory, the rule is complex in practice. Over the years, the FCC has been forced to revise and reinterpret the rules to keep up with stations' evolving sales practices.

Antiabortion candidates in 1992 began demanding acceptance of graphic spots that depict aborted fetuses, citing rules against stations editing campaign spots.

Following protest from stations, which feared the impact the ads would

Expert advice

The National Association of Broadcasters' in-house political broadcasting maven is Associate General Counsel Steve Bookshester. Here's his best advice for broadcast stations on avoiding pitfalls this campaign season:

- Have one person at your station who's in charge of political spots, knows the rules and keeps track of sales practices.
- Establish a policy for state and local races, knowing that after the election you will be remembered for how you handled this. Keep in mind: You must sell to federal candidates, but not to state and local ones.
- With the help of counsel, prepare a political disclosure form describing all classes of time, their attributes, the estimated "lowest unit charge" for each and other FCC-required information. Make sure you provide the form in response to every request for political ad rates.
- Review your sales weekly during the 45-day and 60-day windows, respectively, before primaries and general elections, when the lowest-unit-charge requirement is in effect. Make sure candidates receive the lowest unit charge. If not, make rebates.
- Establish a political file and make sure it's updated and available for public inspection during normal business hours. Use the NAB political agreement form or a similar document to make sure all information required by the FCC is in the file.
- Set up a system for screening ads to be sure they qualify for lowest unit charge and comply with sponsor-identification requirements.
- Review state election laws for any special requirements for sponsorship identification or campaign spending.
- When in doubt, call your lawyer. It could be very expensive if you do something wrong.

have on viewers and advertisers, the FCC informally ruled stations might deem the ads indecent and channel them to the 8 p.m.-6 a.m. "safe harbor" for indecent programming. Stations also were permitted to air warnings that the ads might be unsuitable for viewing by children.

The proposed rule would accomplish the same thing. But according to one source, stations would no longer have to decide whether the ads are indecent. They would be able to channel any ad they believe would be "harmful to children," the source said.

Adoption of the "odd-length" order would be a victory for the National Association of Broadcasters. In 1992 the FCC staff began telling stations they had to make odd-length times of, say, 5 or 10 minutes available to candidates as long as the stations were given ample advance notice.

The NAB promptly petitioned for a return to the long-standing prior policy, which allows stations to deny candidates odd-length times that it doesn't program itself or provide to commercial advertisers.

Of the three proposals, the "paid PSAs" item is the only one likely to cause stations pain. The FCC in 1992 ruled that the rates for the PSAs be included in the calculations for political spot rates. If the FCC affirms the ruling, stations will be forced either to raise rates for the paid PSAs, despite their public-service messages, or allow them to continue to depress the rates for political spots.

Even if the FCC votes on the three orders in the next few weeks, the agency still will have a substantial backlog in its political broadcasting branch, including complaints of overcharges by candidates and a new request to resurrect the

fairness doctrine.

Pending at the commission are more than two dozen overcharge complaints stemming from the 1988 and 1990 campaigns. After candidates in several states bought civil actions against stations, the FCC ruled it had exclusive jurisdiction over lowest-unit-charge enforcement. However, it has been slow to act on the complaints. Candi-

dates have challenged the FCC's preemption of the state courts in the U.S. Court of Appeals for the 11th Circuit. The case has been argued; a ruling is expected at any time.

Related to the complaints is yet another unsettled issue: whether broadcasters can make candidates sign contracts granting the FCC sole authority to settle disputes arising from

time-buying.

On behalf of his station clients, Craig Blakeley of Powell, Goldstein, Frazer and Murphy three years ago asked the FCC to give its blessing to such contracts. The FCC has yet to get around to the request, but Blakeley and his clients are proceeding as if it had. "We will not sell to a candidate if they will not sign the contract," he says. ■

Infohighway bill's troubles continue to mount

Cities, computer industry raise concerns as congressional clock winds down

By Kim McAvoy

Opposition to information superhighway legislation persists despite the bill's recent approval by the Senate Commerce Committee.

Among the latest obstacles that proponents must overcome is increased dissatisfaction with S. 1822 by the nation's cities and the computer industry. The bill, passed by the committee Aug. 11, would permit telephone and cable companies to compete with each other and allow broadcasters to offer new digital services.

"We can't support it in its present form," says Kevin McCarty, assistant executive director, the U.S. Conference of Mayors. The cities' biggest gripe is that the bill allows telcos to get into video without obtaining a franchise or paying a franchise fee. McCarty says the conference will seek amendments to the bill on the Senate floor. The measure is expected to be brought up the week of Sept. 19.

McCarty identifies Chicago, New York, Los Angeles, St. Louis and Baltimore as cities that are particularly interested in the franchise issue. "We have a legitimate concern," he says. "Our rights-of-way are being confiscated."

Some Senate insiders say Illinois Democrat Carol Moseley-Braun may offer a package of amendments for the cities. Moseley-Braun is a co-sponsor of S. 1822, but her office could not say whether she would seek to amend the bill. The cities' concerns were unsuccessfully raised during the Commerce Committee's vote by Texas Republican Kay Bailey Hutchison.

The computer industry also is troubled by the bill. Industry representatives are nervous because it appears that

information service providers may be required to contribute to a universal service fund, one Senate source says. "We have a lot of questions about what the language means and who's affected," a computer industry representative says.

The American Electronics Association, whose membership includes computer and software companies, is reviewing the bill and will take a position soon. However, an AEA spokesman says, the association already opposes the legislation's so-called domestic content provision, which would require the RBOCs to manufacture telecommunications equipment only in the U.S.

All this is in addition to already-stated opposition from the regional Bell operating companies and the United States Telephone Association. They likely will have their own set of proposed amendments.

The RBOCs and USTA say the bill is far too regulatory and gives cable an advantage over telcos.

Opposition also is expected from Senator John McCain (R-Ariz.), who voted against S. 1822 in committee. McCain is unhappy with the domestic content requirements and has vowed to

fight that provision on the floor.

McCain is not alone. Senate Antitrust Subcommittee Chairman Howard Metzenbaum (D-Ohio) on Sept. 20 will convene a hearing on S. 1822 to answer his own concerns. Metzenbaum would like to change some provisions affecting RBOCs' entry into the long-distance telephone business. He also is disturbed by the cable-backed exemption from the prohibition against telco-cable joint ventures or mergers. The exemption would apply in communities with

50,000 or fewer residents.

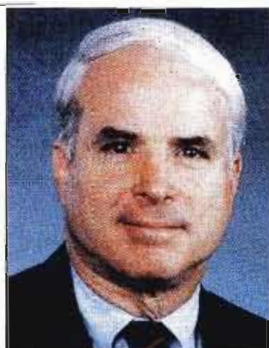
McCain also feels the overall thrust of the bill is "too regulatory," an aide says. And given the "complexity of this bill," the senator believes the Senate should have "at minimum 10 to 15 days to debate the measure on the floor," the aide says.

But time is running out. Congress is expected to adjourn Oct. 6. What little time is left is expected to be devoted primarily to health-care reform.

That means the bill's author, Commerce Committee Chairman Ernest Hollings (D-S.C.), needs to resolve as many controversies as possible that will insure the bill is approved quickly. Hollings is expected to get one to two days on the floor, at most.

Senate Minority Leader Robert Dole (R-Kan.) wants to postpone action on the bill until next year. "My view is, we ought to do Superfund and telecommunications, a lot of those things, next year," Dole told the U.S. Chamber of Commerce earlier this month.

Dole is a critic of S. 1822 and has produced a draft of an alternative telecommunications bill. The alternative could be formally introduced in the next Congress. ■



Senator John McCain voted against the bill in committee.



Senator Carol Moseley-Braun may be sympathetic to cities' complaints.

Broadcasters and advertisers had a scare last week. A coalition of senators had suggested funding health-care reform through a tax on advertising expenses. But by the end of the week, the National Association of Broadcasters got the word that the ad tax no longer was on the list of funding options. NAB says it will continue to stand guard as long as Congress continues the health-care debate. By denying full deductibility for advertising expenses, it was estimated that the government could raise \$40 billion over 10 years. Both NAB and the Association of National Advertisers had alerted their members to the situation and urged them to call senators. And NAB President Eddie Fritts fired off a letter to coalition senators urging them to oppose this "ill-conceived plan."

House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) last week complained that broadcasters, cable programmers and major TV listing services have failed to live up to their agreement to adequately label violent TV programs. Under the Advance Parental Advisory Plan, broadcast networks and cable programmers are supposed to provide advisories to run with TV listings. Markey complained in January that the advisories were not appearing in *TV Guide* or newspapers. Markey has written to the groups, asking for an update on the situation.

The FCC should not reimpose the fairness doctrine. That's what the Reporters Committee for Freedom of the Press, Media Institute, National Association of Broadcasters and Radio-Television News Directors

Association told the FCC last week in response to a petition from a California antismoking group that asked that the doctrine be resurrected by Sept. 6, or at least that enforcement of the so-called ballot-issue corollary be resumed (BROADCASTING & CABLE, Aug. 22). If the agency grants the request, TV and radio stations once again will be required to present all sides of controversial public issues. In the case of ballot issues, stations might have to provide free or discounted airtime to balance claims made in paid political ads.

Approving the request, say the organizations representing the media, would make a "mockery" of the FCC's processes. The agency eliminated the doctrine in 1987 and abolished the ballot-issue corollary in 1992. A federal appeals court decision last year affirmed an earlier appeals court ruling that the doctrine was not a law, but a discretionary rule. In their filing, the media groups point out that the Eighth Circuit Court agreed the fairness doctrine was not mandated by statute. The organizations argue that what the California group is trying to do is to convince the commission to skip another adjudicatory proceeding or notice-and-comment rulemaking. The Californians are fighting a smokers' rights proposition on their state's November ballot. ■

Washington Watch

Edited By Kim McAvoy

NCTA plans Capitol Hill rally

By Kim McAvoy

The National Cable Television Association is planning a "Cable Day" rally on Capitol Hill next month to marshal support for S. 1822. The Senate bill would clear the way for cable to offer local telephone service.

"A strong showing from our industry will demonstrate our support for this important legislation and give us a chance to reiterate our concerns with certain provisions in the Senate bill shortly before a Senate vote," NCTA says in a "Capitol Hill Update" sent to its members earlier this month.

The rally is tentatively scheduled for Sept. 19-20, during the week the Senate may take up the bill. NCTA would hold a briefing on the evening of Sept. 19 and invite congressional leaders to address rally participants on the morning of the 20th.

The NCTA update also suggests that cable operators be prepared to lobby against telco-backed amendments to

the bill. NCTA anticipates that the telcos will push for language that would permit them to enter the cable business within 18 months. Under S. 1822, telcos must meet certain preconditions before entry, making it more likely that telcos wouldn't compete with cable for two to three years.

NCTA also expects the telcos to pursue a "regulatory parity" amendment. The association says this would enable telcos to obtain "deregulation of any service for which a substitute is offered by a single competitor; cable operators, by contrast, remain subject to full regulation of their core businesses until they lose 15% of their customers to a competitor."

As for NCTA's concerns with certain provisions of the bill, the update cites three areas: "pole attachments, telco entry into cable and competition in rural markets." According to the association, the legislation's pole-attachment provisions would triple a

company's pole-attachment expenses. NCTA wants operators to ask senators to modify that section to require cable operators to "pay only for their proportional use of both usable and nonusable space."

Especially troubling to the industry is a provision that "allows telcos that have obtained a court decision voiding the cable-telco crossownership ban to enter cable immediately." The NCTA update also expresses concerns with the bill's "unequal treatment of rural cable operators and rural telcos." For example, the association says, rural telcos can provide video services "while state barriers exist to cable entry into telephony within a rural telco's service area."

