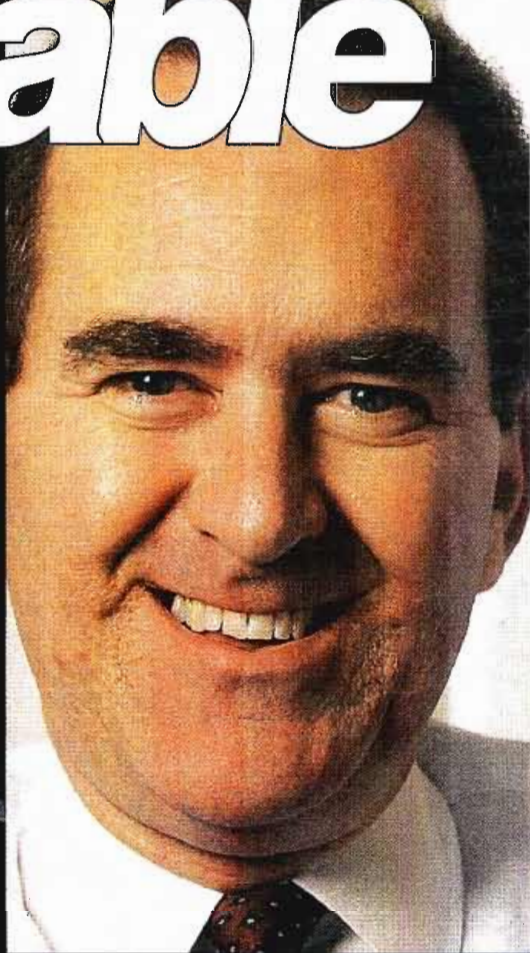


OCT 10

Broadcasting & Cable

The Newsweekly of Television and Radio

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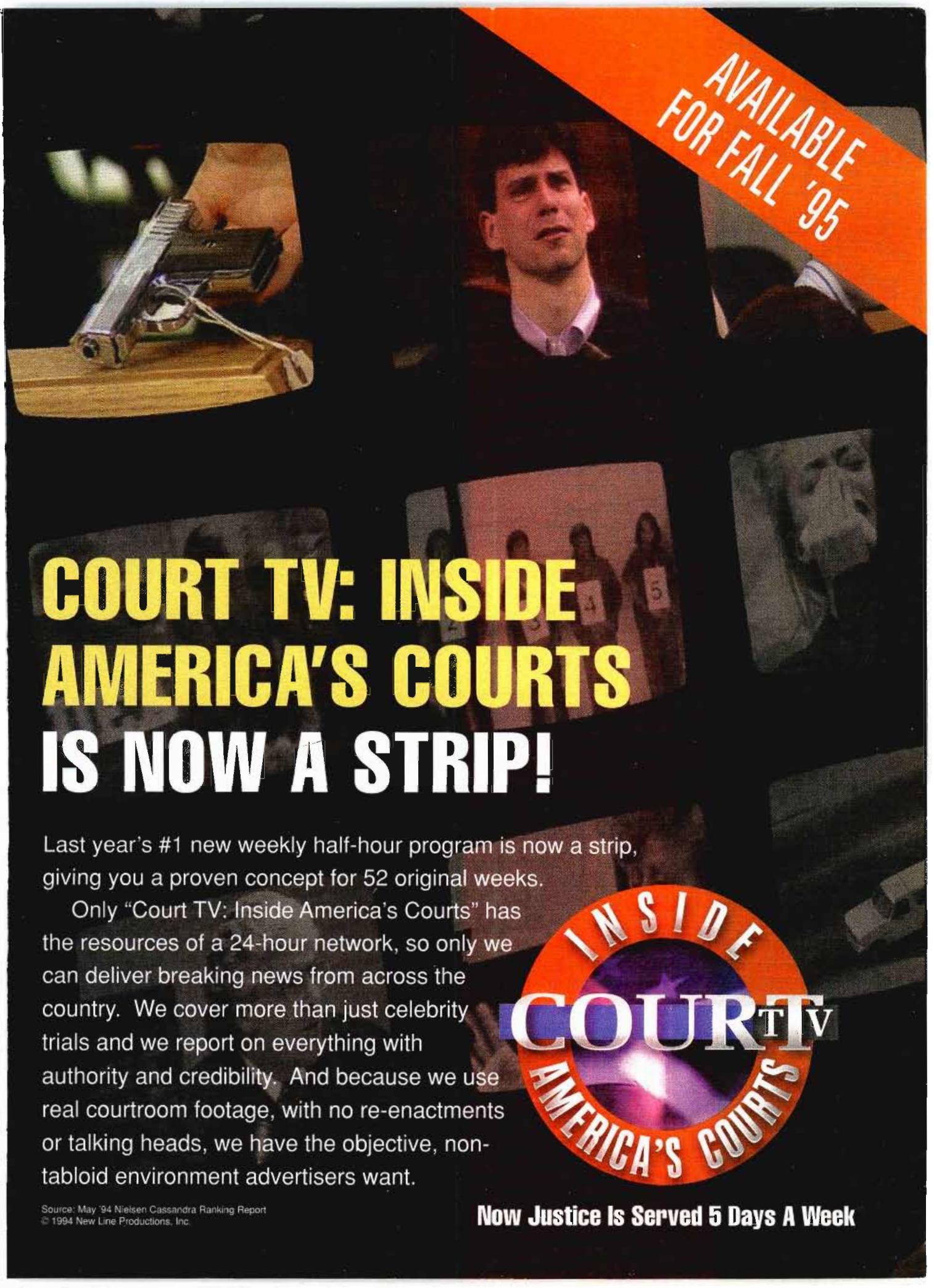
Telemedia
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The Courtroom is our Newsroom

NEW LINE TELEVISION



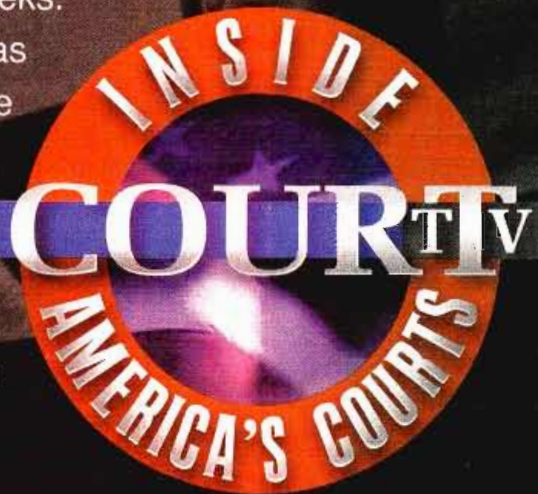


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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Tribune, Fox making surrogate deals Two more major broadcasters are using surrogates to extend their station reach. Tribune Broadcasting reportedly will join with group of minorities to create an investment package that could be leveraged to purchase \$500 million in TV and radio stations. Also, Fox Broadcasting is investing \$20 million in minority-owned Blackstar Communications. / 6

U/P Network unveils launch lineup The United/Paramount Network will debut in January with two hours of programing on each of two nights. The network also has added 10 new primary affiliates and 21 secondary affiliates, bringing its reach to 64% of the country. / 7

Ito to judge cameras in Simpson courtroom For the first time, network news executives are expressing concern that O.J. Simpson trial Judge Lance Ito is seriously considering pulling the plug on live TV and radio coverage of the proceedings. The judge has scheduled a hearing on the issue for Nov. 7. / 8

Broad PTAR ruling still on track A broad proposal for changes in the prime time access rule is still on track at the FCC. The proposed rulemaking will ask for comments on ending—and maintaining—PTAR's ban on off-network programing. But it also will seek comments on maintaining the ban. / 10

DIRECTV strikes NFL deal DIRECTV will offer the NFL Sunday Ticket package to its subscribers, featuring up to 12 games each week. The offering will be made just for the last five weeks of the football season, with a full-season package slated for next year. / 14



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Superpanelists take the stage in New York. / 16

BROADCASTING & CABLE'S INTERFACE VIII

Superhighway: if you build it will they come?

Although the next generation of TV viewers may barrel down the infohighway, couch potatoes will represent the largest segment of the viewing audience. Programmers who want to make a buck should not lose sight of mainstream appetites. / 16

Markey lays out legislative agenda

House Telcomsubcom Chairman Ed Markey wants to "reinvigorate the social compact between broadcasters and the American people." If broadcasters aren't agreeable, he says, they may be asked to pay for their spectrum. / 22

Billboards on information superhighway

Advertising will be crucial to funding new media technologies and keeping cable and interactive television applications affordable. / 27

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Talk talent: the next generation

Meet the local talk radio hosts who may have a national radio career in their future, including Danny Bonaduce of WLUP(FM) Chicago and Barbara Carlson of KSTP(AM) Minneapolis. / 36

Duopolies drive radio resurgence

"This is arguably the best year radio has ever had," says Granum Broadcasting CEO Herb McCord. Station trading continues to boom in the wake of duopoly deals and upbeat economic indicators. / 40

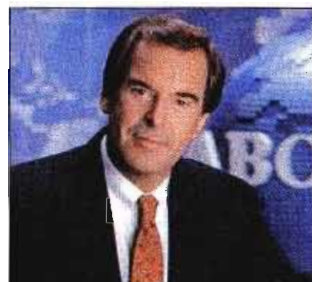
AM savors sound of success

Broadcasters and industry investors are praising talk radio and its controversial personalities for lifting AM from the depths. / 45

SPECIAL REPORT: RTNDA

Survey: News is good in news business

An exclusive BROADCASTING & CABLE survey indicates that TV stations are spending more on news and embracing new technologies and business ventures. But news directors are troubled by an empha-



News directors again agree on ABC's Peter Jennings as top anchor. / 50

"In the last five years, radio in general and AM radio in particular has become very dynamic and powerful."

—Bob Calandruccio, president, VITT Media International

OCTOBER 10, 1994

sis in their markets on crime-, sex- and drug-related news. / **50**

News division chiefs speak out

ABC's Roone Arledge, CBS's Eric Ober and NBC's Andrew Lack talk about the state of their news organizations today, beginning on page / **58**

Bartlett bullish on broadcasting

David Bartlett, president of the Radio-Television News Directors Association, predicts the next several years will be boom ones for the industry. / **66**

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Disks on parade

BTS, Hewlett-Packard and Tektronix, which all introduced or previewed disk machines this past spring, return this fall with customers in hand. / **72**

World Media Expo

Take a look at technology upgrades from a range of production and transmission equipment makers at the World Media Expo. / **75**



*As the tapeless revolution arrives, radio engineers are switching to audio workstations like the Arrakis Systems Digilink. / **77***

PROGRAMING

CBS, ABC juggle Thursday night

As expected, CBS has pulled *Chicago Hope* out of the Thursday 10-11 p.m. time period. Meanwhile, *Matlock* is rejoining ABC's schedule on Thursday night to replace the low-rated *McKenna*. / **80**

Showtime boosts film production

Showtime plans to triple its film production slate to more than 40 original movies in 1995. / **80**

BUSINESS

Market moves

Capital Cities/ABC and Granite Broadcasting spent a combined \$209 million buying TV stations last week, unseating a network in one market and solving an affiliation dilemma in another. / **96**

WASHINGTON

Markey's 'on the warpath'

Broadcasters say House Telecommunications Sub-

committee Chairman Ed Markey has declared war on their industry. Markey says any deregulation of the industry should be tied to the "social compact." And, he says, it is essential that the social compact include more children's programs, less violence on TV and a commitment to minorities. / **100**

MCI joins cable, consumer VDT effort

Public interest groups have joined forces with MCI and the NCTA to urge the FCC to delay its pending video dialtone decision. / **101**

TECHNOLOGY

NTIA faults C-band for radar interference

The NTIA says the current crop of C-band satellite earth station receivers are highly susceptible to interference from radar systems operating in adjacent bands. / **102**



SNET claims cable share

Telemedia Week

Southern New England Telephone claims it has stolen 40% of TCI's customers during the first six months of its video service business in West Hartford, Conn. / **92**

Cable finds ready source for CD-ROM titles

Several cable programmers that generate nonfictional, niche programming, including The Discovery Channel and Turner Home Entertainment, are finding their video content is an excellent resource for creating multimedia CD-ROM products. / **92**



*Peter Benchley offers shark info from The Discovery Channel. / **92***

Liberty primed for interactive challenge

Peter Barton, president of Liberty Media Corp., says his company is ready to "prime the pump" to the tune of \$200 million for new interactive television services. / **93**

Time Warner Full Service Net drops goal

Time Warner Cable will not be able to connect all of the 4,000 households it planned to link to its Full Service Network in Orlando, Fla., during the fourth quarter of this year. / **94**

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Tribune, Fox, minorities push ownership envelope



TRIBUNE
BROADCASTING

Major groups accelerate using non-voting interests to broaden station portfolios and or affiliations

By Don West and Kim McAvoy

Two more examples—one that could be the largest yet—of major broadcasters using surrogates to extend their station reach broke Friday. Both involved minority partners that would have limited equity but majority control.

partners are expected to advance as much as \$10 million to forge a new station group. Bynoe is chairman of Telemat Ltd., a sports entertainment company. His credentials include Harvard Law and Business School and he is a former owner of the Denver Nuggets basketball team.