"The net effect of these provisions is to allow rural telcos...to launch video services in competition with the local cable operator while protecting its own market from competition," NCTA says. ■

NBC going seamless with digital disks

Network is using nonlinear editing gear to flow viewers from one show into next

By Chris McConnell

Keeping in step with the broadcast industry's growing acceptance of nonlinear editing technology, NBC is lining up some new equipment to bring its "seamless programming" plan to life this fall.

In preparation for the new effort at retaining viewers between shows, the network has installed five ImMIX VideoCube digital post-production workstations in its Burbank, Calif., facility. The disk-based post-production machines provide nonlinear editing as well as digital video effects, character generation and digital audio mixing.

NBC operators will use the gear to help implement their "NBC 2000" plan. The strategy, the network confirmed last week, calls for combining the closing credits of shows on the same screen with other bits of programming, such as outtakes or well-known scenes from "classic" NBC shows. Seamless programming has been gaining favor among the networks as a means of boosting audience carryover from one show to the next.

Although NBC is silent on exactly how it plans to use the VideoCube machines, operators will have some extra disk memory at their disposal.



NBC is stocking up on ImMIX VideoCube machines to prepare for seamless programming.

NBC, ImMIX says, has added five storage modules to each of the five machines installed in Burbank. Each of the modules carries capacity for one hour of what the manufacturer calls "online"-quality video as well as two hours of CD-quality audio. The added storage capacity means each of the five workstations at NBC will be able to hold six hours of video and 12 hours of audio.

The seamless programming project at NBC is one of several inroads ImMIX and other nonlinear equipment makers have made into the broadcast business. Originally relegated to the task

of producing edit decision lists for use in tape editing, broadcasters say, the machines now are finding uses beyond offline editing applications.

"We've found ourselves using it more and more as an online tool," KOB-TV Albuquerque, N.M., Production Manager Gary Williams says of the Avid Media Composer in place at his station. Staff at the NBC affiliate, Williams says,

often will premix audio on the machines and then perform only video edits on tape. In some cases, he adds, the station performs all of its edits on the Avid, then dubs the resulting program to tape.

"That's all we do," says Paul Greeley of WINK-TV Fort Myers, Fla., which last week installed its second ImMIX VideoCube system. Greeley, director of marketing and promotions at the CBS affiliate, says his station edits promotional material and local commercials on the machines for dubbing to tape.

That approach also is sometimes taken at CBS, which uses the ImMIX machine in its news operation. The network, which also has Avid and D/Vision editors, now uses disk technology in both off- and online applications, says Engineering Vice President Robert Seidel.

Although CBS does not play any material directly to air from the machines, Seidel says, editors working on news magazine programs use the machines to edit a completed program that is then dubbed back to tape. Seidel expects to see the machines moving into more of the network's productions.

ABC's David Elliot voices a similar view, citing his network's use of 10 Lightworks machines to edit news magazines. Elliot, ABC's vice president of engineering, says the network still is using the machines as an off-

A done deal undone, somewhat

In an Aug. 11 press release, ImMIX said NBC had purchased five VideoCube workstations to use this fall as part of the network's seamless programming project. The machines, billed by their manufacturer as "online finishing systems," list for \$42,500, plus another \$7,500 for each additional storage module. Because the network is using five additional modules on each workstation, the total list price for the equipment installed in Burbank comes to some \$400,000.

But that check, NBC says, has not been written. While NBC's Burbank operation confirmed the purchase when initially contacted last week, network executives in New York begged to differ. NBC, said Vice President of Engineering Charles Jablonski, is leasing the machines, not buying them. Jablonski says the network is holding off on nonlinear equipment buys while it experiments with several machines, although West Coast staff will be conducting more than experiments if they stick to plans to use the ImMIX machines in producing seamless programming this fall.

Still, by week's end, ImMIX too was describing its deal with NBC as an equipment lease rather than a sale.

—CM

line tool but that ABC also is using them to add sound and music for *One Life to Live*.

"It's been a rapidly growing market," Avid's Jim Ricotta says of broadcast users. Ricotta, vice president of

product management with the company's post-production group, says Fox and Disney are using the nonlinear machines to create edited programs for dubbing back to tape.

Improvements in compression tech-

nology as well as decreasing costs of disk storage, Ricotta says, are promoting nonlinear technology's move beyond offline editing. A 9-gigabyte drive, he says, now sells for about \$4,000. ■

CBS bringing schedule online to affiliates

NETCUE system will give affiliates real-time access to master control in New York

By Chris McConnell

CBS plans to bring affiliates closer to its master control room this fall.

Next month, the network hopes to launch a new system for providing affiliate stations with a "live" glimpse of the network's schedule for upcoming programing breaks. Affiliate stations use this information to schedule local commercials during breaks in network programing.

Unlike the current scheme CBS uses to provide such data, the new Network Cue System (NETCUE) will deliver the break information on a continuous ("real time" in network parlance) basis. If the CBS master control room changes the schedule, says CBS Engineering Vice President Robert Seidel, affiliates using the system will know in less than a second.

"We'll know exactly when the break is due to occur," says Bill Napier, WBTV(TV) Charlotte, N.C., vice president of operations. He says the station plans to install a NETCUE receiving system as soon as it becomes available. The real-time data, Napier and others say, will help affiliates react to the break-schedule changes networks frequently make when broadcasting sports and other types of live programing.

Napier's station, and the other affiliates signing up for NETCUE, will receive the schedule data via the vertical blanking interval (VBI). Although the network already sends program data through the VBI, Seidel says, the current system does not provide the same timeliness expected of NETCUE.

The plan calls for transmitting the

schedule information to a modem connected to a 486 personal computer with an OS/2 operating system. Users looking at the computer display, affiliate station engineers say, will see essentially the same program schedule as the one in CBS master control. The system will deliver a 24-hour list of schedule information.

To coordinate time between the network and affiliates, the system incorporates global positioning system (GPS) receivers from Trimble Navigation. The GPS reference will complement time-of-day information sent with the VBI data signal. CBS expects the two clock sources to give its new system frame-accurate information on upcoming commercial breaks.

Other features of the system include elements of station automation. Stations installing the system,

Seidel says, will be able to connect their station switchers or cart machines to the NETCUE receiving equipment, thereby allowing the network to trigger playback of local spots.

Affiliates interested in the system will have to spend roughly \$10,500 to install the receiving equipment. Although CBS designed NETCUE, it went to Budd Lake, N.J.-based Microvision Inc. to assemble and supply the affiliate receiving package. The transmission system at network headquarters in New York will come from Utah Scientific.

Microvision President Frederick Battista says his company has not yet begun to ship the NETCUE packages, but hopes to start a beta test with five

CBS affiliates within the next three weeks.

The planned rollout next month will miss the original July target for launch of the service. CBS's Seidel says the network moved the NETCUE launch back to allow affiliates to order the equipment at a discounted rate. Others speculate that the network also has been holding off on the service to allow this year's affiliate shuffle to settle down. WITI-TV Milwaukee Chief Engineer Donald Roering, for instance, says his station would have placed its order if the Milwaukee station had not been scheduled to shift from CBS to Fox this fall.

Despite the changing affiliations, more than 60 stations have signed to install the NETCUE gear, Seidel says, adding that the original buyers represent the largest broadcast markets.

Other stations say they will need time to raise the \$10,000 investment. WISH-TV Indianapolis Chief Engineer Terry VanBibber says his station will not be among the first buyers because of the price.

"I'm having a tough time selling it," VanBibber says, although he expects his station eventually will invest in the system. NETCUE, he says, carries several automation features already in place at his station. "They tried to build it for everybody," VanBibber says.

CBS research, however, found that only 18% of CBS affiliates carry automation systems, Seidel says. He expects the system to provide several stations with their first taste of automation.

Early adopters last week cited the real-time-schedule screen as the feature that attracted them to the system. "We just want to know in real time what the network is going to do," says WBTV's Napier, who also praised the design for using largely off-the-shelf components. ■



Affiliates hope the NETCUE display will give them an inside look at CBS Master Control.

Cutting Edge

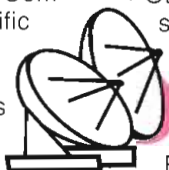
By Chris McConnell

TRW Space & Electronics Group last week said it had subleased capacity on the Columbia Communications Pacific satellite to IDB Communications Group. IDB plans to use the C-band satellite capacity for transmitting compressed television programming to Asia on a 24-hour basis.

TRW leases three Pacific transponders from Columbia, which in turn is leasing the Pacific satellite from NASA. A TRW spokesman, who said TRW leased the Columbia capacity with the intention of reselling it, said that last week's deal with IDB was the first lease the company had signed for the Pacific bird. The spokesman said IDB Communications will not be using all of TRW's capacity on the Pacific Tracking and Data Relay Satellite (TDRS).

TRW, which built the NASA-owned TDRS system, also leases capacity on the system's Atlantic Ocean satellite. The satellite, to be used by IDB Communications, stationed at 185.7 degrees east longitude, reaches countries in northern Asia, including Japan, Korea, China, Taiwan and eastern Russia.

PanAmSat last week declared its Asia-Pacific satellite operational and said it expected the first customer to begin transmission within days. The PAS-2 satellite, launched last month on an Ariane rocket, carries 16 Ku- and 16 C-band transponders.



PanAmSat said it expected ESPN International to begin transmitting on the satellite within days. Others expected to begin service on the satellite during the next few weeks include Discovery, Country Music Television, Turner Broadcasting and Viacom International as well as ABS-CBN of the Philippines and Japan's KDD. Another PanAmSat satellite, the PAS-3, is slated for launch to the Atlantic Ocean region this fall.

Fox Broadcasting has gone to Hollywood-based TV Art for new network IDs and motion graphics for the



fall. The broadcast design firm says it is producing customized station IDs and graphics for each of the network's affiliates.

The new IDs, which TV Art recently sent to affiliate stations, will air during the 1994-95 season. The graphics include a standard Fox logo along with a local ID for each affiliate. Graphics generating equipment used at TV Art includes Silicon Graphics hardware and Wavefront software.

IDB Communications

Group last week said its broadcast division provided satellite transmission for Woodstock '94 coverage to domestic and foreign customers, including MediaAmerica, Polygram Diversified Entertainment, Japan's NHK and the BBC.

IDB said it transmitted coverage of the Aug. 13-14 concert from a flyaway uplink system at the event in Saugerties, N.Y. Signals traveled to IDB international teleports in Los Angeles and Staten Island, N.Y., for further distribution. Satellite feeds bound for Europe traveled via the Intelsat K satellite, while services for South America were sent over the PAS-1 bird. Video also was provided to Polygram Diversified Entertainment via the Galaxy 4 satellite.

Fox affiliate KMVU(TV) Medford, Ore., is using an Avid

AirPlay machine to play all of its promos, station identifications and commercials from disk. The station also is using an Avid Media Composer 1000 to create promos and station IDs that are then transferred to the AirPlay machines for playback to air.

Avid says KMVU's use of the AirPlay machines brings the tally of U.S. sites using them to more than 20. Worldwide, Avid says, more than 30 broadcast facilities are using AirPlay.

ImMIX also was tallying broadcast customers last week after announcing the addition of a second VideoCube machine at WINK-TV Fort Myers, Fla. The company says more than 20 broadcast opera-

tions are now using the digital video post-production machine to create promos and other material.

ComStream says its digital audio broadcasting equipment is slated for use in a 200-site radio network in Spain. The company says Cadena SER, Spain's largest private radio network, plans to install ComStream digital audio receivers for the network at its affiliate stations. The company says the network it is supplying to SER is worth more than \$1 million.

A satellite uplink for the new network will be placed at SER studios in Madrid. It will transmit six stereo channels using a 16-watt radio and 2.4-meter antenna. A ComStream Audio Network Management System also will be placed at the uplink.

TouchVision Systems Inc.

says it plans to demonstrate a new version of its D/Vision digital video editing technology at September's International Broadcasting Convention in Amsterdam. The company plans to show Version 2.2 of its D/Vision-Pro product.

The D/Vision system uses standard IBM PC hardware with an AMIL Video/Audio Accelerator board for digitizing and compression. The updated D/Vision-Pro product, to be distributed on CD-ROM, will include compositing and motion control effects as well as improved online edit decision lists and graphics.

TouchVision says Version 2.2, D/Vision-Pro, is being distributed along with CrystalGraphics' "Flying Fonts Plus," a 3-D titling, modeling and animation tool. Users of the tool, TouchVision says, can create texture-mapped titles, logo treatments and graphics that then can be animated in 3D.

Classifieds

See last page of classifieds for rates and other information

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WUSY, Chattanooga, Tennessee is seeking applications for the Local Sales Manager's position. Candidates must have proven sales management success, with a minimum of 5 years on-street experience. Send us your documented success stories. Mail to: Charles Sells, General Sales Manager, WUSY, P.O. Box 8799, Chattanooga, TN 37411. WUSY and Colonial Broadcasting are Equal Opportunity Employers.

Sales Manager. V-Teck Communications seeks SM for high performance radio sales team. Assist GM in training and field-coaching large staff. Plus handle key "challenge" accounts. V-Teck Communications has an outstanding commitment to training and professional growth. Great lifestyle with plenty of golfing, skiing and boating in the area. EOE. Tell us about your success history and your personal sales philosophy. Mr. Lou Vito, President/GM, WPKO & WBLL, 1501 Road 235, Bellefontaine, OH 43311.

Traffic/Promotions Director. Requirements: WMSV-FM at Mississippi State University is accepting applications for the position of Traffic/Promotions Director. Bachelor's degree in broadcasting or public relations and one year experience (three years preferred) at a commercial or non-commercial/educational radio station with knowledge of traffic operations and promotions are required. Also, must be creative and possess organizational and communication skills, a quality voice, and be able to make independent decisions relating to promotional activities. The Traffic/Promotions Director at this 14,000 watt station will be responsible for maintaining all traffic logs and creating and implementing station promotional campaigns. The salary range is \$14,000-\$16,000 a year plus benefits. Send resume to: Steve Ellis, General Manager, WMSV-FM, P.O. Box 6210, Mississippi State, MS 39762. Applications will be accepted through September 29, 1994, or until position is filled. MSU is an AA/EOE.

Sales Manager One of America's great radio stations, WNAX AM/FM, Yankton, South Dakota. We need you to help our sales staff serve clients in our five state coverage area. This is a great opportunity for an experienced sales manager that wants to be a part of a great opportunity. Former sales manager promoted to general manager. Send resume to Cindy Weiland, GM, WNAX Radio, 1609 Highway 50 East, Yankton, SD 57078. E.O.E.

Sales Manager - We have acquired the only station in a vibrant Northern Illinois town of 10,000+. Looking for Sales Manager with leadership qualities and successful local street sales experience. Resume to L. Nelson, WAUR, Plano, IL 60545. Fax (708) 552-9300. EEO. Affirmative action.

Midwest competitive market FM needs creative, street selling GSM. Experienced sales managers or top billers ready for management challenge should apply. Excellent opportunity to move into general management with expanding radio group and earn a piece of the action. Fax resume to Bob Epperly, New Horizons Communications, 708-934-6607, or send to 1605 Colonial Parkway, Inverness, IL 60067. EOE.

Program Director. Requirements: WMSV-FM at Mississippi State University is accepting applications for the position of Program Director. Bachelor's degree in broadcasting, one year experience (three years preferred) at a commercial or non-commercial/educational radio station with capabilities in production and voice work and experience in audio and radio production are required. Also, must be creative and possess organizational and communication skills and be able to make independent decisions. The Program Director will be responsible for all production at this 14,000 watt facility and will train and schedule student volunteer staff. The salary range is \$14,000-\$16,000 a year plus benefits. Send resume to: Steve Ellis, General Manager, WMSV-FM, P.O. Box 6210, Mississippi State, MS 39762. Applications will be accepted through September 29, 1994, or until position is filled. MSU is an AA/EOE.

There's gold in our hills! Q-103 FM seeks a Sales Manager to lead our young station in beautiful northwest Connecticut to new heights in sales, and service to our Tri-State regional market. Q-103 is a unique operation offering the region's best signal, reputation, and value to advertisers. And, we offer a unique career and lifestyle choice for the right person. Please reply in writing to Marshall Miles or Dennis Jackson, WQQQ(FM), P.O. Box 446, Lakeville, CT 06039. EOE, M/F.

Promotions Director. This person must have promotions/marketing experience, preferably radio. He/she needs to possess the skills to have WPGC-FM involved in and own all major local events, and be able to manage and organize a promotions staff of street fighters. The job also includes coordinating events with the sales department and programming staff. Promotions has been a large part of our success, so this person must be able to continue that, as well as take the department to the next level, it is not a Monday through Friday 9-5 job! If you're up for it, send resume and all pertinent information to Jay Stevens, Operations Manager, WPGC-FM, 6301 Ivy Lane, Suite 800, Greenbelt, MD 20770. No calls!

Radio Programming and On-Air Announcers. WCKU-FM "Hot 102" in Lexington is now accepting applications for the following openings: Program Director. We're looking for a strong manager and leader with programming experience or demonstrable ability. Midday On-Air Announcer/Production Director. Must execute a daily airshift 10am-3pm, Monday-Friday and weekend shift and management of commercial production. Part-time Air Talent. Must execute weekend and overnight airshifts. On-air announcing experience or demonstrable ability is desired. Women and minorities are encouraged to apply. Send T&R and cover letter to General Manager, 651 Perimeter Drive, Suite 102, Dept BM, Lexington, KY 40517. WCKU-FM/Clark Broadcasting Company is an EOE.

General Manager - Major market background. History of dramatic revenue and programming turnarounds. All the right experience, skills, abilities and credentials. Station sold, available now! Reply to Box 00083 EOE.

Broadcast Manager with small and medium market turnaround track record. Desires management position with company sharing same values and philosophies. Inquiries (707) 795-0750.

General Sales Manager: Are you a sales manager or sale person still waiting for a move up...but find a crowd ahead of you in seniority, not necessarily skill? Then come with us! Sunrise Broadcasting is looking for GSM's and GM's for several of our markets. Resume to Robert A. DeFelice, V.P./GM, Sunrise Broadcasting, P.O. Box 2307, Newburgh, NY 12550. EOE/Minorities encouraged.

HELP WANTED SALES

Sales professional for fastest growing radio station in Hudson Valley. Sell AM and FM stations delivering powerful combination with very different audiences. If you're familiar with Poughkeepsie, NY and are a top communication salesperson you'll be well rewarded.

Experienced Account Representative wanted for Central Missouri Full Service Country FM who knows how to sell, is not afraid of cold calls, who can handle a large account list and become top biller. Must be a motivated professional with good skills. Reply to Jay Fisher, General Manager, KTKS, P.O. Box 409, Versailles, MO 65084. No phone calls please. KTKS is an equal opportunity employer.

Classic Rocker WKHY-FM seeks proven sales professionals with desire to succeed. Individual should have minimum 2 years previous radio sales experience. If you can develop new business, create new opportunities while servicing a great list, send resume to: Eric McCart, GM, WKHY, P.O. Box 7093, Lafayette, IN 47903. EOE.

**For all your Classified Needs,
Call Antoinette Fasulo
212-337-7073**

Account Executive for top-rated suburban Chicago Country FM. Excellent opportunity with established list for competitive sales professional. Send resume to: Larry Frisaro, GSM, WCCQ, 1520 N. Rock Run, Joliet, IL 60435. EOE.

HELP WANTED TECHNICAL

Experienced Chief Engineer - Experienced AM Directional and FM Engineer needed for one of the Midwest's finest facilities. A great place to live and work. Send resume and salary history to Reply Box 00087. This is not just a job, it's a great career opportunity. E.O.E.

Chief Engineer for Central Pennsylvania radio stations, high powered FM and directional AM. This is a full-time position and broadcast experience is required. Must be able to maintain transmitters and studio equipment. Competitive salary. Excellent benefit package, fully company paid. Company vehicle provided. Send resume and references to: General Manager, WKOK/WQKX, P.O. Box 1070, Sunbury, PA 17801. Equal opportunity employer.

HELP WANTED ANCHOR

PM Drive Announcer for one of America's highest rated Christian music stations, 50,000 watt commercial FM. Must relate well to adult listeners with warmth and friendliness, and possess excellent one-to-one communication skills. Knowledge of inspirational/AC music, and experience in competitive format are needed. Position offers competitive salary, excellent benefits, friendly work environment, and career potential. Immediate response essential! Send tape/resume: Doug Smith, WFRN-FM, P.O. Box 307, Elkhart, IN 46515. EOE

TELEVISION

HELP WANTED MANAGEMENT

RESEARCH DIRECTOR

Manage/execute research activities for Sales, News, Programming and Promotion. Responsibilities include but are not limited to: Sales presentations, Rating Book analysis, coordination of research projects with outside vendors, maintain TV Scan local avail and research system, development of selling estimates. Qualifications: Candidates must possess strong writing, computer and organizational skills, minimum two years experience as a Research Director, Bachelor's Degree in related area preferred.

Send your resume to:

Chad Craig,
Business Manager/ Personnel,
KSAT-TV, P.O. Box 2478,
San Antonio, TX 78298.
No phone calls.

Any job offer contingent upon results of substance abuse testing. EOE/M/F/DV/ADA.

General Sales Manager, Florida ABC Affiliate. Applicant must have strong LSM and NSM background, sales training skills and a creative approach to selling and sales/promotions. Send confidential resume to Reply to Box 00078 EOE. Please forward resumes to Stan Crumley, 5725 Lawton Drive, Sarasota, Florida 34233.

ASSISTANT ART DIRECTOR



Major opportunity at a major station in a major market! Must have TV broadcast or production graphic design experience with paint systems for News and Promo graphics, and a flair for the creative! Design work will be seen locally, nationally & on Fox network.

Rush resume, non-returnable samples of work and salary history to:

Mary Talley, Personnel Director
WTTG Fox TV; 5151 Wisconsin Ave., NW
Washington, D.C.
20016.
EOE/M/F/D/V



MANAGER OF ENGINEERING SYSTEMS

Major market television station is seeking an individual to provide technical support to the Engineering Department and other departments as needed. Responsibilities include: broadcast video and audio engineering, management of Basys system, personal computers, software and administration, and supervision of union technical personnel. Bachelors degree in Electrical Engineering or Computer Sciences or equivalent required. Minimum 5 years related experience.

Rush resume and salary history to:

Mary Talley, Personnel Director,
WTTG Fox TV,
5151 Wisconsin Ave., NW,
Washington, DC 20016.
EOE/M/F/D/V.
No phone calls please.



General Sales Manager Pittsburgh/WPXI-TV, an NBC affiliate seeks an aggressive sales leader with 6-10 years of management experience in both local and national sales. Must be a great communicator and be able to motivate an experienced sales staff. Computer literate with strong management skills in pricing and inventory analysis, along with forecasting and a thorough knowledge of budgeting. A strong background in New Business development with vendor and Co-op knowledge is required. Candidate must analytically understand all aspects of sales, marketing and research. EOE. Send resumes to John Howell, Vice President & General Manager, WPXI-TV, 11 Television Hill, Pittsburgh, PA 15214.