Bynoe confirmed a deal was in the works, but declined to elaborate: "We're not ready to make an announcement."

One report suggested the total investment package had the potential of being leveraged into a half-billion dollars in station properties. Another source stressed that it was not yet a done deal, although Bynoe

and other officials were trying out the idea on the FCC's eighth floor last Thursday.

Dennis FitzSimons, president of Tribune Broadcasting, stressed the minority participation side of the deal. "We're structuring this with a full 20% participation by the minority investors. When you look at the barriers that now exist to minority ownership, in terms of station prices and multiples, this is the way to secure their entry into the medium."

"We want to be the premiere minority-owned TV station group," said Oxendine, who outlined the deal with Fox at the Washington press briefing.

The deal is contingent on the parties' reaching a definitive agreement and Blackstar raising additional equity and debt.

According to industry sources,

Blackstar is initially targeting George Lilly's KSNW(TV) Wichita and KSNT(TV) Topeka, both Kansas. Bids, which are due this Tuesday, are expected to be around \$60 million. With the \$20 million from Fox and other startup equity, Blackstar could borrow the balance. Oxendine declined comment.

Oxendine said he approached other networks and even some cable companies for backing, but only Fox viewed it as "a good business opportunity," Oxendine said. "We've paid down our debt and now we're ready to grow."

Blackstar Communications, principally owned by Oxendine and partners Wesley Williams and Victor Brown, is the licensee of the three HSN affiliates: WBSF(TV) Melbourne, Fla.; KBSP-TV Salem, Ore., and WBSX(TV) Ann Arbor, Mich.

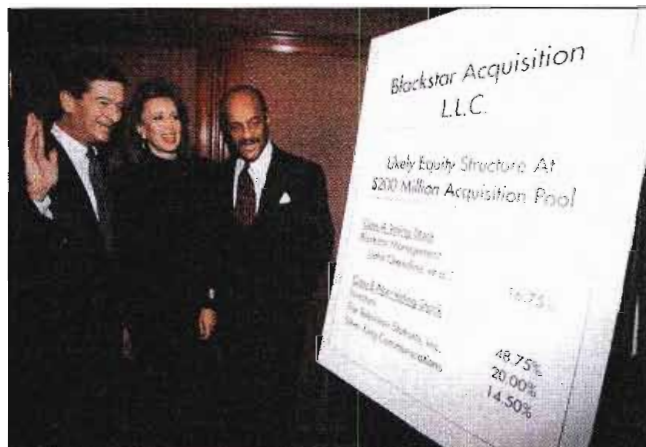
To acquire stations, Oxendine is forming a new limited liability company, a hybrid combining the protections of corporations with the tax benefits of partnerships. Oxendine and his partners will contribute \$8.25 million to Blackstar LLC, giving it a voting interest of 16.75%.

Other investors will be restricted to non-voting interest. Fox's contribution will give it 20%. Silver King Communications, the Home Shopping Network's station group, will put in \$6.75 million for a 14.50% stake. Silver King is a minority investor in Blackstar's three HSN affiliates.

Oxendine said he will need to raise between \$200 million to \$250 million to reach his 11-station goal. Brenner Securities, New York, has been hired to help raise the money.

The Fox infusion "enables us to access the capital markets and go to the banks," Oxendine said. "It's important for them to know we're affiliated with Fox."

"This is a chance to invest in a



Fox's Preston Padden (l) and Lana Corbi and Blackstar's John Oxendine scan plan for a new station-buying group.

The larger—about which BROADCASTING & CABLE learned late Friday—involved Tribune Broadcasting, which is understood to be putting up a TV and radio station-buying war chest for a group of minorities including sports entrepreneur Peter C.D. Bynoe and entertainer Quincy Jones.

The second—announced last Friday morning at a Washington press conference—involves Fox Television. It will invest up to \$20 million to help minority-owned Blackstar Communications expand from three to 14 stations.

Blackstar's three small-market stations are Home Shopping Network affiliates, but, according to Blackstar Chairman and CEO John Oxendine, the 11 VHF stations it intends to buy in markets 50 to 100 will be in the Fox camp.

Tribune's prospective minority

proven broadcaster who believes in our business plan," said Fox's Preston Padden.

"It's also an opportunity to increase minority ownership, something FCC Chairman Reed Hundt and Representative Ed Markey have identified as key policy objectives."

Blackstar may buy stations in markets where Fox already has affiliates, Padden said. "In those markets, there could be churn. We are committed to churn."

Oxendine and Padden insisted Fox would remain a passive partner. "We're pretty darn independent," said Oxendine. "This is John's company, not our company," said Padden. "It will always be that way."

The year has been distinguished by

other surrogate arrangements, beginning with Fox's \$100 million investment in SF Broadcasting, headed by former Fox executive Tom Herwitz. Capital Cities/ABC invested \$25 million in Young Broadcasting.

The big groups are settling for the minority interests to avoid running afoul of the FCC ownership restrictions, principally the national TV ownership rule. It limits each broadcast group to no more than 12 stations and coverage of no more than 25% of the nation's TV homes. (The caps for minority-controlled groups like Blackstar are 14 and 30%)

But the limits count only against stations in which the group has an "attributable" interest. And by the FCC's definition, attributable means voting stock

or partnership interest of 5% or more, except when another shareholder or partner ownership has more than 50% ownership. Non-voting stock is considered non-attributable.

The FCC's attribution rules have yet to catch up with limited liabilities companies like Blackstar. As an LLC, Blackstar expects the FCC to treat LLC just as they do stock corporations—in other words, to treat Fox's 20% non-voting LLC interest as non-attributable interest.

The treatment of LLCs is already before the FCC, most notably in the case of SF Broadcasting's proposed purchase of WLUK-TV Green Bay, Wis. On NBC's complaint, the FCC is considering whether Fox's 25% LLC interest in SF is attributable. ■

U/P Network unveils launch lineup

Signs up 10 new primary and 21 secondary affiliates

By Steve Coe

The United/Paramount Network will debut Monday, Jan. 16, 1995, and Tuesday, Jan. 17, with two hours of programming each night.

The network also has added 10 new primary affiliates and 21 secondary affiliates, bringing its total to 72 stations reaching 64% of the country. (The network is expected to announce additional affiliates this week.) U/P Network President and CEO Lucie Salhany made the announcements last Wednesday (Oct. 5) at a press conference on the Paramount lot.

Star Trek: Voyager will launch the network's schedule on Jan. 16 with a special two-hour episode at 8-10 p.m. The following week, the show will air in its regular 8-9 time slot, followed by two half-hour comedies—*Platypus Man*, starring Richard Jeni, and *Pig Sty*. The Jeni series features the stand-up comedian as a cooking show host in search of the right woman. *Pig Sty*, from former *Cheers* producers Dan Staley and Rob Long, is set in New York and centers on five young men sharing a two-bedroom apartment.

The Tuesday night schedule features *Marker* at 8-9 and *The Watcher* at 9-10. *Marker* stars Richard Grieco as a man whose father has died leaving behind "markers," or debts, that the son must settle. Set in Hawaii, the



The United Paramount Network stars, producers and executives got together last week in Los Angeles. Front row (l-r): Michael Greenburg, creator/executive producer, *'Legend'*; Christopher Crowe, creator/executive producer, *'The Watcher'*; Roxann Biggs-Dawson and Jennifer Lien, cast members, *'Star Trek: Voyager'*; Denise Miller, cast member, *'Platypus Man'*; Ethan Phillips, cast member, *'ST:V'*; David Arnott and Matt Borienghi, cast members, and Rob Long, creator/executive producer, *'Pig Sty.'* Middle row: Bill Dai, creator/executive producer, *'Legend'*; Michael Piller, Jeri Taylor and Rick Berman, creators/executive producers, *'ST:V'*; Lucie Salhany, president/CEO, United/Paramount Network; Richard Grieco, cast member, and Philip De Guere, executive producer, *'Marker'*; Barry Fanaro and Mort Nathan, creators/executive producers, *'Platypus Man.'* Back row: Tim Russ and Robert Picardo, cast members, *'ST:V'*; Timothy Fall, cast member, *'Pig Sty'*; Robert Beltran, cast member, *'ST:V'*; David Dundara, cast member, *'Platypus Man'*; Kerry McCluggage, chairman, Paramount Television Group; Dan Staley, creator/executive producer, Sean O'Brien and Liz Vassey, cast members, and Tom Leopold, co-executive producer, *'Pig Sty.'*

series is from Stephen Cannell. *The Watcher*, created and produced by Christopher Crowe, is an anthology series set in Las Vegas.

The network has also signed *MacGyver*'s Richard Dean Anderson to star in *Legend*, a western in which Anderson's character uses his wits and

technological gadgetry to combat outlaws. The series is on back-up, with production set to begin in January.

Star Trek: Voyager has been given a full-season order of 22 episodes. The other series are starting out with more traditional 13-episode commitments, but Salhany says if the new series are

successful, the network will order additional episodes and air new shows, rather than repeats, through the summer.

Of the six new series, only *Marker* and *Legend* are from outside suppliers, but Salhany dismissed suggestions that other production companies or studios would be unwilling or unable to deal with the new network. Salhany has had discussions with a group of suppliers during the past two weeks about producing for the network.

Salhany expects the network will expand to five nights in the next four to five years, but would not predict when a full seven-night schedule will be rolled out.

Of the 21 new secondary affiliates, 16 are primary Fox affiliates. The

signing of those Fox stations prompted Preston Padden, president, network distribution for Fox Broadcasting Co., to say that "Fox and its affiliates have succeeded in creating the only brand name in network television. We don't think it's in anyone's best interest to risk losing or diluting that identity" through secondary affiliations. Padden predicted scheduling conflicts between "future premier sporting events on Fox and the time periods Paramount is looking for."

In turn, however, the network has been busy wooing CBS affiliates and others as secondary Fox affiliates, especially as a means of clearing Fox's football coverage. As for the U/P Network's principal competition,

Warner Bros.' WB Network has so far announced four series, all comedies, but no debut dates or time slots for the shows. (WB also will launch in January, with one night of programming.) The four comedies are *Father Knows Nothing* (tentatively titled) starring Robert Townsend; an untitled project with Shawn and Marlon Wayans; *Muscle*, a serialized comedy, and *Unhappily Ever After* from *Married...With Children* co-creator Ron Leavitt. All of the WB shows have been given 13-episode orders.