General Sales Manager: KOTV, the CBS affiliate in Tulsa, OK, has an immediate opening for a General Sales Manager. Ideal candidate will have 5 years television sales/sales management experience. Candidates must be familiar with computer systems and how they relate to sales and traffic. Must demonstrate strong negotiating and number skills. Candidates should provide documents attesting to achievements. Interested applicants should send resume to Human Resources Department, KOTV, P.O. Box 6, Tulsa, OK 74101. EOE.

National Sales Manager. WTTV Indianapolis is seeking an experienced leader/motivator with a proven track record in national sales. Ideal candidate will have a minimum of 3-5 years of management experience on the station and/or representative side of the national arena. Candidate must demonstrate strong inventory control, negotiating and numbers skills, knowledge of JDS System a plus. Candidates must also have a background in sports, kids, selling beyond the rating book with a proven ability in developing client relationships. Please send or fax resume to Director of Human Resources, WTTV, 3490 Bluff Road, Indianapolis, IN 46217. Fax 317-780-5464. WTTV is a River City Broadcasting station. Women and minorities are encouraged to apply. Equal opportunity employer.

Traffic Manager. Channel 6 For The Heartland seeking an energetic and ambitious individual searching for a fast-paced challenge. Ideal candidate will have an associate or bachelors degree (or related equivalent experience) and three (3) years experience with Jefferson Pilot System, IBM 36 mainframe and broadcasting. Prior supervisory experience is preferred, as well as experience with various PC software packages and Querys. Resumes should be sent to: WOWT/Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356. EOE

Director of Design and Graphics: Philadelphia market. Network owned TV station seeks experienced Broadcast Design Director. Candidate must have proven TV design credentials. Must have Quantel, MAC, animation and print design expertise. EOE. Call A. Dusek (610) 668-5772.

WFSB, Hartford's Post Newsweek Station, is seeking a star Program Manager. You'll develop our schedule, interface with Cable systems and Program suppliers and you'll produce local programs and vignettes. WFSB has just been named Official Television Station for the Special Olympics World Games in Connecticut in July 1995. This will be the largest project ever undertaken by the Station and will make your first year exceptionally exciting. Send letter and resume if great challenges and great companies appeal to you. Write to Judi Addabbo, Personnel Manager, 3 Constitution Plaza, Htfd., CT 06103. An Equal Opportunity Employer.

HELP WANTED SALES

Sales-marketing opportunity, self-starter with great deal of enthusiasm. Income commensurate with experience. Send resume, no phone calls, WJET-TV, Mike George, Sales Manager, 8455 Peach Street, Erie, PA 16509. Affirmative action EOE.

Sales-Account Executive. Public TV station seeks aggressive, self-starter to develop corporate support at New York City office. Professional experience in fundraising and/or media sales highly desirable. Salary, commission, benefits. Resumes to Lisa Rosas, WLIW21, P.O. Box 21, Plainview, Long Island, New York 11803. EOE.

International Marketing/Sales Executive: Washington, DC area production and distribution company producing non-fiction television and radio programs for first-run syndication in international markets seeks experienced professional to start-up one person department. Candidates must be multi-lingual (preferably Spanish), have a proven track record of success, 3 years experience selling direct to foreign broadcasters and distributors. We offer international travel, excellent benefits, challenging environment, and salary in the mid 30's to low 40's. Send resume, cover letter, references to President, P.O. Box 221843, Chantilly, VA 22022-1843.

Account Executives, WAKC-TV, Cleveland/Akron experienced local salespeople needed for ABC affiliate. If you are aggressive, creative and have excellent communication skills, send your resume to: Peter Acquaviva, WAKC-TV 23, 853 Co-play Road, Akron, OH 44320.

Top 50 Southeastern affiliate looking for rising star in television sales. One year television sales, Scarborough, computer skills, "out of the box" thinking required. Don't apply unless you want to be challenged to be the best. Women and minorities encouraged to apply. Send resume and salary requirements to LSM, to Box 00080 EOE, M/F.

Account Executive for Greenville's Fox affiliate, WFXI-TV8/WYDO-TV14, previous media sales experience desirable. Individual should be highly motivated with a winning attitude. Great growth opportunity. Send resume to Glynn Pullen, LSM, WFXI-TV8, One Television Place, Highway 70 East, P.O. Box 2069, Morehead City, NC 28557.

Account Executive: Aggressive ABC affiliate has great account list for experienced local TV broadcast sales person with minimum of 3 years experience. TV scan, Stowell, Axxcess services provided. Send resume to: Susan Kelly, GSM, WMDT-TV, P.O. Box 4009, Salisbury, MD 21803-4009. EOE/M-F.

Account Executive. WTOL-TV, Toledo Ohio's dominant television station, is seeking an experienced local account executive to handle new and existing customers. Ideal candidate will have prior broadcast sales experience and excellent written and verbal skills. Must be able to think beyond current business. Send resume to: General Sales Manager, WTOL-TV, P.O. Box 1111, Toledo, OH 43699-1111. No phone calls. WTOL is an equal opportunity employer.

HELP WANTED TECHNICAL

Maintenance Engineer - with experience in all phases of broadcast operations must be able to perform general maintenance on various studio, production, videotape equipment and microwave systems. Minimum 2 years experience in TV broadcasting. SBE or FCC First Class certification preferred. Must be able to work on call when needed. Send resume to Gene Brewer, WAGM-TV, Box 1149, Presque Isle, ME 04769.

Maintenance Engineer: Seeking engineer capable of performing routine maintenance and troubleshooting to the component level. Knowledgeable in CCD Cameras, GVG and Sony switchers, Betacam SP, 3/4" SP, monitors, Barco and Hughes projectors, and data switchers. Position is in Los Angeles. Please fax resume, salary history, and references to (818)843-0468. (No cover letters, please.)

Maintenance Engineer. WOWT-TV maintenance engineer. Omaha NBC affiliate needs computer-literate, organized, highly qualified person to maintain studio and ENG equipment. 2 years minimum related experience; SBE certification preferred. Competitive salary and superb benefits; a great city to live in! Send resume to: Human Resources/WOWT, 3501 Farnam Street, Omaha, NE 68131-3356. No phone calls please. WOWT is an "Equal Opportunity Employer"

Chief Engineer: WNAC-TV, Fox affiliate for Providence, RI, is offering an exceptional opportunity for a professional to manage the engineering department and maintain UHF transmitter. Qualified candidates will have minimum 5 years managerial experience including complete knowledge of station operations and equipment, knowledge of FCC rules & regs, effective written and oral communication skills, experience in budgeting, and knowledge of computer hardware and software. Submit resume to Station Manager, WNAC Fox-64, 33 Pine Street, Rehoboth, MA 02769. No calls. EOE/M/F.

Chief Engineer for northeastern Ohio UHF TV station. Must be experienced in UHF transmitters (T-TU-110 desirable) and studio facilities such as Sony beta VTRs and studio cameras. Candidate should have an FCC diploma style license and 5 years minimum chief engineer experience. A BSEE degree is a plus. Computer literacy, knowledge of building and facilities maintenance including strong engineering and management background are desired. EOE. Send resumes: John Grdic, General Manager, 101 West Boardman Street, Youngstown, OH 44503. Fax 216-744-3402.

Assistant Chief Engineer: Rapidly growing network affiliate in mid-size market has an immediate opening for an Assistant Chief Engineer. Requirements include: previous supervisory experience, hands-on maintenance of beta, 3/4," 1" videotape, cameras, studio equipment, the ability to diagnose/repair complex equipment at the component level, and the ability to teach others. Transmitter experience and computer literacy a plus. Send resume, references, and salary history to: Chief Engineer, WOWK-TV, 555 Fifth Avenue, Huntington, WV 25701. Applicants who fail to supply all requested information will not be considered. No phone calls! EEO.

News Producer: Network affiliate in top 50 Southeast market is looking for a great writer with good news judgement. Must be an out-of-the-box thinker and be able to motivate others by example. Minimum three years experience as newscast producer. If you're looking to move up, here's your chance! Send non-returnable tape, resume and statement of news philosophy. Reply to Box 00081 EOE.

WDTN is looking for a Newscast Producer. The Show Producer is in charge of daily newscast, from story selection to writing, to on-air presentation, working with multiple live and satellite shots. Producer candidates should display good news judgement, have above average writing skills, the proven ability to make quick decisions and to communicate well with anchors and staff. Show Producers also act as Associate Producer of other news shows and special programs as assigned. Producer may be called upon to daily writing of 2 News Fax. The candidate should have at least two years of experience as a daily line producer. Newsroom computer experience desired and candidates must be able to climb stairs, and to type. Send resume to Personnel Adm., WDTN TV2, P.O. Box 741, Dayton, OH 45402. M/F/V/H.

Weather-Reporter. WHIZ T-V is looking for a weathercaster-general assignment reporter. Entry level. Internship a plus. Women and minorities are encouraged to apply. Send tapes to WHIZ-TV George Hiotis, 629 Downard Road., Zanesville, Ohio 43701.

Investigative Producer: We're looking for the best investigative producer who knows how to dig, write and produce high impact stories for our NBC affiliate newscast. Send your tape and resume to: Mark Olinger, News Director, KSHB-TV, 4720 Oak Street, Kansas City, MO 64112. No phone calls please. KSHB-TV is an equal opportunity employer.

General Assignment Reporter. Seeking an aggressive, television news reporter with good writing skills. Strong live shot and on set ability. Research and develop stories. Two years of reporting experience with degree preferred. Send resume and non-returnable tapes to: News Director, WPTV5, 622 North Flagler Drive, West Palm Beach, Florida, 33401. No calls, please. An Equal Opportunity Employer.

Co-Anchor: WXII-TV, the NBC affiliate in Winston-Salem, NC is searching for the right person to help take us over the top! If you possess strong communications skills, are energetic, and have good news sense, you might be the right person to complement our female co-anchor on the 8:00 and 11:00 newscasts. Must have minimum of 3 years anchor or co-anchor experience in medium or large market. Send non-returnable tape and resume along with a short statement of your news philosophy to Bill Sandefur, News Director, WXII-TV, a Pulitzer Broadcasting Company station, is an equal opportunity employer.

Assignment Editor Top 20 market is looking for a news friend! We're an aggressive station that produces more news than any other in the market, and we need an assignment editor who can keep up with a fast-paced high-output newsroom. If you're looking for advancement, you're not afraid of hard work and you want to work for a great company, this is the job for you. At least 2 years experience running an assignment desk required. Reply to Box 00086 EOE.

HELP WANTED NEWS

LOCAL NEWS COORDINATOR

KABC-TV is seeking a Local News Coordinator to assist producers and directors in the production of daily newscasts, coordinate graphics, script preparation and clerical support. Should have newsroom experience with excellent written and verbal communication skills. Computer experience preferred. Send resumes to: Rebecca Martinez, Assistant News Director, Dept. LNC-BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.



We're looking for a great communicator! You'll have three years TV experience in front of the camera and on the street. You'll anchor two nights and handle general assignment reporting the rest of the week. Strong live work and on-set ability are necessary. Send resume and non-returnable tape to Kevin Kelly News Director WFLX TV FOX 22, 1205 Front Street Raleigh NC 27609 EOE.

Anchor/Reporter... We're looking for a dynamic communicator to help take our News At Noon to the top. You must have one to two years commercial broadcast news anchoring as well as reporting experience. Minorities encouraged to reply. Non-returnable tapes and resumes to News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, OH 44503. EOE. No beginners..no calls.

Anchor/Reporter. Immediate opening for an experienced anchor/reporter. Aggressive ABC affiliate on Florida's southwest is looking for the right person to add to our top rated news team. No beginners, please. Send me a tape that shows both your anchoring and reporting skills. Respond to: Dave Collins, News Director, WWSB-TV, 5725 Lawton Drive, Sarasota, FL 34233. No phone calls, please. EOE.

Newsweek Producers: Major market NBC affiliate is looking for highly creative producers who know how to write conversationally, put together a rock and roll newscast with more news less chatter. This person must work well under extreme deadline pressure and be able to adapt to any breaking news situation. Send tapes and resumes to Tina Joly, Executive Producer, KSHB-TV, 4720 Oak Street, Kansas City, MO 64112. Women and minorities encouraged to apply. KSHB-TV is an equal opportunity employer. No phone calls please.

Reporter - Experienced, Live, Local, Latebreaking. Make it happen for our 6, 10 and 11pm. Weekend anchoring possible. No calls send 3/4 and VHS non-returnable. Steve Schwaib, WVIT-TV/30, 1422 New Britain Avenue, West Hartford, CT 06110. Women and minorities encouraged to apply, EOE.

Weather Anchor: Medium market affiliate news leader beginning search for primary weather anchor. Meteorology degree/AMS seal and experience in creating dynamic computer weather graphics preferred for forecasting our midwestern weather. Successful candidate must also possess an entertaining, energetic personality for on-air work and community involvement. Send non-returnable tape and resume to Box 00085 EOE.

Weekend Weather Anchor/Reporter. We're looking for an experienced weather anchor who also likes to report. If you're interested in doing the weather in one of the most beautiful spots on earth...send a tape or your resume to: Dave Collins, News Director, WWSB-TV, 5725 Lawton Drive, Sarasota, FL 34233. No beginners, please. No phone calls, please. EOE.

Top rated television station has openings for full time and part time news reporters. Applicants for the full time position must have previous reporting experience and a TV audition tape. Part time reporter will work weekends. Send tape and resume to: Gary Hanson, WKBN TV, 3930 Sunset Blvd. Youngstown, OH 44512. NO Calls EOE.

WDTN has an opening for a News Photographer. Applicant should have experience with ENG cameras and editing equipment, preferably Betacam, working both alone and with a reporter. Experience with remote ENG microwave setup and use, and experience working with satellite truck as photographer preferred. Applicant must be able to carry 30 lbs. camera and equipment up and down stairs, and have, or be able to get a valid Ohio Driver's license. Send tape and resume to Personnel Adm., WDTN TV2, P.O. Box 741, Dayton, OH 45402. M/F/V/H.

TV Promotion Writer/Producer needed to produce compelling promos, topicals and radio advertising. Proven creative ability in writing and post production a must, experience in location and film production a plus. Ideal candidate has 2-3 years broadcast experience meeting deadlines with creative, effective and well-produced promos. If you are a team player with talent, drive and a great reel, send it with your resume to Box 00084 EOE.

NBC Affiliate, WNDU-TV is looking for a talented morning weather anchor who can tell us what it's going to be like outside and also add some personality to our hour long morning newscast and half hour noon show. We're looking for someone who is credible but can also have fun on the air. If you have at least two years on-air experience forecasting weather, doing live shots, or anchoring, please send a resume and non-returnable tape to: The WNDU Stations, ATTN: Human Resources, P.O. Box 1616, South Bend, IN 46634. EOE. No Phone Calls Please!

NBC Affiliate, WNDU-TV is looking for an energetic, hardworking full-time news producer who knows how to craft a great newscast. We need someone who can write well and be responsible for everything in his/her newscast. We require one to two years experience in a television newsroom, and experience with satellite and microwave live shots. If you love to be a part of a winning team send your resume, references and a non-returnable tape to: The WNDU Stations, ATTN: Human Resources, P.O. Box 1616, South Bend, IN 46634. EOE. No Phone Calls Please!

Assignment Editor: WXII-TV, the NBC affiliate in Winston-Salem, NC is looking for an aggressive, creative, top-notch journalist to run the assignment desk. Must be able to develop, coordinate and assign news stories on a daily basis; be familiar with SNG and ENG technology; and have the ability and composure to efficiently dispatch and coordinate multiple crews. Three to five years television news experience a must, preferably as assignment editor. Send resume and statement of news philosophy to Bill Sandefur, News Director, WXII-TV, P.O. Box 11847, Winston-Salem, NC 27116. EOE.

National Sports Jobs Weekly. Current job openings. Media, administration, marketing. 8 weeks - \$48, 24 weeks - \$96. Call 9am-5pm PST (800-339-4345).

HELP WANTED PRODUCTION

Writer/Producer. Creative Services Writer/Producer needed to design, research, write & produce on-air promos for regional sports networks. Must be able to meet strict deadlines in fast paced, creative environment. A minimum three yrs exp. writing and producing on-air promos necessary. Communications/Radio, TV, Film Degree or equivalent training preferred. Send resume & reel to HR, 5251 Gulton, Houston, TX 77081. EOE.

Producer/Editor/Videographer. Responsible for producing promos, commercials and other video projects from start to finish. Must be creative and able to write, produce, direct, light and shoot. On-line/post suite editing is large part of job, must have hands-on knowledge of Grass Valley 141 switcher. Send tape and salary requirements to: CSD Mgr, P.O. Box 4, Columbus, Ohio 43216 EOE.

Videotape editor: Midwestern production company in search of creative, versatile team player. Minimum 3 years experience required. Calloway and or ACE background and familiarity with wide variety of tape formats preferred. Competitive pay and benefits package. Please call 1-800-960-3838 today as well as faxing resume with salary history to John Prechtel at 515-472-6043.

Videographer/Editor for public TV station in Southeast. Operate studio and portable video cameras and edit material for TV production. AA required, additional college desirable. Knowledgeable of current TV production techniques/equipment very important. Visual composition skills essential. Competitive salary, excellent benefits. Send resume to Human Resources, 9378 Arlington Expressway, #45, Jacksonville, FL 32225. EOE/Minorities/Female/Disabled.

Traffic: Television Network seeks to fill positions for Assistant Traffic Managers and Traffic Assistants immediately; Columbine/Donovan preferred; Bilingual a plus; Traffic experience required. Reply to Box 00075 EOE.

Promotion Manager. If you're ready for the top fifty, we've got the spot for you. We're looking for an energetic, hands-on creative genius who loves to win. Don't bother to apply if your tape won't knock our socks off. Send tape to Bill Christian, VP/GM, WYOU-TV, 415 Lackawanna Avenue, Scranton, PA 18503. No phone calls, please. EOE, M/F.

Production Manager: WATE in Knoxville, TN, is searching for a hands on Production Manager who will be part of our creative team. We need someone who will not only supervise and schedule, but will shoot and edit on state of the art equipment. Minimum three years production field experience shooting commercials and promotion. Resumes and tapes to Larry O. Cazavan, Operations Manager, WATE-TV, 1306 North Broadway, Knoxville, TN 37917. EEO.

Production - Experienced Assistant Director who can make a Toaster Cook like an oven. Busy, growing operation. News Directing experience required. Team player ready to go to work. South Bend/Elkhart ABC affiliate group owned station. Rush resume and non-returnable tape to Jeff Amos, Director Creative Services, WSJV-TV, 58096 C.R. 7, S. Elkhart, IN 46517. EOE.

Designer...Mostly Print: WCCO-TV, CBS O&O is seeking a designer for print ads, brochures, collateral, posters, logos, identity packages, signs, forms, sets and scenic designs. Quantel paintbox experience necessary too! Send tape, print examples and resume to: Catherine Wompey, Design Director, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403. No phone calls. EOE.

Graphics Artist. Aggressive New England T.V. station has an immediate opening for an energetic, qualified broadcast graphics artist. Speed and creativity are essential. News graphics, commercial production, station promotion are all part of the mix. Send resume to WMUR-TV, Attention Steve Reardon, P.O. Box 9, Manchester, NH 03105.

Director: WTWO-TV2 is seeking an experienced, creative, detail-oriented director for newscasts and commercial production. Must have comprehensive knowledge of studio and field production techniques in order to help us move to the next level. Two years of experience and college degree preferred. Send resume and tape to: Patty Sluder, WTWO-TV2, P.O. Box 299, Terre Haute, IN 47808. EOE.

Director TV Production for public TV station in Southeast. Exciting opportunity to organize and manage local and national production efforts. BA/BS desired, complete knowledge of current TV production and editing techniques required, 3-5 years proven effective management required. Ability to lead and teach very important. Competitive salary, excellent benefits. Send resume to Human Resources, 9378 Arlington Expressway, #45, Jacksonville, FL 32225. EOE/Minorities/Female/Disabled.

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The Disney Channel

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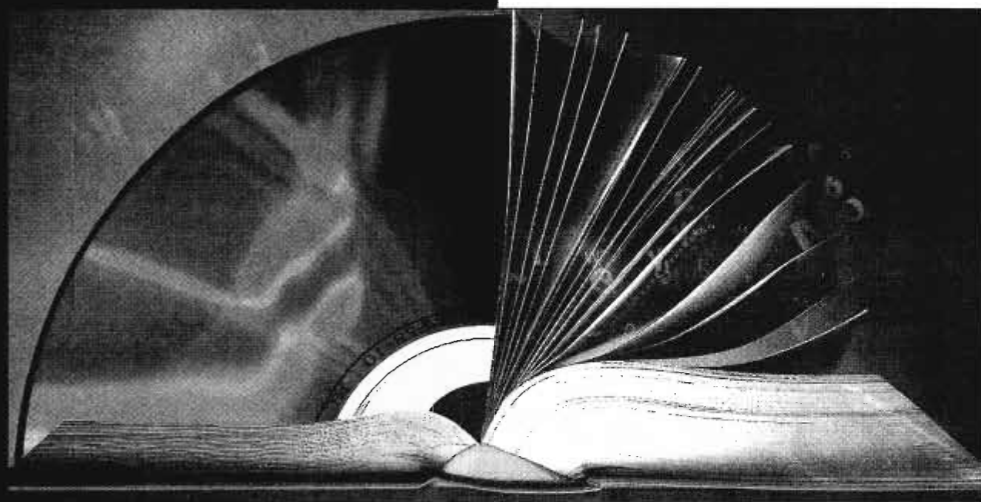
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Judy Marie Price

In little more than 10 years, network executives responsible for Saturday morning programming have seen their roles change drastically. The executives, who at one time were responsible mainly for trying to identify the next big hit among young viewers, now are faced with the daunting task of navigating through waters filled with hazards from both inside and outside the industry.

As dean of network television children's programming executives, CBS's Judy Price has seen all of these changes and expects the seascape to remain rocky. Price has led the network's Saturday morning activities for more than 11 years; however, she might just as easily have ended up programming to a slightly older audience.

As a 19-year-old newlywed, Price joined KHJ(AM) Los Angeles as assistant to the music librarian. Soon after, she moved to KHJ-TV as assistant to the executive producer. After taking time off to have two children, Price began a succession of moves up the ladder that led to her being named a producer. But the climb wasn't always easy, she says.

"When I finally became a producer, it was just me. I didn't have an associate producer or really any other staff. As I would move up, the station would eliminate the position that I had moved up from. Even as a producer, I had to type my own script. Of course, the man who had the job before me didn't have to type. It was especially tough for women."

After nearly eight years in local television, Price got a taste of national exposure as a producer of *American Bandstand*. Producing on a national level and working with Dick Clark gave her a new education in the television business, she says. "Working for Dick Clark was an important part of my future experience. 'Workaholic' has a negative sound to it, but he was very driven." Clark was "an incredible role model. I was probably too wide-eyed and bushy-tailed when I came in. But he had a great grasp of prioritizing, especially about production.... He also was a real team player. When you work with him, everyone rolls up their sleeves and dives in."



After six years with *American Bandstand*, Price decided a change was needed. She accepted an offer from ABC in its children's programming department.