Warner Bros. is not releasing affiliate totals or a list of affiliates, citing "competitive reasons." According to a spokesman, the network is cleared in 73% of the country. ■

Ito to judge cameras in Simpson court

Hearing set on barring coverage; networks taking threat seriously

By Steve McClellan

For the first time, network news executives are expressing concern that O.J. Simpson trial Judge Lance Ito is seriously considering pulling the plug on live TV and radio coverage of the proceedings.

"A couple of weeks ago, I would have said there's no way [Ito would] pull the plug," said one news executive who is handling coverage of the trial. "Now I'm not so sure."

Ito last week issued notice that he will convene a hearing on Nov. 7, during which he will propose terminating "film and electronic media coverage" of the proceedings.

Court TV has hired New York-based attorney Floyd Abrams, widely credited as the nation's pre-eminent First Amendment specialist, to represent it at the hearing. The networks also expect to have attorneys present, although as one executive said, "we'll all be following Floyd's lead." Court TV provides the camera in Ito's Los Angeles Superior Court courtroom. NBC General Counsel Rick Cotton said the network likely will join a group of local and national media in making a joint presentation to the court.

Court TV chief executive Steven Brill said he was "relieved" Ito has

scheduled a full hearing after weeks of speculation and confusion about whether the judge would target just KNBC-TV Los Angeles or all TV and radio coverage. "I think we'll be able to persuade the judge that we are a part of the solution, not part of his problem," Brill said.

In the notice issued to the attorneys involved, Ito cited "broadcast of false reports regarding DNA testing of evidence, after having been placed on notice said reports were false."

The reports Ito referred to originated on KNBC-TV about three weeks ago. After initially reporting that DNA testing of socks found at Simpson's home linked him to the two murders for which he is being tried, both the judge and the Los Angeles prosecutor's office issued denials. But after rechecking its sources, KNBC-TV stood by its story and reported it on the air.

Adding controversy to the debate was ABC News correspondent Jeff Greenfield, who covers media issues. In a syndicated print column last week, Greenfield urged Ito to pull the plug: "Kicking the cameras out will serve as a swift kick in the pants to a press that has simply run amok."

Brill's response: "The question is, who would really be getting kicked and to what effect? You'd still have the same number of [satellite] dishes and reporters outside the court pursuing leaks and spins." ■

Gordon Elliott: Just the fax, please

A fax feud broke out between rival syndicators Buena Vista Television and Twentieth Television over ratings of Twentieth's rookie syndicated show *Gordon Elliott*. On Sept. 28, Disney faxed a release contesting a Nielsen report showing *Elliott* atop the pack of new daytime talk shows (including Disney's *Judge for Yourself*, which came in second) for the week of Sept. 12-18. Nielsen's National Television Index showed *Elliott* with a 2.2 national gross average audience rating for its first week on the air. *Judge for Yourself* got a 1.5 GAA. Disney claimed that if double runs were subtracted, the show's rating would drop from 2.2 to 1.4. Last week, Disney conceded it had erred in saying *Elliott*'s ratings were overstated by 36%, but continued to insist double runs inflated the numbers to some degree. In its own fax, Twentieth blasted Disney's critique, estimating that double runs on eight of 150 stations airing the show account for only about one-tenth of a rating point. Nielsen officials weighed in on Twentieth's side, saying that while there is no accurate way to calculate the ratings effect of double runs, an impact of the magnitude claimed by Disney would be virtually impossible.

—DT

GEORGE
& ALANA

FCC seeks comments on fate of off-net ban

Proposed rulemaking on PTAR to proceed as adversaries line up

By Christopher Stern

Abroad proposed rulemaking on the prime time access rule is still on track for the FCC's Oct. 20 meeting, commission sources say.

PTAR proponents apparently have failed in their efforts to derail the proposed proceeding. They were pushing for a "notice of inquiry" instead of a "notice of proposed rulemaking." Opponents of the rule say an inquiry would add a year to the FCC's PTAR deliberations.

The proposed rulemaking will ask for comments on ending PTAR's ban on off-network programming. But it

also will seek comments on maintaining the ban, a source says. The proposal is also expected to seek comment on all aspects of the plan, not just the off-network ban.

The broadcast networks and Disney would like the FCC to repeal the ban as quickly as possible, while independent stations and some first-run syndicators want the FCC to slow down or even stop its efforts to modify PTAR.

House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) and the subcommittee's ranking Republican, Jack Fields of Texas, joined the fray two weeks ago. The con-

gressmen sent a letter to FCC Chairman Reed Hundt urging him to conduct an inquiry rather than a rulemaking.

The rule effectively bans network affiliates in the top 50 markets from airing off-network shows—reruns—during the prime time access hour, 7-8 p.m.

The rule has been on the books for 25 years and was enacted to promote diversity in the marketplace. It is linked to the financial interest and syndication rules, which bar networks from owning an interest in the domestic syndication of programs. By court decree, the fin-syn rules are to be phased out in November 1995.

Smaller independent producers added their names to the list of the pro-PTAR effort last week. "Without PTAR in its present form, opportunity for independent, first-run producers would disappear, along with thousands of jobs in their companies," said a letter to Hundt from 13 first-run syndicators.

Several public interest groups recently submitted letters to the FCC calling for an inquiry before the commission embarks on a proposed rulemaking. The groups include Media Access Project, People for the American Way and the Consumer Federation of America.

David Donovan of the Independent Television Stations Association says it is critical that the FCC's action on PTAR is seen as neutral. "A tilted notice for proposed rulemaking would effectively end the ban while it was being discussed."

Some stations already are banking on the rule's demise, which will hurt independent stations bidding for programs later this year, Donovan says. He points to statements made by Columbia TriStar's Barry Thurston (BROADCASTING & CABLE, May 16), who said he had offers from a number of affiliates in the top 50 markets to buy NBC's *Seinfeld*.

"In some cases, their idea was to buy the program, hedging their bet that PTAR would go away—if not by the fall of '95, perhaps a year later—and they would rather own the program than have the program scheduled against them," Thurston said. ■

Diamond Anniversary



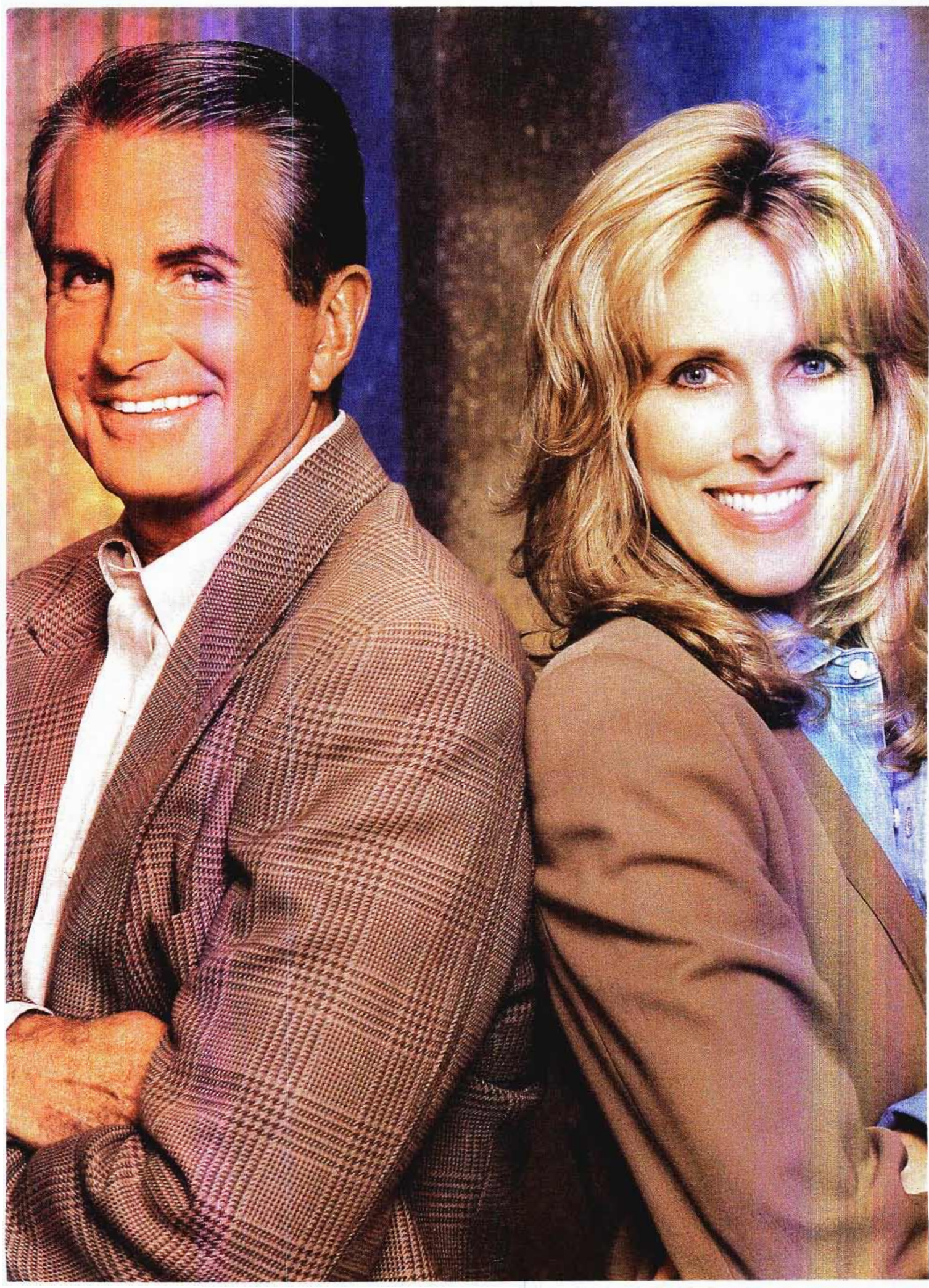
The FCC celebrated its 60th birthday last week with this big cake in the commission's meeting room. Commissioner Andy Barrett marked the occasion with the prediction that competition in the marketplace could make the agency obsolete by its 70th or 75th birthday. Actually, the FCC celebrated its birthday three months late; the agency was established on July 11, 1934, as the successor to the Federal Radio Commission (Broadcasting, July 15, 1934).

The Federal Communications Bar Association also threw a party for the FCC. Among those on hand were (l-r): Commissioners Rachelle Chong and Susan Ness, FCBA Foundation Chair Joe Waz, FCBA President S. White Rhyne, McKinley/ Penn High School's Ethel Lewis, FCBA board member Diane Hofbauer, FCC Chairman Reed Hundt and Rep. Edward Markey.



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Alana
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ENTERTAINMENT

DIRECTV strikes deal with NFL

DBS subscribers will bet up to 12 games weekly

By Chris McConnell

The early DBS adopters will get a look at NFL football next month.

DIRECTV last week struck a deal with the NFL to offer the league's NFL Sunday Ticket package to subscribers. The program package carries up to 12 games each week. DIRECTV will offer the last five weeks of the football season beginning Nov. 27 at a cost of \$49.95. Next year, DIRECTV will offer a full-season package. The NFL last week said it had not determined pricing for next season.

The current C-band service, offered for \$99 if viewers signed up before Aug. 20, so far is reaching about 200,000 residential subscribers plus another 5,000 bars, says Tola Murphy-Baran, vice president and general manager of NFL Enterprises. Murphy-Baran says the league will offer the Sunday Ticket package next year at the same price for both C-band and DBS subscribers.