However, the move to the network wasn't nearly what she expected. "I was miserable there for about two years. It was a much different experience than I was used to. I had come from the production side, and this was a much smaller pond. Dick Clark was a company that was very visionary. Networks are very layered, and there is so much paperwork. It's a whole different situation operationally."

But she ended up acclimating to the job "and loving the daypart and the department. It gets into your blood."

During her six years at ABC, Price rose to the rank of vice president, children's programming, a post she held for two years. When CBS came knocking in 1983, she initially turned down the offer. "I wasn't ready to leave ABC when I was first approached," she says. She changed her mind after she began to feel like a "caretaker" at ABC. Eventually, more autonomy and the opportunity to tack-

le different subjects in children's programming influenced her to take CBS's offer.

One of the first actions she undertook at CBS was to establish the *CBS Schoolbreak Specials*. "ABC was doing a lot of the softer subjects in its *After School Specials*. I wanted to do more topical issues that face children and teens," she says.

Rather than tiptoe into those waters, Price set as the first special the true story of a convicted murderer who, days before his execution, made a videotape that attempted to persuade children away from a life of crime. The special used portions of the tape intertwined with footage shot with actors. Price's daring paid off the following year when the special, the first in a long line of award-winning *CBS Schoolbreak Specials*, won an Emmy.

In the past 10 years, perhaps the biggest challenge faced by Price and other children's programmers has come from outside the industry in the form of legislation. Since the Children's Act of

1990 was passed, "educational programming has improved dramatically," Price says. However, more regulation appears to be on the way, with some calling for stations to air an hour of educational programming a day.

In addition to the logistical and financial ramifications of such a mandate, Price says, "If the FCC passes this, commercial broadcasters will go in direct competition with public television." If stations are forced to program

an hour a day of educational programming between 7 a.m. and 10 p.m., the logical audience will be preschool children, who are more likely to be home. "Preschool programming allows greater scheduling flexibility. And public television already does a pretty good job of programming for preschoolers," Price says.

—SC

VP, children's programs and daytime specials, CBS Entertainment, Los Angeles; b. Muncie, Ind., Nov. 27, 1943; assistant to music librarian, KHJ(AM) Los Angeles, 1962-64; KHJ-TV Los Angeles: assistant to executive producer, 1964-65; production assistant, 1966; talent coordinator, 1966-67; associate producer, 1967-68; producer, 1968-70; producer, *American Bandstand*, 1970-76; ABC Entertainment: West Coast manager, children's programs, 1976-79; director, children's programs and early-morning programs, West Coast, 1979-81; VP, children's programs, 1981-83; current position since 1983; children from previous marriage: Kristina, 29 and Kimberly, 28.

For the Record

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WTID(FM) Reform, AL (BTCH940608GM)—Action Aug. 18.

KAAY(AM) Little Rock, AR (BAL-940722EE)—Action Aug. 19.

KSLK(FM) Auberry, CA (BALH940630GE)—Action Aug. 16.

KCHJ(AM) Delano, CA (BAL940621EB)—Action Aug. 17.

KGGI(FM) Riverside, CA (BALH-940422HF)—Action July 29.

KPAG(AM)-KRQS(FM) Pagosa Springs, CO (AM: BTC940722EC; FM: BTCH-940722ED)—Action Aug. 19.

WZNY(FM) Augusta, GA (BALH-940615GE)—Action Aug. 17.

WQBA-AM-FM Miami (AM: BTC931216HK; FM: BTCH931216HL)—Action Aug. 10.

WCOA(AM) Pensacola, FL (BAL940429EF)—Action Aug. 17.

WFEN(FM) Rockford, IL (BTCED-940701GE)—Action Aug. 16.

KOCD(FM) Columbus, KS (BALH-940701ED)—Action Aug. 19.

WIDS(AM) Russell Springs, KY (BAL-940601EC)—Action Aug. 16.

WBMD(AM) Baltimore (BAL940706GE)—Action Aug. 17.

WQSR(FM) Catonsville, MD (BALH-940706GF)—Action Aug. 17.

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet. for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power update; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

WROX(AM) Clarksdale, MS (BAL940615EA)—Action Aug. 17.

KWAS(AM) Joplin, MO (BAL940701EC)—Action Aug. 19.

WGLI(AM) Babylon, NY (BTC931216HN)—Action Aug. 10.

WADO(AM) New York (BTC931216HM)—Action Aug. 10.

KDIX(AM) Dickinson, ND (BTC940714EC)—Action Aug. 19.

KBND(AM) Bend, OR (BAL940516EH)—Action Aug. 17.

KUGN-AM-FM Eugene, OR (AM: BTC940516EK; FM: BTCH940516EJ)—Action Aug. 17.

KLRR(FM) Redmond, OR (BALH940516EI)—Action Aug. 17.

WVOC(AM) Columbia, SC (BAL940629-

EB)—Action Aug. 17.

WQSV(AM) Ashland City, TN (BTC940701EE)—Action Aug. 17.

KLTY(FM) Fort Worth, TX (BALH940803GL)—Action Aug. 17.

KCKR(FM) Waco, TX (BAPLH940622GE)—Action July 11.

Dismissed

WKRK(AM) Mobile, AL (BAL940429EG)—Action Aug. 17.

FACILITIES

Applications

Fayetteville, NC WFAY(TV) ch. 62—Fayetteville-Cumberland Telecast Inc. seeks MP to change ERP vis: 946 kw; ant. 256 m.; TL: off Rte 71, 0.5 km SW of Lumber Bridge, Robinson Co., NC.

Columbus, OH KOPN(FM) 89.5 mhz—New Wave Corp. seeks CP to make changes: ERP: 36.4 kw; correct as built coordinates.

Actions

Cullman, AL WKUL(FM) 92.1 mhz—Granted app. of Jonathan Christian Corp. Inc. for CP to make changes: ERP: 6 kw; ant. 100 m.; TL: 12 km E of Cullman, AL, N of Hw 278, on Cullman Co. Rd. 1621. Action Aug. 18.

Eagar, AZ KTHQ(FM) 92.5 mhz—Granted app. of William Konopnicki for mod. of CP to make changes: ERP: 60.4 kw; ant. 364.7 m.; TL: Cerro Montoso (on E. Ridge), 6 mi. W of Vernon, AZ. Action Aug. 18.

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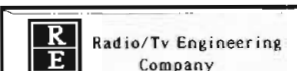
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BROADCAST TV



Johnson

Mark Johnson, partner, Chlopak, Leonard, Schecter & Associates, Washington, joins ABC Television Network Group, Los Angeles, as VP, network communications.

John Wilson, program director,

KAET(TV) Phoenix, joins PBS Alexandria, Va., as director of scheduling.

Appointments at King World Productions Inc., New York: **Jacob Weisbarth**, director, operations, named VP; **Deborah Hill**, junior publicist, named senior publicist; **Jon Fine**, associate, Debevoise & Plimpton, New York, joins as counsel, reality-based programming.

Gayle Kiger, GM, KBSD-TV Ensign, Kan., joins KCEN-TV Temple, Tex., in same capacity.



Weiser

John Weiser, division manager, Columbia TriStar Television Distribution, Culver City, Calif., named VP, western region.

Appointments at WTLV(TV) Jacksonville, Fla.:

Bonnie Solloway, marketing manager, named manager, programming and marketing; **Glenn Sebold**, promotion manager, WTVJ(TV) Miami, joins as creative services director.

Appointments at KCBS-TV Los Angeles: **Louie Garcia**, producer, WNYW(TV) New York, joins as weekend producer; **Rob Rosen**, news writer/field producer, KCAL(TV) Los Angeles, joins in same capacity.

Appointments at KRON-TV San Francisco, Video Enterprises unit: **Debbie Kristofferson**, supervising producer, *The Next Step*, named producer; **Tom Stewart**, segment producer/director *The Next Step*, named producer, *The Know Zone*.

Carolyn Clifford, weekend anchor and reporter, WLFL(TV) Raleigh, N.C., named co-anchor, *The Fox 22 Ten o'Clock News*.



Regan

Robert Regan, head, programming, Interactive Network, Mountain View, Calif., joins GTE Main Street, Stamford, Conn., as senior VP, programming.

Deanna Lites,

health reporter, WDIV(TV) Detroit, joins WEYI-TV Saginaw, Mich., as medical reporter.

Bill Dallman, news producer, KXTV(TV) Sacramento, Calif., named executive news producer.

Danielle Shinaberry, producer, WOSU-FM Columbus, Ohio, joins WOAC(TV) Canton, Ohio, as anchor/reporter.



Morfogen

Ann Morfogen, VP, media relations, CBS/Broadcast Group, New York, joins Sony Corporation of America there as VP, communications.

Don Archibale, manager, engineering, WMAQ-TV Chicago, joins

WRC-TV Washington as director, Washington technical services.

Phyllis Quail, news director, WJW-TV Cleveland, joins WOIO(TV) Shaker Heights, Ohio, as news consultant.

RADIO



Olds

Stu Olds, executive VP/GM, Katz Radio Group, New York, named president.

Paul Anthony, operations manager, WIBI(FM) Carlinville/WSCT (FM) Springfield, both Illinois., named station

manager.

Appointments at Regional Radio Corporation, Holt, Mich.: **Dennis Mockler**, GM, named president/GM/COO; **Mark Stevens**, program/operations manager, named VP, programming.

Dave Armstrong, VP/GM KYMS(FM) Santa Ana, Calif., joins KKLA(FM) Los Angeles as GM.

Lisa Castle, accountant, Capital Cities/ABC, New York, joins ABC Radio Networks, Dallas, as director of finance.

Patrick Kelley, associate, Warden Kelley, Allen and Opfer, Chicago, joins WNUA(FM) there as GSM.

CABLE

Rick Albert, president, Venice Group Inc., Los Angeles, joins Falcon Holding Group LP there as director, corporate planning.

Greg Moyer, executive VP, worldwide programming and corporate development, Discovery Communications Inc., Bethesda, Md., named president/CEO, Discovery Networks and Worldwide Programming, there.

Frank Ragona, president, Medical Communications Resources Vision, Edgewater, N.J., joins American Medical Television, New York, as director of program development.

Appointments at E! Entertainment Television, Los Angeles: **Genevieve Schmitt**, segment producer, named senior producer; **Barry Nugent**, assignment editor, named assignment manager.



Zieger

Seeta Zieger, account executive, USA Network, New York, named VP, western regional sales.

Appointments at GGP, San Francisco: **Jerri**

Meacham, direc-

tor, marketing, KGO(AM) San Francisco, joins as VP, marketing; **Wendy Quast**, senior financial and management consultant, Arthur Anderson & Co., San Francisco, joins as controller; **Matt Dockstader**, VP, marketing, Vail, Colo., joins as director of events.

Appointments at MTV: Music Television, New York: **Alex Coletti**, associate producer, and **Mitchell Kozuchowski**, producer, named senior producers.

Katherine Drew, executive producer, New York 1 News, named senior producer, The Talk Channel, New York.

MULTIMEDIA

Mark Badger, executive producer, KUAC-TV Fairbanks, Alaska, named GM, KUAC(FM) and KUAC-TV.

Shane Coppola, director of corporate development, Metro Networks, New York, named VP, corporate development.

Michael Rose, VP, new business development, Times Mirror Cable Television, Los Angeles, named CEO, Times Mirror Multimedia, there.

James Kreps, VP, finance, Promotional Concept Group Inc., New York, joins Price Communications Corp. there as corporate controller.

ADVERTISING

Sally Shoquist, senior media buyer, AbramsonEhrlichManes, Washington, named associate media director.