She adds that the league holds high hopes for the new digital satellite system (DSS) receivers, which DIRECTV says will be available nationwide this month. RCA earlier last week said it plans to manufacture 600,000 of the DSS systems by year's end. "We like the fact it is an 18-inch dish," says NFL Enterprises President

Ron Bernard.

Murphy-Baran says the new satellite deal will not affect any of the games on broadcast television. "This is strictly additive," she says. "This just gives the opportunity for out-of-market games. The out-of-market games, adds industry consultant Michael Alpert, will allow the new DBS service to begin distinguishing itself from cable systems. "Cable doesn't have that," says Alpert.

The package marks the first out-of-market sports deal DIRECTV has signed with a professional sports



league, although the company offers a package of college football games from ESPN/ABC as well as programming from a series of regional sports networks.

Negotiations continue with other leagues, such as Major League Baseball and the National Hockey League, though any deals will have to wait until the labor disputes in both leagues are resolved, says DIRECTV spokesman Thomas Bracken.

"The sports programming has been the last piece of our programming lineup to fall into place," Bracken says. ■

Home dish services get copyright bill

By Chris McConnell

The home dish satellite industry can expect to keep its network programming.

Industry concerns that Congress might leave town without renewing the industry's copyright license were put to rest last week after the Senate

passed the Satellite Home Viewer Act. The measure, already approved by the House, extends for five years the copyright license that satellite carriers need to include superstation and network programming in their services. The license was due to expire Dec. 31.

"The entire direct-to-home industry needs that license," says Andrew Paul, senior vice president, Satellite Broadcasting and Communications Association. Paul stresses the importance of the license to new DBS providers as well as to the older C-band business.

The license renewal carries with it new guidelines for establishing the fees that carriers pay for the licenses. If copyright holders and carriers do not negotiate a deal themselves, an arbitration panel will set the fees, based on a signal's "fair market value." To guard against higher fees, satellite carriers also added criteria to the legislation the panel will use in determining fair market value.

"I think the legislation gives us some optimism that we can keep copyright fees reasonable," says Kim Bayliss, United Video's vice president of government relations. ■

'Baywatch Nights' clears Chris Craft

All American Television's new syndicated spin-off of the hit show *Baywatch* has been cleared on Chris Craft/United's eight stations for a fall 1995 launch.

Baywatch Nights, a one-hour, weekly detective show, will feature *Baywatch* stars David Hasselhoff's lifeguard and Gregory Alan-Williams's police characters moonlighting at a detective agency. They will be joined by singer/actor Lou Rawls as the owner of a nightclub and soap regular Lisa Stahl as co-owner of the agency. Rawls has had supporting roles in several TV shows, including *Hunter*, *Fantasy Island* and *The Fall Guy*. Stahl had a recurring role on the soap *The Bold and the Beautiful*, a featured role in *The Young and the Restless* and has guest-starred on *Baywatch*, *Thunder in Paradise* and *Moonlighting*.

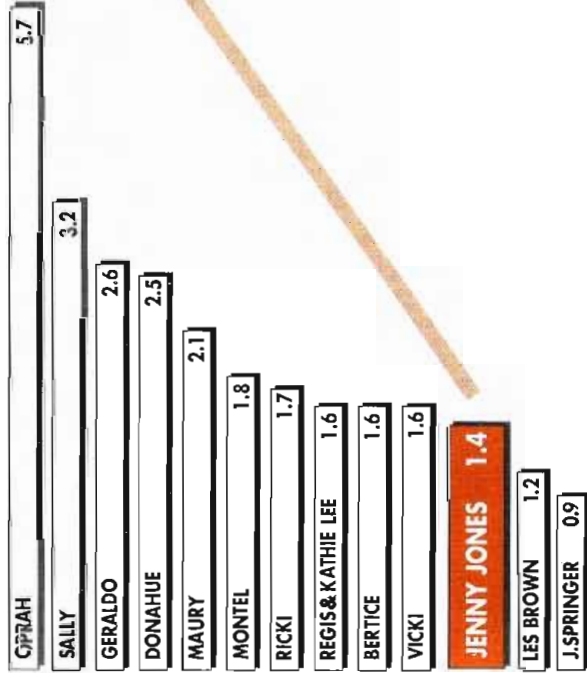
Baywatch Nights is being created and produced by Hasselhoff, Michael Berk, Douglas Schwartz and Gregory J. Bonann. It is part of a multiyear, multiproject deal between Hasselhoff and All American that will see Hasselhoff continue on *Baywatch* past the 1995-96 season. The show will be offered to stations on an eight-minute national/six-minute local barter split.

—DT

WITH WOMEN 18-34...

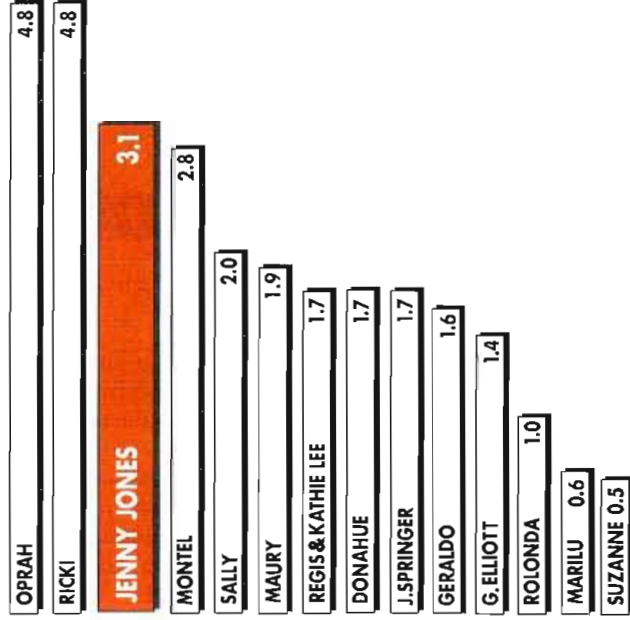
That Was Then...

1993 WOMEN 18-34 NATIONAL RATING/WEEK OF 9-13-93



This Is Now!

1994 WOMEN 18-34 NATIONAL RATING/WEEK OF 9-12-94



And There's More...



Superpanel central in New York: B&C Editor Don West, Chernin, Diller, Hartenstein, Iger, Koplovitz, Myhren, Stringer

Superhighway: If you build it, will they come?

Superpanelists debate makeup of future audience for new media

By Steve McClellan

Although the next generation of television viewers may barrel down the fast lane of the newly built information superhighway, couch potatoes will represent the largest segment of the viewing audience for years to come. And programmers who want to make a buck anytime soon should not lose sight of mainstream appetites while preparing for the future.

That seemed to be the consensus last Tuesday during the Interface VIII "Superpanel," sponsored by BROADCASTING & CABLE and the Federal Communications Bar Association. The panel, which originated in New York with seven participants, also featured by teleconference three pan-

elists in Washington and two in Los Angeles. It was the capstone of a day-long seminar held concurrently in the three cities.

"I think I'd bet on both," said Rich Frank, chairman, Walt Disney Television and Telecommunications, referring to audiences encompassing couch potatoes as well as those more willing to embrace the interactive new media. Whatever shape the new media take, he said, they likely will "take [their] place by the side of the existing ones."

But as Frank and others noted throughout the session: "It's what's on that is important, not how you get it."

Besides Frank, the participants included: Stephen Case, president/CEO, America Online; Peter Chernin,

chairman, 20th Century Fox; Barry Diller, chairman/CEO, QVC Network Inc.; Eddy Hartenstein, president, DIRECTV Inc.; John Hendricks, chairman/CEO, Discovery Communications; Robert Iger, president/COO, Capital Cities/ABC Inc.; Kay Koplovitz, chairman/CEO, USA Networks; Trygve Myhren, president, Providence Journal Co.; Lucie Salhany, president/CEO, United/Paramount Network; Raymond Smith, chairman/CEO, Bell Atlantic, and Howard Stringer, president, CBS/Broadcast Group.

The freewheeling discussion illustrated the confusion and uncertainty that exist about how the information superhighway will develop. Several of those on the panel were critical of the regulatory and legislative restraints on their industry segments.

Capcities' Iger, for example, called for the revision or elimination of several regulations, including the prime time access rule, network-cable crossownership rules and the limits on network ownership of broadcast stations.

Such rules, he said, as well as the financial interest and syndication rules, were made for the "old world order." CBS's Stringer agreed. He noted that in a recent *Vanity Fair* article on media movers and shakers,



From Washington: Case, Hendricks, Smith



From L.A.: Frank and Salhany with B&C Publisher Peggy Conlon

WITH WOMEN 18-49...

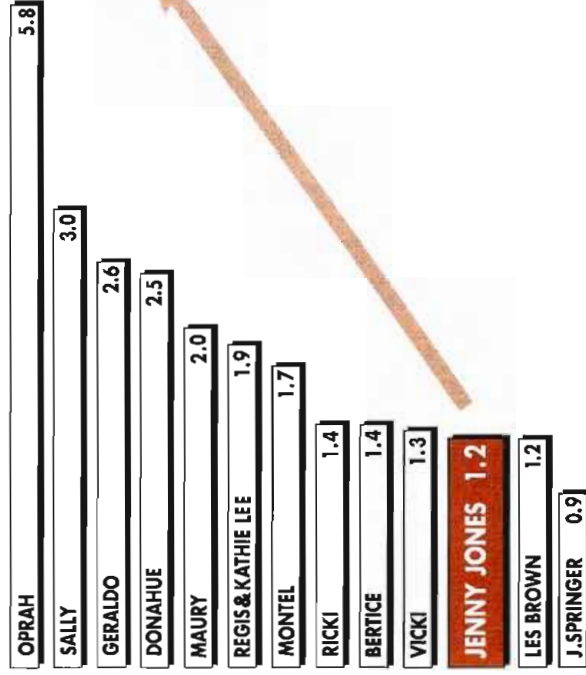
That Was Then...

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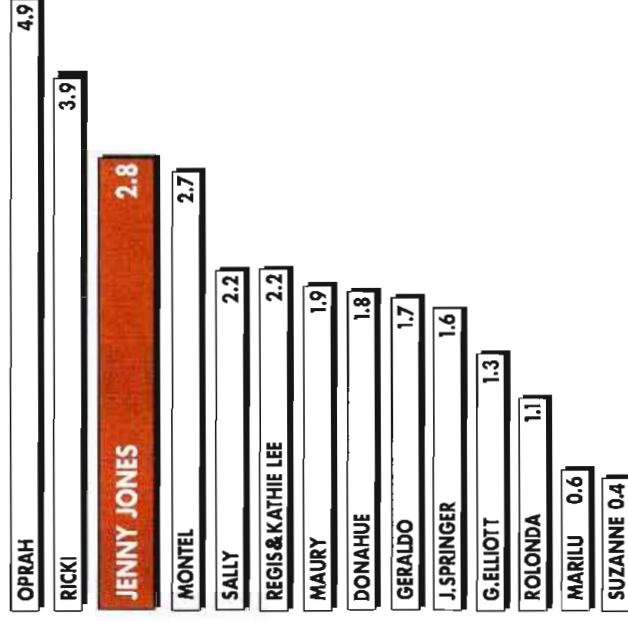
NATIONAL RATING/WEEK OF 9-13-93



1994

WOMEN 18-49

NATIONAL RATING/WEEK OF 9-12-94



And There's More...

broadcasters "didn't even make it to the footnotes."

Stringer and others said broadcasting represents the "heart and soul of what's on the screen. It is perceived as anachronistic, but it's also perceived as the base of the programing pyramid."

Fox's Chernin agreed. "Broadcasters deserve most of the credit for the programing on the air across all media."

Nevertheless, United/Paramount's Salhany warned, future generations will demand more from television. "If we don't keep up with the times, we will lose the next generation. They are looking for something more."

America Online's Case touched off some heated debate by saying that the development of a navigation system, perhaps by a software company such as Microsoft, will be a key issue. At the start, he said, "open access is probably more important than universal access."

Frank disagreed. "If the future navigation system looks like something

from Microsoft, it will never work," he said.

While broadcasters are unhappy with certain regulatory curbs, so too are cablers and phone companies. "The FCC is making it impossible for advertiser-supported programing to get off the ground," said the Providence Journal's Myhren. He was referring to restrictions on cable systems' ability to package program services in tiers of service.

Koplovitz called 1992 cable reregulation the "broadcast protectionist act" for its curb on cable rates and automatic right of broadcasters to be on local cable systems. "Rereg turned the tables quite a bit," she said.

Smith said Bell Atlantic is "very disappointed" with the demise of the telecommunications bill in the Senate. Although he said the telephone company will do everything it can to insure passage of a bill next year, "I fear it may come down to a blackball situation," where one dissenting industry member could hinder passage.

DIRECTV's Hartenstein said the

power base in the business will continue to be in programing. By and large, he said, viewers want entertainment programing. As for DIRECTV, he said the service has 100,000 subscribers and expects to have 400,000 by year's end, 2 million by the end of 1995 and 10 million by 2000. "We don't need more than 3% [TV household penetration] to break even and hit a home run," he said.

As for future program services, QVC's Diller said the key is to create a unique "sensibility" that can be marketed as a "brand" to viewers. At Fox, for example, the sensibility was "edgy and contrarian. We didn't do Fox as a demo issue."

Discovery's Hendricks agreed. "The power will be in branded original programing," he said. A new Discovery video-on-demand service, Your Choice TV, "was just a concept a year ago." Since it began testing in a few markets, 16,000 homes have ordered programs from the service. "Brand names have enormous value and trust with the consumer," he said. ■

FCC's Hundt: sensible dereg needed

Chairman also addresses PTAR, going-forward rules

By Kim McAvoy

FCC Chairman Reed Hundt last week called for "sensible rules and sensible deregulation" for the broadcasting industry during Interface VIII in Washington. In a speech that ranged widely over all the Fifth Estate media, he settled on competition as his regulatory lodestone in deciding all policy dilemmas.

The chairman also referred to the so-called social compact between broadcasters and the public, but only to make clear where he stands.

Said Hundt: "There's been a lot of hype about whether I created, killed, birthed or abandoned this concept. The truth is simple: none of the above. The concept came before I mentioned it and it will, I hope, be around for years. It is the same as the notion that broadcasters have some obligation to perform public service by reason of getting their scarce, free licenses."

Hundt posed the question of how to define that public service "so as to



Hundt says legislative reform should promote competition in all media markets

have the greatest impact for the good while minimizing administrative costs and market efficiencies." Specifically, he asked: "What is the best way to insure broadcasting provides children's programing opportunities and minorities' opportunities in manage-

ment and in ownership?

"Good economics and meaningful answers to these questions can be combined to generate sensible rules and sensible deregulation," he said.

That treatment was in strong contrast to House Telecommunications Subcommittee Chairman Ed Markey's remarks, which focused on the social compact (see story, page 100). Markey (D-Mass.) said the FCC's review of broadcast ownership rules should be tied to a re-evaluation of the social compact. Hundt did not link the two.

Hundt suggested that in looking at broadcast issues, "we need to listen to economists because the future of broadcast is dependent on sensible economic policy."

The chairman discussed other commission issues, such as its consideration of so-called going-forward rules for cable. The FCC is looking for "flexibility and clarity," he said. "That's why we're exploring with industry and consumer groups the concept of a new product tier, a bundle of

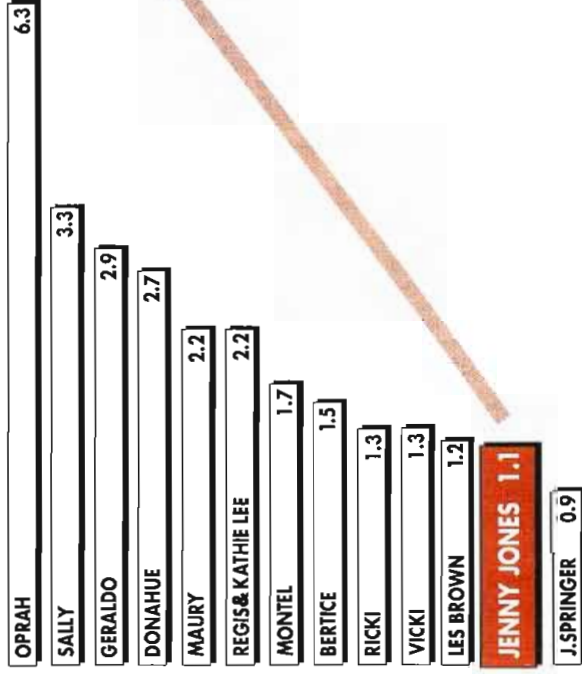
WITH WOMEN 25-54...

That Was Then...

1993

WOMEN 25-54

NATIONAL RATING/WEEK OF 9-13-93

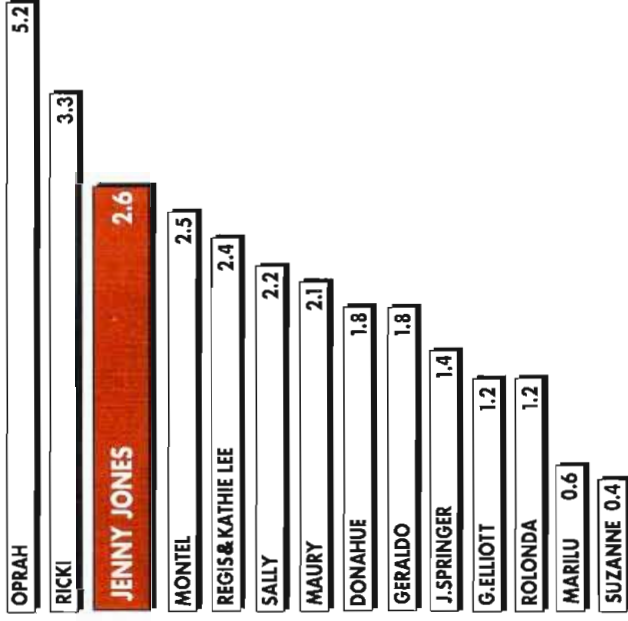


This Is Now!

1994

WOMEN 25-54

NATIONAL RATING/WEEK OF 9-12-94



And That's why...



new services that would not have to be rate-regulated, regardless of whether the services are offered a la carte."

He also referred to the FCC's consideration of the prime time access rule's ban on off-network programing for affiliates in the top 50 markets: "Does it make sense to micromanage competition in today's market? Is it good for those sellers of programing to have the opportunity to sell their products only to an artificially limited group? These are important questions that need serious and timely answers."

Hundt also urged the Interface audience to encourage Congress to act again next year on telecommunications legislation. "Everyone in this town is talking about the elections. I say, no

"Good economics and meaningful answers to these questions can be combined to generate sensible rules and sensible deregulation."

matter who wins which elections, it is imperative to support the recommencement of the legislative process."

It also is important to seek legislative reform that promotes competition in all communications markets, he said.

Hundt charged his listeners—"virtually present" at the three-city telecon-

ference—to make an "irrevocable commitment to competition," lest they be bedeviled by a lifetime of regulation.

Hundt cited the cable industry for asking the FCC to reject virtually all telephone company video dialtone applications, threatening administrative gridlock with over 33,000 pages of filings. At another point he called cable the "bottleneck monopoly" in virtually all geographic markets. The chairman took care to say he didn't want that world to be followed by a monopolistic one-wire world of telephone companies.

Hundt extended the cable bottleneck analogy to broadcasting, saying must-carry rules were necessary to assure that over-the-air TV reaches its audience. ■

Notebaert calls for new infohighway bill

Ameritech chairman says failure of Hollings bill will slow advance of video services

By Rich Brown

Ameritech Chairman and CEO Richard Notebaert told attendees at Interface VIII in New York that America is on the brink of a "redefinition" of television and called for legislation to accelerate that change.

Notebaert said that despite reports to the contrary, Ameritech was "very supportive" of the infohighway bill that was scuttled last month by Senate Commerce Committee Chairman Ernest Hollings.

"We felt that the bill, in its current form, just needed more work," he said. "We really did want and do want legislation. We need to make it a reality."

Notebaert said the failure to pass the legislation will probably slow down the telcos as well as the cable companies as they try to deploy advanced video services.

"All of us need to get away from picking winners and losers and dividing up the customers; we need to let customers have the deciding vote, not lobbyists," he said. "We need to focus our collective energy on the real issues we need to resolve—things like intellectual property rights, privacy issues, connectivity, reliability and more."

Notebaert said Ameritech's plan is to eventually develop its video deliv-



Ameritech's Richard Notebaert

ery business into 20% of the company's gross revenues. He said the company's core telephony business will account for 60% of the revenues in the future and the remaining 20% will be generated by international business.

Ameritech is already taking action. On the regulatory side, the company has filed a federal lawsuit seeking permission to provide TV programing in its local service areas. Technically, the company is deploying billions of dollars worth of fiber optic cable. On the personnel side, people such as former

Columbia TriStar Home Video president Pat Campbell and former Nickelodeon marketing executive Heidi Diamond have been brought on board. And on the programing side, Ameritech's activities include plans with Walt Disney Company, Bell-South and Southwestern Bell to acquire, package and create programing content.

Notebaert said programing is one of several areas that will be redefined in the television of the future. He said video-on-demand technology will create so many choices that only the major events or high-end productions are going to attract a mass audience and the advertising to support it. Programing promotion, he said, will be more important than ever before. There will be a "slew" of high-quality, lower-budget, targeted content options, he said, some of them produced by today's CD-ROM manufacturers. He also said creative producers will be needed to add entertainment value to activities ranging from financial transactions to Library of Congress databanks.

"Television is on the brink of transformation; in relatively short order, virtually none of the old definitions are going to fit any longer," he said. "And to people in my industry, that kind of sea change spells enormous opportunity." ■



JENNY JONES IS TURNING THE TIDE IN TELEVISION TALK

Jenny Jones

AN IMPORTANT PART OF THE NEW WAVE IN TALK



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Markey lays out legislative agenda

By Kim McAvoy

House Telecommunications Subcommittee Chairman Ed Markey wants to "reinvigorate the social compact between broadcasters and the American people." And if broadcasters aren't agreeable, he suggests, they may be asked to pay for their spectrum.

That was his message to last week's Interface VIII in Washington, in a speech that he said laid out "the framework for his agenda next year."

Markey said broadcasters must "renew their commitment to serve the public interest." That commitment, he said, must include more children's TV programming. He also wants broadcasters to respond to the issue of TV violence and make sure that minorities are "not left out of the social compact." Markey said he would hold hearings next year on the social compact and related issues.

The chairman warned broadcasters not to neglect their responsibility to serve the public or they might wind up being subject to spectrum fees or auctions. "Should we ever reach the point when television is treated as just another high-tech appliance—the famous 'toaster with pictures'—we will have reached the point when free broadcast spectrum should be auctioned like spectrum for pagers and beepers," Markey said.

And Markey made clear that the FCC should tread lightly in its efforts to review its broadcast ownership rules. He said the agency should conduct a "study" on the matter before taking action. He also suggested that any decision on the ownership rules should be made "in conjunction" with Congress.

Markey later told reporters that it is "important the commission be fully appreciative of the consequences" of any changes to its ownership rules.

While reassessing its broadcast ownership rules, Markey said the FCC must also "re-examine the broadcasters' role as a public trustee in light of the unserved needs of the '90s." FCC Chairman Reed Hundt has also talked about "revisiting the social compact...I applaud his willingness to return to fundamental truths as a basis for craft-

ing forward-looking policy."