Karen Ferrero, head, international direct mail group, Ogilvy & Mather Direct, New York, joins Wunderman Cato Johnson as director, international media and direct mail/database.

Michael Kassin, chairman/CEO, Norwalk Enterprises Inc., Los Angeles, joins Western International Media Corporation there as COO.

TECHNOLOGY

John Suci, director, information technology, James River Corp., Oakland, Calif., joins Fox Inc., Beverly Hills, Calif., as VP, information technology.

Appointments at General Instrument Corp., Communications Division: **David Dill**, assistant GM, finance and planning, IBM, Somers, N.Y., joins as VP, finance; **David Karlman**, Chicago district sales manager, Grass Valley Group, joins as manager, new business development, North America; **Sharon Marshall**, branch manager, Diamond Pacific Inc., Orange, Calif., joins as NSM.

DEATHS

Gordon Sherman, 80, broadcasting and cable pioneer, died Aug. 1 in Boca Raton, Fla., after a long illness. Sherman began his career as a radio engineer in St. Louis. In 1950 he built and operated WMAZ Radio. Over the years he owned other radio stations in Fort Lauderdale, Melbourne, Orlando and Daytona, all Florida, and Madison, Wis. He was president of the Illinois State Broadcasters Association for two terms. In 1964 Sherman built the first cable system, in Jacksonville, Ill. He later

owned cable systems in Indiana and Hollywood and Palm Beach County, both Florida. He became a member of the Cable TV Pioneers in 1993. He is survived by his wife, Marie, a daughter, Laurie, and a son, Allan, and five grandchildren.

George B. Grills Jr., 54, communications engineer, died Aug. 20 of a heart attack at Wesley Long Hospital, Greensboro, N.C. Grills was VP and co-founder of ComSpec, PC, a telecommunications engineering firm in Greensboro. Prior to starting ComSpec, he held executive positions with Jefferson Pilot Communications, the University of North Carolina radio/television/motion picture department and others. He was an active member of the Association of Federal Communication Consulting Engineers, the Institute of Electrical and Electronics Engineers, the Society of Broadcast Engineers, the Society of Cable Television Engineers and the Society of Motion Picture and Television Engineers. He is survived by his wife, Barbara, a son, mother, two sisters and two brothers.

Compiled by Denise Smith and Kenneth Ray

THIS WEEK

Aug. 31—1993 Community Service and Public Service Announcements Emmy Awards, Marriott Marquis Hotel, New York City. Presented by *National Academy of Television Arts & Sciences*. Contact: Robert F. Blake, (212) 586-8424.

Aug. 31-Sept. 1—*Wisconsin Cable Communications Association* annual convention, Chula Vista Resort & Conference Center, Wisconsin Dells, Wis. Contact: Tom Hanson, (608) 256-1683.

SEPTEMBER

Sept. 8—15th Annual News and Documentary Emmy Awards, Marriott Marquis Hotel, New York City. Presented by *NATAS*. Contact: Robert F. Blake, (212) 586-8424.

Sept. 8—*Hollywood Radio and Television Society* newsmaker luncheon featuring network presidents' panel, Beverly Hilton Hotel, Beverly Hills. Contact: HRTS, (818) 789-1182.

Sept. 8-9—*Cabletelevision Association of New York* 1994 Training Days, Meadowlands Hilton, Secaucus, N.J. Contact: Debra A. Fazio, (212) 268-3888.

Sept. 9-11—*NATAS* chapter presidents and administrators meeting, Fairmont Hotel, Chicago. Contact: Trudy Wilson, (212) 586-8424.

Sept. 9-11—*Oregon Association of Broadcasters* annual fall conference, Inn of the Seventh Mountain, Bend, Ore. Contact: Gordon Bussey, (503) 257-3041.

Sept. 12-14—Telco-Cable VI, Omni Shoreham, Washington, D.C. Sponsored by *Business Research Publications, Wiley, Rein & Felding* and the *Yankee Group*. Contact: (800) 822-MEET or (202) 842-3022.

Sept. 13—Everett C. Parker Ethics in Telecommunications Lecture and Awards, The Interchurch Center, New York City. Sponsored by the *National Council of Churches and United Church of Christ*. Contact: (212) 870-2137.

Sept. 13-14—Online Developers Conference,

Datebook

Parc Fifty Five Hotel, San Francisco. Sponsored by *Jupiter Communications Company*. Contact: Harry Larson, (800) 488-4345.

Sept. 13-15—*Brazilian Broadcasters and Broadcasting Industry's* 15th exhibition of equipment for broadcasting, 19th Brazilian Congress of Broadcasting, and 14th broadcasting seminar, Goiania, Goias, Brazil. Contact: 55-61-224-4600.

Sept. 13-16—*National Association of Black Owned Broadcasters* 18th annual broadcast management conference, ANA Hotel, Washington. Contact: (202) 463-8970.

Sept. 14-18—*International Broadcasting Convention* biennial meeting, Amsterdam, Holland. Contact: Sarah Campbell, 44-71-240-3839.

Sept. 16-17—Creating Critical Viewers conference, Yale University. Presented by *NATAS*. Contact: Trudy Wilson, (212) 586-8424.

OCTOBER

Oct. 12-15—*National Association of Broadcasters* Radio Show, Los Angeles. Contact: Doug Wills, (202) 429-5350.

Oct. 12-15—*Radio and Television News Directors Association* international conference. Los

Oct. 4—*BROADCASTING & CABLE Interface*. Three-city teleconference (Washington, New York and Hollywood) co-sponsored by *Federal Communications Bar Association, International Radio & Television Society and Hollywood Radio & Television Society*. Information: Joan Miller, (212) 337-6940.

Nov. 7—*BROADCASTING & CABLE 1994 Hall of Fame* dinner, New York Marriott Marquis. Information: Steve Labunski, Circle Special Events, (212) 686-2200.

Angeles. Contact: Doug Wills, (202) 429-5350.

Oct. 12-15—*Society of Broadcast Engineers* engineering conference. Los Angeles. Contact: Doug Wills, (202) 429-5350.

Oct. 12-15—*SMPTTE* 136th annual technical conference. Los Angeles. Contact: Doug Wills, (202) 429-5350.

Oct. 18-21—*NIMA International's* fifth annual meeting and trade exhibition, The Mirage, Las Vegas. Contact: David Savage, (202) 962-8342.

NOVEMBER

Nov. 6-9—*Canadian Association of Broadcasters/Western Association of Broadcast Engineers* joint convention and national trade show, Winnipeg Convention Centre, Winnipeg, Manitoba. Contact: Nathalie Samson, (613) 233-4035.

JANUARY

Jan. 23-26—32nd annual *National Association of Television Programing Executives (NATPE)* program conference and exhibition, Sands Expo Center, Las Vegas. Contact: (310) 453-4440.

FEBRUARY

Feb. 11-14—52nd annual *National Religious Broadcasters* convention and exposition, Opryland Hotel, Nashville, Tenn. Contact: (703) 330-7000.

CONTINUING

Now through Sept. 30—"Country Music: On the Air," exhibition and seminars presented by *The Museum of Broadcast Communications*, Chicago. Contact: Anne Barlow, (312) 629-6026.

Now through Nov. 2—"Rock 'n' Roll and Radio," a listening series. Sponsored by *The Museum of Television & Radio*, New York. Contact: Dana Rogers, (212) 621-6705.

• **Major Meetings**

General Motors has bought the rights to be the **only domestic car and truck advertiser on NBC's 1996 summer Olympics coverage** from Atlanta. Terms of the deal were not disclosed, but NBC reportedly wanted more than \$50 million for the domestic auto and truck sponsorship. NBC also has signed exclusive deals with Anheuser-Busch and Coca-Cola.

Darren Star, creator of Fox's *Beverly Hills, 90210* and *Melrose Place*, **has received a 13-episode commitment from CBS** for his next series. Tentatively titled *Central Park West*, the project is an ensemble hour about the lives of a group of young New Yorkers. The series will be available for fall 1995.

MSO Cablevision Systems Corp. last Thursday said that during the Major League Baseball strike, all of its customers who subscribe to a SportsChannel or Madison Square Garden Network, either individually or together, will receive a minimum 50% rebate (\$2-\$5) on their subscription rates.

Partner Stations Network has green-lighted its first show for national syndication in January—the reality strip *Behind Bars*. PSN, a partnership of Lambert Television and five TV station groups formed last year to produce and launch first-run

programming tested on the groups' stations, decided to launch the show after a 10-week run in 22 markets. The show, which looks at crime from the prisoner's point of view, is hosted by Paul Sorvino and produced by GRAB Productions in association with PSN.

Telcos win video dialtone decision

Phone companies providing video dialtone services do not have to obtain a municipal franchise or pay franchise fees, a federal appeals court panel ruled Friday in affirming a key element of the FCC video dialtone rules. The rules allow telcos to build video networks without taking on costly local franchising obligations as long as they make capacity available as common carriers to unaffiliated programmers. Federal law still prohibits most telcos from programming networks within their telephone markets.

The court ruling was a setback for cable operators and municipalities, which had challenged the no-franchise provisions. "The case points up the continuing imbalance between cable and telephone companies and the need for legislation this year," said Daniel Brenner, NCTA's VP for law and regulatory policy. NCTA has not decided whether to appeal to the Supreme Court, he said.

"The nation's cities do not believe the federal government should be able to preempt local governments' right to control their streets and receive appropriate rents," said Norm Sinel, an attorney representing the City of New York in the case.

Telcos were pleased. "The court's decision will result in much quicker roll-out of video dialtone," said Roy Neel, president of the United States Telephone Association. Bell Atlantic Associate General Counsel Ed Young and Ameritech VideoServices VP Greg Brown also applauded the ruling. But Cable Telecommunications Association President Steve Effros countered that the ruling may not be the victory the telcos perceive. The decision, he said, seems based on the premise the telcos would not engage in video programming. If that's true, Effros said, telcos planning to be programmers may yet be subject to the franchise payments. —HAJ

TV Marti and Radio Marti were turning up the volume last week in response to the increasing tide of Cuban refugees. TV Marti added two hours to its broadcast schedule and redirected its signal east of Havana in an effort to avert jamming. Seeking to

Stations protest ABC-Scripps Howard deal

Another broadcaster is charging Scripps Howard Broadcasting with foul play in this year's affiliate musical chairs.

KTVK Phoenix says Scripps Howard forced ABC to shift its affiliation from KTVK to the station group's KNXV-TV there "by wielding the power it held as licensee of the ABC affiliates in Detroit and Cleveland." KTVK, an ABC affiliate for nearly 40 years, lost its affiliation in June after the network signed a 10-year, five-city affiliation deal with Scripps Howard. The station's complaint says Scripps Howard violated the FCC's network territorial-exclusivity rule in striking the deal with ABC.

"We feel that what Scripps Howard did was not only immoral but illegal," says KTVK General Manager Bill Miller. His station's complaint asks the FCC to revoke the licenses of Scripps Howard-owned stations in Phoenix, Detroit and Cleveland. Although the complaint does not emphasize dollars, Miller says, his station since has committed tens of millions to lining up new programming.

Scripps Howard denies acting improperly in the affiliation switch. The company is fending off similar charges from WWSB Sarasota, Fla., which accused the group owner of violating the territorial-exclusivity rule. —CM

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dissuade Cubans from crossing the Florida straits, the service was transmitting "harshly worded" weather bulletins along with news of the U.S. policy of taking Cuban refugees from the straits to Guantanamo Bay Naval Base. "That's been the crux of a lot of our messages," said Richard Lobo, director of the Office of Cuba Broadcasting. Lobo added that Radio Marti also had boosted the power of its AM signal from 50 kw to 100 kw in hopes of improving reception in outlying areas of Havana. Radio Marti also added seven frequencies to its short-wave transmissions.