As for that compact, it must include "strengthening children's programming requirements for television broadcasters." Said Markey: "Broadcasters must be given a reason to choose the public interest over profits in today's environment, and the FCC must send a strong message that it will enforce this public interest requirement."

TV violence is also on Markey's list. He is irked with the broadcast networks for refusing to support his so-called V-chip bill that would mandate TV sets be manufactured with a technology that would enable viewers to block violent programs.

"I have proposed technology that would allow parents—in their own homes—to block out any individual program that carried a rating or advisory for violence from the broadcaster. The response from broadcasters? They have reacted angrily and fearfully," said Markey. "Significant steps" must be taken in this area if broadcasters'



Congressman Ed Markey

public interest obligation "is to mean anything at all," he said.

Markey also decried the state of minority ownership in broadcasting. He said it was at "a dismally low level that does not come close to approaching their representation in our society." He noted that Hundt plans to act in this area.

Another element of Markey's broadcast agenda next year is a "re-evaluation" of public broadcasting. He said commercialism has "increasingly found its way into the public broadcasting mindset." ■

Don't believe hype about future markets

New media execs debate financial prospects of superhighway

By Mark Berniker

Just where will people make money on the information superhighway?

New media visionaries offered their best guesses about that topic last week during the Interface VIII panel "New Revenue Opportunities on the Information Highway" in New York.

Alfred Sikes, president of Hearst New Media & Technology, said there is a need to demystify the hype and deal directly with the "practicalities and realities of the marketplace." The market for advanced television and communications services will evolve along a "migratory path," he said.

Edward Horowitz, senior vice president of technology and chairman/CEO,

Viacom Interactive Media, echoed those sentiments, mixing businesslike sensibility with cautious optimism.

When asked to predict where the market will be in the year 2000, Horowitz said that although telephone companies and cable may hook up 20 million households each, about 5 million homes will take full advantage of interactive video services through the next



generation of set-top boxes.

Horowitz said it makes more sense to "focus on small audience bases" and make sure there is validation of the business models for new interactive markets. He sees multiple mini-markets and viable businesses in video games, CD-ROM and online, with interactive television further down the road.

Sylvie Lalande, president/CEO of UBI, the Canadian-American interactive television consortium, said it is essential that interactive television networks be supported by multiple revenue streams, but most important, by advertisers.

Lalande said consumers can have access to interactive services, but do not have to pay the potentially high price of a new set-top box. The device can be made available for free "as long as someone is paying," Lalande said, adding that both advertisers and service providers will effectively subsidize the system, and cable operators will pay a royalty on revenues back to the consortium.

UBI will offer its package of interactive services over television in a region of Quebec to what Lalande called "critical mass," or 80% of all homes. She emphasized taking a market-by-market approach.

From the Canadian cable industry perspective, Lalande said consumer access to future interactivity will be through existing TV sets: "It's definitely going to go through the television, not the PC."

Lalande said her group has learned a lot from its test in Montreal of a first-generation version of interactive television, where there was no return path.

Consumers used the bundle of services an average of 30 hours per week, spending more than five hours on video games.

But while interactive television is being talked about as a potential market, consumer online services are financially viable today.

However, the de facto entertainment ambassador for the online industry had a differing view. Scott Kurnit, Prodigy Services executive vice president of consumer products, marketing and development, said the trend in consumer access is "personalization" and that it makes more sense to think of new services to grow out of existing services "rather than trying to invent new things."

Kurnit said "the technology needs to be transparent" and that online services traveling over cable will allow for instantaneous consumer access to audio, photos and video, along with text, over the network.

He doesn't expect linear television to go away anytime soon but thinks that enhancements to services will soon arrive that will give viewers more control. The challenge to the production community is to produce television differently, not to teach people how to watch in new and different ways.

Kurnit said over-the-air television is a "wasteful use of spectrum" and that it should be reallocated in the future, but ex-FCC chairman Sikes said he doesn't see that happening in the attendees' lifetimes.

Sikes ended the session with an adage about the future of this undefined market that no could disagree with: "The only thing that is certain is uncertainty." ■

Future shock: Syndicators worry about access

Stations allying with networks, station groups pose threat to new shows

By David Tobenkin

New networks and more competition from existing ones will make syndicating new shows increasingly difficult, panelists at an Interface VIII session in Los Angeles said last week.

"It feels like my biggest customers are now my biggest competitors," Buena Vista Television President Mort Marcus said. He was referring to the increasing numbers of stations allying with rival networks owned by studios, such as Warner Bros. and Paramount, and station groups, including Chris Craft. "Every station I walk into in Los Angeles is now our competitor. It gets down to access; that will be a really big issue in the future."

Even syndication powerhouse King World Productions, which controls the top two syndicated shows and the top syndicated talk show, is feeling the heat, King World Chief Executive Michael King said. "You have to perform more quickly out of the gate [in the case of new shows]. That makes it hard even for a company like ours."

Marcus, King and three other studio syndication heads spoke at the panel in Beverly Hills moderated by Michael Lambert, managing partner of the Partner Stations Network syndication consortium of station groups. The topic was the future of syndication.

Networks' ability to own a greater proportion of their shows and syndicate them after November 1995, when the financial interest and syndication rules sunset, will turn the networks into formidable competitors and pressure syndicators' bottom lines, said Dick Robertson, president, Warner Bros. Domestic Television Distribution.

"It will be more difficult to sell programs to a network and retain the financial benefits we now enjoy,"



Lalande, Kurnit,



Sikes and Horowitz debate superhighway

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Syndication executives/panelists gather for group portrait. Clockwise from back left: Lambert, King, Meidel, Marcus, Schwab and Robertson

ness, in that the stations were the landlords and we were the developers and we were trying to go out and build on the choice real estate. Now you are essentially allowing the landlord to develop a business and now they can own their own shows. It can only make it more difficult."

However, MCA TV President Shelly Schwab noted that the competition is already tough. He views the networks and station groups as little different from other upstart syn-

graming."

Twentieth Domestic Television President Greg Meidel said Fox is a good model for a deregulated future because of its ownership of network and syndicated production arms, as well as a network itself. He expressed doubt that any network or studio-network competition will be able to prosper without outside product. "Our business is entirely hit-driven. If Disney or Warner Bros. has a hit, then [Fox Broadcasting] seeks to buy it," Meidel said. "They won't take a secondary show because it's from Twentieth."

Despite increased competition, Marcus said it is possible for first-run shows to be profitable in the first year. He predicted that one such show will be WBTD's new young-skewing talk show for 1995-96, *Carnie*.

Ironically, increased competition and greater difficulty launching shows make it easier to keep existing shows on the air, Robertson said. "Today, stations are more reluctant to take off a show because they know how hard it is to launch it." ■

Robertson said. "The kind of deals we will make with ABC, NBC and CBS are likely to be very different. They'll ask for positions in shows which right now they are not allowed to have.... As far as syndication, I've always thought the syndication business was very much like the real estate busi-

ness, in that the stations were the landlords and we were the developers and we were trying to go out and build on the choice real estate. Now you are essentially allowing the landlord to develop a business and now they can own their own shows. It can only make it more difficult." However, MCA TV President Shelly Schwab noted that the competition is already tough. He views the networks and station groups as little different from other upstart syn-

Industry gets mixed reviews from FCC

FCC commissioners told television executives last week that they were committed to addressing several broadcasting-related decisions, including crossownership and multiple ownership.

Commissioner James Quello reiterated his call for relaxation of the multiple ownership rules by increasing the current 12-station limit by "four or five stations."

Neither Rachelle Chong nor Susan Ness was as outspoken as Quello on crossownership, but the two commissioners did say their offices would look at the issues with an eye toward the changing marketplace.

In response to a question asking for a definition of FCC Chairman Reed Hundt's proposed "social compact," Chong said, "It's a signal we are willing to re-examine our rules to make sure they are relevant today."

Ness picked up on the social implications of the proposal, saying any examination of ownership should be linked to broadcaster's "public interest obligations," which she called the "cornerstone" of the industry.

Although endorsing an examination of the ownership issues, Chong had mixed reviews for the industry. She praised broadcaster's efforts in children's television but criticized what she sees as its continued use of sex and violence to attract viewers.

"I continue to have concerns about gratuitous sex and violence on television," Chong said last week. The commissioner added that she seeks to balance those concerns against her "love of the First Amendment." Chong



Rachelle Chong



Susan Ness



James Quello

singled out ABC for praise for its voluntary efforts to label some programs for family viewing.

Chong said she was encouraged by apparent progress in the area of children's television. "There is more children's programming on the fall schedule, and I was happy to see very active marketing," she said.

Quello also lamented what he called "brutal violence and glamorized explicit sex," but he cautioned against content regulation.

In cable-related matters, the commissioners expressed interest in completing the going-forward rules now under consideration at the FCC. The rules will cover the addition of new channels to new systems and the issue of channels moving from regulated to a la carte offerings.

No specifics of the going-forward rules were discussed. "Cable will not get everything it wants, but it will get something," he said.

—CSS

Economic forecast: blue skies ahead

By Julie A. Zier

Broadcasting is a cyclical business, economic experts say, and these days it's on an upswing.

During an Interface VIII panel in Washington, four members of the economic community offered their outlooks on, and expectations for, the future of networks, cable and telcos.

Merrill Lynch & Co.'s Jessica Reif says now is a good time for a network to sell. Affiliation changes are weakening ratings and forcing the networks to spend more on promotion. They also are paying more in affiliate compensation. CBS will have to invest heavily to develop news departments at its newly purchased O&Os in Detroit and Atlanta. In addition, Reif says, the "regulatory winds are shifting against the networks."

But at the same time, the network business is strong and cash-flow multiples are peaking. Anyone who sells now, Reif says, will make a lot of money.

The health of the advertising environment also makes a network a good buy, according to Wertheim Schroder's David Londoner. He expects the continuation of that growth will lead to even higher multiples.

Lazard Freres & Co.'s Steve Rattner says the failed QVC-CBS deal "played a significant role in levitating stocks. People realized there was more value [to networks] than they thought."

Rumors persist about an anticipated bid for NBC, and Londoner says that Disney has the most to gain from such a purchase. A network is "arguably the best promotional vehicle in the United States" for Disney's licensing, he says.

Rate regulation has hurt telco-cable mergers, Reif says. But Dennis Leibowitz of Donaldson, Lufkin & Jenrette says the setback is only temporary.

"Telephone companies are waiting to see what happens with [telecommunications] regulation," Leibowitz says. The Hollings bill stalled in Congress but is expected to be resurrected in some form after the elections. "We will see [telcos] come back and buy cable," adds Leibowitz.

An alliance between a long-dis-

tance carrier and a cable company "seems inevitable," Reif says, and could happen sooner rather than later. Rattner suggests Teleport Communication Group and Time Warner as two likely partners, and Leibowitz submits Bell Atlantic.

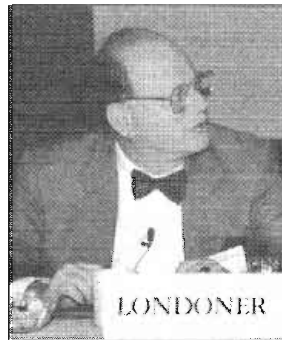
The delay of the information superhighway is a positive sign to Rattner. Rattner hopes the superhighway discussions result in revolutionary consumer products that will flourish much like answering machines and mobile phones and become part of everyday life. ■



Dennis Leibowitz



Steve Rattner



David Londoner



Jessica Reif

Adding billboards to information superhighway

Advertising dollars said key to paving way for new technologies

By Donna Petrozzello

Advertising will be crucial to funding new media technologies and keeping cable and interactive television applications affordable, a panel of media planners and cable advertisers said during the New York segment of Interface VIII.

"Ultimately, advertising has to pave the information superhighway," said William Airy, president, Vision Group Inc., and an executive with Tele-Communications Inc. "Value is key. We cannot expect subscribers to pay exorbitant amounts of money for this."

Other panelists weighing in during last Tuesday's discussion of "The Future of Interactive Advertising" included Michael Drexler, president of BJK&E Media Group, a division of Bozell; Charles Lamphear, media



William Airy and Michael Drexler

director, HGJ Heinz Corp., in charge of product development and media activities for Heinz companies; and A. Reza Jafari, vice president of business development for the media division of EDS Communications Industry Group.

The panel was moderated by Robert Alter, vice chairman, Cabletelevision Advertising Bureau, and president, Alter Associates consulting firm.

Panelists agreed that the focus of

With A Line Up Of



Demi Moore



Tom Hanks



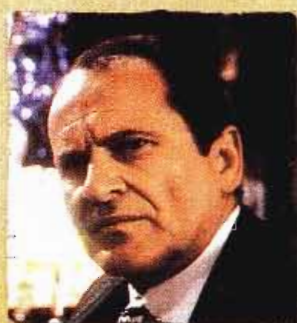
Brooke Shields



Dan Aykroyd



Whoopi Goldberg



Joe Pesci



Katey Sagal



Kirk Douglas



Michael J. Fox

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emerging technology in cable television, and applications for personal computer systems, so far has been on the hardware needed to connect consumers to the new media. The role of advertising to fund the ventures has been overlooked.

"Providing more choices in programming is not the issue. The real issue is how to make television more useful and fulfilling to the viewer and offer an added value," Alter said. "It's basically a redefinition of the relationship between television and the viewer."

"Advertising enhances the marketability and profitability of this new stream of entertainment, information and service programming by cable," Alter said. "Advertising can provide a



Charles Lamphear and A. Reza Jafari



Bob Alter

substantial revenue stream to make it possible for cable operators to market services at an attractive price-benefit level. We can't allow advertising to be left out."

Drexler said advertisers also have to focus on amending their strategies to fall in line with the new technologies.

"As I see it, advertisers now have to think of software developments for a variety of applications," Drexler said. "If all the new technologies can offer are alternative ways of reading instead of the printed page, or alternate ways of shopping instead of the store, then the great promise of the electronic superhighway will not be fulfilled."

"Anyone involved in interactivity today must be thinking about the broader entertainment and information applications that offer consumers new and different ways of receiving what they want," Drexler said. "And advertisers have to prepare for a variety of applications." ■

Redefining news

Influence of magazine shows, changing economic environment, are all factors

By David Tobenkin

The success of syndicated news magazine shows has probably forever changed how the networks cover news, said Linda Ellman, until recently one of two executive producers of Paramount's *Hard Copy*. "I'm not sure the networks would have covered the O.J. Simpson trial the same way they are today without *Hard Copy*'s coverage of Michael Jackson and Tonya Harding," said

Ellman. "I hope the networks can survive to cover Bosnia, Beijing and Berlin, but it's also important to cover the news that people are interested in."

Ellman was one of four panelists who spoke at a Los Angeles Interface VIII discussion on the economics of television news moderated by Van Gordon Sauter, former president of Fox News and CBS News.

Another trend remaking network news is increasing diversity, said Katherine O'Hearn, Los Angeles bureau chief of ABC News. "There's been a democratization of the news organization that's been a dramatic change," said O'Hearn. "The past three to four years, the positions of power have been taken over by a younger, more diverse crowd."

Those changes have affected coverage of the news itself, she said: "Different people have a different sense of what is news. At ABC, the increase in females has increased coverage of the family and spousal abuse and reduced the focus of news out of Washington."

Asked by Sauter why local newscasts are often monotonously similar in a given market, Jeff Wald, KCOP(TV) Los Angeles executive director of news programming, agreed with the assessment. Wald said that KCOP reduced its evening newscast from one hour to a half-hour six months ago because there simply was not enough compelling news to merit the



Kathy O'Hearn, Jeff Wald, Linda Ellman, Ed Casaccia and moderator Van Gordon Sauter

longer newscast and avoid repeating ground covered by other stations in the market.

"Our decision was that we could tell the day's events in a half-hour," said Wald.

However, the station continues to examine the possibility of launching a "cultural magazine show" that would mirror Los Angeles's diverse population, geography and lifestyles. Local news is often bland because stations have become frequently sold commodities that lose their unique personalities as a result of efforts to maximize their value to their owners, said Ed Casaccia, a news director at Orange County NewsChannel.

Getting people into the field is key to reflecting the complexity and diversity of a city, Casaccia added. "The amount of news available is proportional to the number of people gathering it," he said. "To create more regional services, you must be able to maximize those producing content and minimize technical overhead."

Conserving resources by pooling coverage of big events would also free more resources to cover such issues, said Wald. He said his is probably the only major English-language TV station that will not have gavel-to-gavel coverage of the O.J. Simpson trial. He also said he would welcome pool coverage of the event by all the stations in the market. ■

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Is there a future for CD-ROM?



New Revenue Opportunities on the Information Highway kicked off the Los Angeles portion of Interface VIII. Making predictions were (l-r): Beth Kennedy, an independent interactive employee; Thom Kozik, president, The Persona Group; James Erlich, president, ICFX Inc.; Bill Gross, chairman, Knowledge Adventure Inc., and Terry Hershey, president Time Warner Interactive's

entertainment Division.

Gross predicted that CD-ROM, the current system of choice, "will fade, giving way to the next system, just as diskettes faded, giving way to CD-ROM." But before the system is surpassed by another, Gross said its use will become more widespread as prices fall. "Last year, CD-ROM prices were, on average, \$49. This year they will be \$39 and the market will double."



John Abel



Bob Rast

Squaring off on HDTV

By Christopher Stern

Broadcasters and HDTV developers clashed during a debate at last week's Interface VIII in Washington over what services should be offered to consumers by over-the-air digital television.

The debate's central issue was whether broadcasters should be allowed to use their expanded spectrum to deliver multichannel digital TV.

Current HDTV plans limit broadcasters' ability to compete in the digital future, claimed John Abel, executive vice president, National Association of Broadcasters. Abel said broadcasters must be allowed to offer several video channels when they receive the extra spectrum allotted for digital TV.

Abel said broadcasters want the flexibility of using their extra spectrum to compete with cable and direct broadcast satellite. "Give broadcasting a chance to reinvent itself with a much higher level of service," he said.

General Instrument's Bob Rast acknowledged that broadcasters could not provide both HDTV and multichannel video services at the same time. But HDTV would take up only 90% of the new spectrum allotted to digital TV delivery, said to Rast; the remaining 10% would be more than enough to provide auxiliary services.

Rast represented the Grand Alliance, a coalition of seven companies now developing the prototype for the HDTV delivery system.

He warned that if broadcasters push too hard to use extra spectrum for services other than HDTV, Congress may change its mind about giving TV stations an extra channel. ■

Photos by: Tom Shagass (New York), Jeff Katz (Washington) and Mathew Photo. (Los Angeles).

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Talk is the Talk of Radio

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Talk show host Barbara Carlson
of KSTP(AM) Minneapolis

Raising the new generation of talk talent

The next Howard Stern or Rush Limbaugh may be in Minneapolis broadcasting from a hot tub or in Chicago boxing with Donny Osmond

By Donna Petrozzello

Although the spotlight rests most often on radio talk show hosts such as Rush Limbaugh and Paul Harvey, these personalities and others who are now national celebrities addressed their first listeners from a local mike.

And it is at local talk radio stations that new hosts test their limits, get solid market shares and hope to attract a national syndication deal. Below are profiles of local talk show hosts who may have a national radio career in their future.

Danny Bonaduce, WLUP(FM) Chicago

Danny Bonaduce may be one of the few radio talk shows who can be funny and polite at the same time.

After suffering through articles published by the tabloids that wrote him off as addicted to drugs and broke in the mid-1980s, the former child actor who played Danny Partridge in the 1970s sitcom *The Partridge Family* prefers to not rake up muck on his guests. He would rather show them a good time and win them back for a repeat visit.

"I have no agenda when they [celebrities] come on. I just want them to have such a good time they feel free to come back," Bonaduce said. "I don't need to know celebrity scandal; I just want celebrity guests. I've got more muck around me than any three guys I could interview, so no, I don't like to harp on it."

Bonaduce hosts the midday slot at Evergreen Media Corp.'s "personality talk" WLUP(FM) Chicago between morning drive's Kevin Matthews and afternoon drive's Jonathon Brandmeier. Evergreen syndicated Matthews' show to a Grand Rapids station last month, and the station is considering putting together a deal to syndicate all three shows as a package.

Meanwhile, Bonaduce does a nationally syndicated, two-minute gossip segment about Hollywood



Danny Bonaduce

personalities, called *The Hollywood Report with Danny Bonaduce* that is syndicated by the United Stations Radio Network.

Bonaduce said radio salvaged his career, but he fell into it in an unusual way. After reading the infamous story several years ago in the *National Enquirer* that called Bonaduce "dead broke and starving," Brandmeier ran a gimmick food drive for the down-and-out former child star. Other radio show hosts heard of the stunt, and invited Bonaduce to appear as a guest to talk about his plight.

One of Bonaduce's guest appearances was on *The Howard Stern Show*, after which he recalled thinking that hosting a talk radio show might be a good way to earn a living. He also appeared on Brandmeier's show, which inspired him to go into radio because Brandmeier "just looked like he was having so much fun."

Bonaduce said he then asked "a thousand radio stations for a job" that had featured him as a guest, until he was eventually hired to fill the overnight slot at WJZZ(FM) Philadelphia (formerly WEGX). Soon after, he moved to mornings at KKFR(FM) Phoenix. He joined WLUP in 1993,

where he signed a year-long contract to do overnights, but in six weeks was promoted to a 10 p.m. to 2 a.m. time slot. Nine months later, he was moved to middays, from 10 a.m. to 3 p.m.

After nearly two years with WLUP, Bonaduce said he definitely prefers radio over television, because he said he wasn't "really a very good actor." The perk to a radio job, Bonaduce said, is that "you get to do and say what you want, not what somebody wrote for you. And I only shave like once a week for this."

Bonaduce has since captured national attention at WLUP with several promotional stunts he has done, including boxing Donny Osmond and eating lunch with his former co-star, David Cassidy, to promote Cassidy's role in the play, "Blood Brothers." The boxing match, which Bonaduce said was taxing to train for, was broadcast during Brandmeier's show.

But he has scheduled another bout with Rick Kirkham, a reporter and segment host of television's *Inside Edition*, who Bonaduce said challenged him after hearing of his fight with Osmond. "Rick went on radio stations challenging me and made a big thing of it, so now I have to kick his ass," Bonaduce said. The fight will open a professional bout with George Foreman, to be held Nov. 5 at the MGM Grand in Las Vegas.

He also tries to steer away from talking politics with guests, because he is "not well versed in political issues," but the subject of his role on *The Partridge Family* is still a popular ice-breaker with some inquisitive guests, he said. While he does not mind talking about his sitcom fame, Bonaduce said he thinks Cassidy is, for the time being, more successful than he because Cassidy has "more money, and I really measure success in money."

"But, I'm way more successful than Eddie Munster."



Tub talk with Barbara Carlson, KSTP(AM) Minneapolis

Barbara Carlson, KSTP(AM) Minneapolis

Minneapolis talk show host Barbara Carlson is best described as unconventional and eager to make waves. A former member of the Minneapolis City Council and ex-wife of Minnesota governor Arne Carlson, her midday show on KSTP(AM) combines her political wit and satire with outrageous stunts.