The California Legislature last week approved a bill permitting cable companies to enter the local phone market in areas where the local phone company is in the video business. The measure, which passed the State Senate and California Assembly without dissenting votes, says that if a local telco wins the right to offer cable TV or video dialtone within its service territory, any cable corporation or its affiliates "may immediately have the right to enter into the intraexchange market within the service territory of that local exchange carrier." The measure goes next to California Governor Pete Wilson, who must sign the bill within 30 days for it to become law.

DLJ Merchant Banking Partners Inc. has completed its purchase of Katz Media Corp., a deal worth \$287.1 million, with a cash outlay of nearly \$100 million. DLJ Merchant Banking Partners managing director Thompson Dean will serve as Katz chairman. The purchase supersedes Katz's plans to make an initial public stock offering.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Aug. 14. Numbers represent aggregate rating average/stations/% coverage.)

1. Wheel of Fortune 11.6/226/98
2. Jeopardy! 9.5/218/99
3. Oprah Winfrey Show 8.6/237/99
4. Entertainment Tonight 7.6/186/96
5. Star Trek: TNG 7.4/246/99
6. Baywatch 7.0/205/94
7. Hard Copy 6.6/167/93
8. Star Trek: DS9 6.3/236/99
9. Married...With Children 6.2/184/94
10. Family Matters 6.1/185/93
10. Inside Edition 6.1/170/94
12. Wheel of Fortune-wknd 5.7/176/78
13. A Current Affair 5.4/188/94
14. Cops 5.3/172/93
15. Designing Women 5.1/203/96
15. Ricki Lake 5.1/183/94

Hollywood Action

MGM TV is perusing its large film and television library for franchises to convert into dramatic series for first-run syndication, sources say. Library films under consideration for the leap from cinema to small screen include classic western "The Magnificent Seven" and the supernatural "Poltergeist" films. Meanwhile, Universal Television's expansion into action-oriented hours is continuing, with a project in development with John Landis. *Sliders*, currently in the works for Fox, will be produced by Landis and will star John Rhys-Davies. The sci-fi project centers around a group of scientists who discover a way to travel to parallel worlds. The parallel worlds are always in present-day San Francisco, where the show takes place, but with significant changes. In one scenario, for instance, communists have won the cold war and the U.S. is under communist rule. A two-hour pilot is being completed; if picked up by Fox, it will be available as a series.

—SC, DT

WASHINGTON

Roadblocks

Theoretically, the Senate should now have more time to debate an infohighway bill when it returns Sept. 12. The crime bill is now behind it, and health-care reform, which was expected to consume much of Congress's energy, is all but punted for this year. But among the numerous roadblocks to the bill's passage (see story, page 47), perhaps the greatest is the bitter feelings between many Senate Republicans and their colleague Missouri Republican John Danforth. He was one of six Republicans who joined the Democrats to pass the crime measure. Danforth is a key sponsor of the infohighway bill, which he'd like to see approved this year. "Few Republicans are going to be inclined to do anything for him...they're exasperated," said one source.

Washington (health) watch

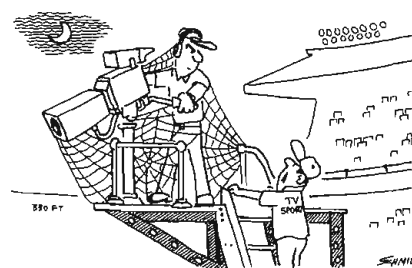
Vice President Al Gore, who injured his leg in a pick-up basketball game, isn't the only powerful Washingtonian currently on the disabled list. Also on crutches is National Association of Broadcasters President Eddie Fritts, who had knee surgery two weeks ago and will be moving gingerly through the halls of Congress and the FCC for the next two months. Over at the FCC, Mass Media Bureau Chief Roy Stewart underwent open-heart surgery at George Washington University hospital in Washington late

last week after suffering from an infection of his heart caused by an abscessed tooth. And veteran reporter and editor Dawson (Tack) Nail of *TV Digest* and *Communications Daily* is being treated for cancer at Johns Hopkins hospital in Baltimore.

ATLANTA

If you say so

Turner Broadcasting System is seeking FCC approval to reorganize the ownership structure of its wbtv-tv Atlanta licensee, Superstation Inc., a direct subsidiary of TBS. Under the new structure it would be a subsidiary of Turner Entertainment Networks, which is in turn a subsidiary of Turner Entertainment Group, which is a subsidiary of TBS. Although on the surface the move appears to complicate the structure, a TBS spokeswoman, citing what she calls "arcane legal reasons," insists that the move actually creates a more simple legal structure and is nothing more than "mundane housekeeping."



Drawn for BROADCASTING & CABLE by Jack Schmidt
"No, they haven't settled the strike yet!"

Say no to fairness

As election time nears, those once politically advantaged by the unconstitutional fairness doctrine—which the FCC properly buried in 1987—are stepping up efforts to exhume it. One California antismoking group, with the aid of the ubiquitous Media Access Project (MAP), has asked the FCC to reinstate the doctrine by Sept. 6 so MAP and company can be guaranteed a platform from which to battle a new state proposition preempting local smoking prohibitions. Were the FCC to grant the request, stations would have to provide free or cut-rate time to counter political ads, not to mention defending their editorial decisionmaking against all comers.

The FCC is unlikely to rush to judgment on the matter, with the newest commissioners still boning up on the myriad issues facing them. Still, a Clinton-appointed majority on the commission ultimately could spell trouble given the administration's treatment of the media as a means to social-policy ends.

MAP was busy elsewhere, trying to reinstate the ballot-issue corollary to the doctrine requiring stations to provide "balanced" coverage of ballot issues. Balanced, of course, as determined by a handful of political appointees.

For all the ends—laudable and not—invoked to justify the resurrection of the doctrine, it remains a means inherently flawed and entirely inconsistent with the public's interest in a free and vigorous media.

Two out of three

Elsewhere on the political broadcasting front, the FCC is considering a mixed bag of rule revisions that would, on balance, benefit stations. Reed Hundt and company are contemplating allowing TV stations to channel spots containing graphic depictions of aborted fetuses without

invoking the FCC's indecency rules. Another revision would give broadcasters the freedom to reject political ads of odd lengths. The third revision, and the fly in the ointment as far as broadcasters are concerned, would be the requirement that stations factor PSAs into their lowest-unit-rate equation, which effectively would lower the rate broadcasters could charge for political ads (or raise the rate for PSAs).

The commission wants to act on these issues before the political campaigns get into full swing. The smart money says the measures will pass, which is at least two steps in the right direction.

Disney and the vanguard

The information highway got a big boost with the news that Disney will joint-venture with Ameritech, BellSouth and Southwestern Bell. For a company that once was the most reluctant of television's bridegrooms, Disney has come far more than full circle. As this week's interview with Rich Frank demonstrates, both Disney and the Hollywood production community of which it is so integral are on board for television not only as it is but as it will be. Indeed, the recent telco deal already involves Frank and his associates in 50% of the information highway. They've always thought big in Disney world.

Now Disney itself has been reorganized, and television—under Rich Frank—has been put on an even faster track. How fast, in Frank's view, is dependent on when the government will let the telcos into TV and with what restrictions. Disney is already at work on the navigation system for that new TV universe. Even if the programs don't change, what will change is the way we watch.

Frank is a believer in the "giant value in networks and brand names," and asserts they'll remain the lead dogs in the new world of TV. As brand names go, there's none bigger than Disney.

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Steve Coe, bureau chief
David Tobenkin, staff writer
□ London Europa House, 54 Great Marlborough St., W1V1DD; 44-71-437-0493; Fax 44-71-437-0495
Meredith Amdur, international editor

Circulation

Michael Borchetta, subscription promotion director
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Founder and Editor
Sol Taishoff (1904-1982)

Broadcasting & Cable
1705 DeSales Street, N.W.
Washington, DC 20036
Phone: 202-659-2340
Circulation: 800-554-5729
Editorial Fax: 202-429-0651 □ Advertising Fax: 212-337-6947

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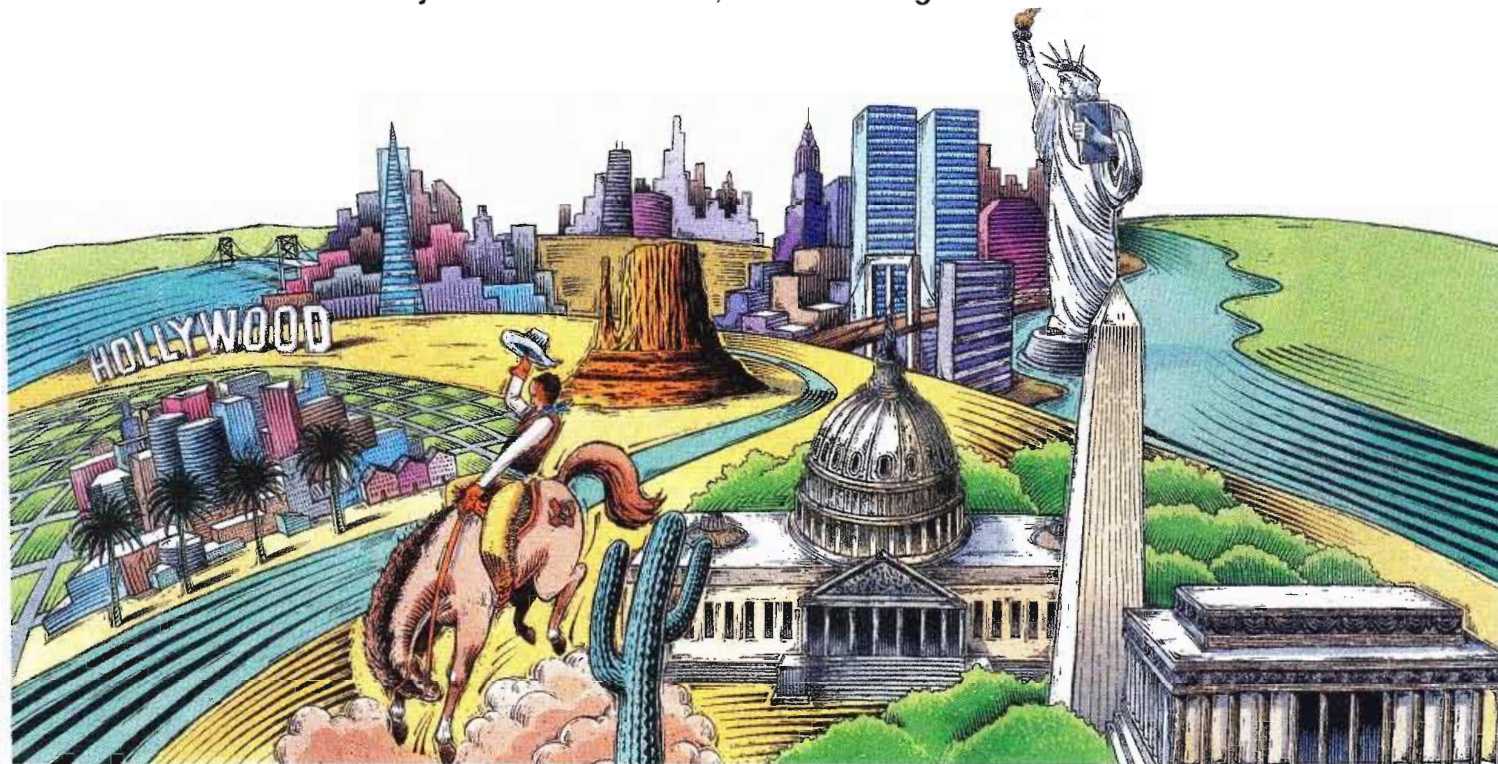
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