Those stunts include a regular Friday broadcast from her hot tub at home, where she invites guests to participate in the show and soak simultaneously. As a publicity stunt, Carlson had the hot tub propped on a flatbed truck, and rode in it, donned in a crown, in a parade.

"People like to relax, and people relax in water. I thought if I could get my guests in a hot tub, they would act differently, and they do," Carlson said.

On another show, Carlson had the call letters "KSTP" tattooed on her derriere, a stunt she described as excruciatingly painful. Carlson is also open minded when it comes to guests. Her agent Mendes Napoli said she might choose to interview a gubernatorial candidate one day, and the next day invite guests who claim to have been abducted by aliens to discuss their experience.

But she adamantly shuns any comparison with Infinity Broadcasting's controversial Howard Stern or other shock jocks. "I'm not a female Howard Stern," Carlson said. "I'm outspoken and outrageous with a

wonderful sense of humor and I'm able to tell the truth."

When the show is serious, Carlson looks critically at Minneapolis City councilpersons, with whom she once served, and issues affecting the city. She encourages callers to question their governmental leaders, who often appear as guests on the show, and debate the issues. In some cases, Carlson has given out the home phone numbers of some elected officials, she said.

"People have got to be empowered, and talking to elected officials is one way to get their point across," Carlson said. "People have to know how government operates. There is nothing we will not touch on the air and I'm not afraid to ask questions."

For the past several months, Carlson has been shooting a pilot series for a political talk show with Fox Television, that she describes as "a cross between *The Price Is Right* and *Nightline*." The proposed show is in "a development stage" currently. But she is hopeful that the pilot will be successful and that she may have an opportunity to launch a television series loosely based on her radio show.

"This may be a once-in-a-lifetime opportunity," Carlson said of the Fox TV pilot. "If it's successful, fabulous."

Although she likes the prospect of hosting a nationally syndicated television show, Carlson prefers her radio show to remain local in Minneapolis. "This is where my contacts are," Carl-

son said. "This is where I've lived and loved. It's always fun to be a big fish in a little pond."

Gloria Allred, KABC(AM) Los Angeles

Gloria Allred brings an unusual blend of experience as an attorney specializing in women's rights and as a KABC-TV news commentator to her show on KABC(AM). Although her show airs weeknights, long after Rush Limbaugh has signed off on rival talk radio KFI(AM), Allred considers herself a "progressive," and said her show is "an alternative to Rush."

An ardent feminist, Allred is founder and president of the Women's Equal Rights Legal Defense and Education Fund and has contributed articles to *Ms. magazine*, *The New York Times* and *The Wall Street Journal*. *Los Angeles* magazine named Allred "one of the 30 most powerful people in Los Angeles" in 1990, and "one of the 50 most interesting people in Los Angeles" in 1994.

Like many popular issues-oriented talk show hosts, Allred prefers talking directly to her audience, taking calls and encouraging callers to debate their various points of view and having a "verbal wrestling match" on the air. "I like good talk radio to be involved and challenging and exciting," Allred said. "It's the kind of radio I'd like to listen to."

A popular topic on Allred's show has been the O.J. Simpson case and the issue of domestic violence and wife battering. Allred said Los Angeles County District Attorney Gil Garcetti should have sought the death penalty for Simpson, because he sought and won the death penalty against two women last July who were prosecuted for killing their husbands, she said.

Allred argued that when the death penalty is not sought for a man accused of killing his wife, it sends the message that a man's life is more valuable than a woman's. She also argues that if Simpson was not a "celebrity defendant," the district attorney would order the death penalty. The Simpson case, she said, has incited many lively debates on her show.

Allred launched her show on KABC last year after she sat in for another talk show host on KABC and liked the work, as she suspected she would. She



Gloria Allred, KABC(AM) Los Angeles

tried to convince radio show producers at the station to air her television commentaries, but she said they resisted because they were reluctant to air a feminist viewpoint. But after she received a good response as a substitute host, Allred said the station offered her a time slot and a microphone.

Now, she would like the show to go national. "There is no woman syndicated nationally with the viewpoint I have," Allred said. "There's a vacuum out there and I think I can fill it."

Michael Jackson, KABC(AM) Los Angeles

KABC's Michael Jackson said while he might prefer his show to be nationally syndicated, for the time being he is content playing to the Los Angeles audience.

A radio veteran with 28 years experience in the southern California market, Jackson's issue-oriented talk show has featured guests from Nelson Mandela to Audrey Hepburn. ABC Radio syndicated Jackson's show several years ago, it was part of a 12-hour talk show format that was eventually discontinued.

"From the standpoint of ego, it was a little disappointing," Jackson said. "But I will never regret not being heard in Wheeling, W Va."

Jackson says while he "would prefer to be nationwide," he "relishes being known and respected" in his own market. Jackson said even when

his show was syndicated, he preferred taking callers from his native Los Angeles.

Jackson began his radio career after winning a contest for the "golden voice of radio" from South African Broadcasting Corp. with his refined British accent. After telling employers he was 22, although he was just 16, Jackson started as a disk jockey with the network. Although he gained experience in broadcasting, he left to take an entry level job with the British Broadcasting Corp. in London for \$39 per week.

But Jackson said he always wanted to work in the U.S., and so boarded a ship to New York on a whim in 1959. He took his first U.S. broadcasting job hosting a morning show on a radio station in Springfield, Mass., after convincing them that his British accent would not sound too foreign on the air. He soon moved on to host an overnight show at KYA(FM) San Francisco. His work was noticed by Los Angeles broadcasters, and after brief stints at KHY-TV and KNX(AM), he landed a show at KABC.

During his lengthy career, Jackson has been honored as outstanding radio personality in Los Angeles several years by *The Los Angeles Times*, and has won four Golden Mike Awards for excellence in radio broadcasting. He has sat in for Larry King on the radio and hosted King's evening show on CNN several times. Jackson was also honored by Queen Elizabeth, earned the French Legion of Merit, and has a star on the Hollywood Walk of Fame.

After hosting thousands of shows with hundreds of guests, Jackson contends that the most successful talk show hosts are radio personalities, not politicians. "To do the job well, you've got to be a radio person."

While he keeps the lines "open to conservative and liberal personalities," Jackson describes himself as "slightly left of center."

He has described "right wing" talk show hosts as "bombastic," and criticizes many of the politically oriented show hosts for encouraging people to talk about politics, but failing to "do anything to get more people to vote."

Chris Core, WMAL(AM) Washington

WMAL veteran show host Chris Core evolved with the station when it grad-

ually phased out its full-service music and news format to a contemporary news/talk format.

He shifted the focus of his afternoon drive show, which he co-hosts with Bill Trumbull, from music that "no one agreed upon," to "light-hearted" and humorous talk radio with plenty of audience interaction, which he said listeners enjoyed more. "People like to get on a soapbox and talk back," Core said.

As the talk format took hold, Core five years later developed *Evening with Chris Core*, which he hosts solo at 6-7 p.m. The show brings the best elements of television news magazine programs to radio, with a nightly feature news story and a discussion with a panel of national journalists, newspaper columnists and authors.

Topics range from the U.S. military occupation of Haiti to the O.J. Simpson trial, Core said, with the emphasis on "not just the news...but what it means."

"I know I've done a good story if the next day, the story I did at six o'clock is on the front page of *USA Today* or on the front page of the style section of *The Washington Post*," Core said.

Other segments of *Evening* include human-interest stories, lifestyle news, arts reviews, gossip and his commentary on current issues, Core said.

Although he does not foresee a syndication deal for his afternoon show, Core said he would like to know if *Evening* could attract a national audience. "It's very high quality; it's different from any other hour on the station and because news magazine shows are popular on television, I think it would be popular on radio too."

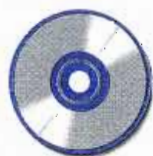
An 18-year veteran with WMAL, Core has won the Sigma Delta Chi journalism award for excellence in arts criticism. The *Trumbull and Core Show* was also named the best afternoon talk show in Washington by *Washingtonian* magazine, Core said.

For now, Core is pleased to work for a Washington audience. "D.C. is an amazing audience. You never know who's listening," he said. ABC-TV correspondent Ted Koppel once called in, he said, and Core was quoted once in the *Congressional Record* for statements he made during the show. ■

What do David Letterman, Dan Rather, Dan Aykroyd, Greg Gumbel & Charles Osgood have in common?

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Duopolies drive radio resurgence

Strong local retail marketplace is also key factor in sales boom

By Julie A. Zier

Radio station trading continues to boom in the wake of duopoly deals, increased bank lending and upbeat economic indicators.

"This is arguably the best year radio has ever had," Granum Broadcasting CEO Herb McCord says.

Broker Glenn Serafin says robust gains in sales revenues and the return of capital markets into lending have boosted the industry's fortunes. But the driving force behind radio's success continues to be the relaxation of FCC duopoly rules, allowing groups to own up to two AMs and two FM stations in medium and large markets.

"Duopoly has re-energized the radio business," American Radio System's Co-COO David Pearlman says, "from both a station trading standpoint and in the financial community."

An August survey by radio analyst Jim Duncan reveals that 28.3% of markets are consolidated, up from 21.8% in February. Of the 147 Arbitron markets studied, medium markets are leading the way, while small markets are still trailing. The duopolization pace in the top markets is increasing, Duncan finds, led by Boston's 53.2% penetration.

Radio's resurgence is due to "a combination of strong local retail marketplaces coupled with the settling in duopoly effects," Pearlman says. "Also, senior lending and equity are feeling receptive and bullish about radio."

Not surprising, considering the average market's revenue is controlled 39.2% by consolidated stations, according to Duncan. That's an increase of 28% since February.

American Radio Systems has taken advantage of the upbeat market. It has duopolies in all but two of its markets, and plans to fill in those holes soon, Pearlman says. With a new infusion of \$85 million-\$150 million in bank credit, the company aims to expand past its current 10 AMs and 15 FM stations.

"This is the only time I can remember this being both a buyer's and seller's market," Serafin says. "There is a

tremendous opportunity for buyers to buy, build and invest, and for sellers to realize an excellent return on their original investment."

But even in the warm light of prosperity, brokers are noticing a slight breeze. "Things have cooled somewhat," media broker Michael Bergner says. "A lot of new money has been spent, and there are a lot of companies on the sidelines trying to raise money through initial public offerings. But lately public stocks have been flat."

"We're taking a little breather here," broker Gary Stevens says. "It got hot and heavy for a while because whatever was immediately available, went. Now potential sellers that have been trailing behind have high expectations, and that slows down the process."

Potential buyers can also testify to the difficulty of trading in today's market. Duopoly has forced prices up, Secret Communications' CEO Frank Wood says, and entering a new market is becoming expensive.

The industry has "inhaled the elixir of optimism," he says, "and it has gone to their heads."

Broker Dick Blackburn says cash-flow multiples are "all over the place" and higher than six months ago. Multiples are hovering around 10 and 11 times cash flow in large markets, eight to nine times in medium markets and seven to eight times in smaller markets.

"Trading multiples will only fall if



Michael Bergner



Dick Blackburn



Herb McCord

interest rates rise appreciably," Serafin says. "They're inversely proportioned."

Wood is confident the pendulum will soon swing back in favor of the buyer. "This is cyclical," he says. "The worm always turns."

Bergner suspects that trading would explode again if the FCC expanded ownership limits to allow three AMs and three FM stations per market. The cap was upped in mid-September to 20 AMs and 20 FM stations from 18 of each.

Blackburn takes a more radical view. "The FCC should just do away with ownership limits altogether," he says.

Until duopoly rules change again, companies are finding creative ways to increase their presence in existing markets. Wood says a new trend to watch is "nominee ownership." Legal by the FCC, "back-door triopolies" involve duopolized owners financing surrogate buyers to purchase a third FM station in that market.

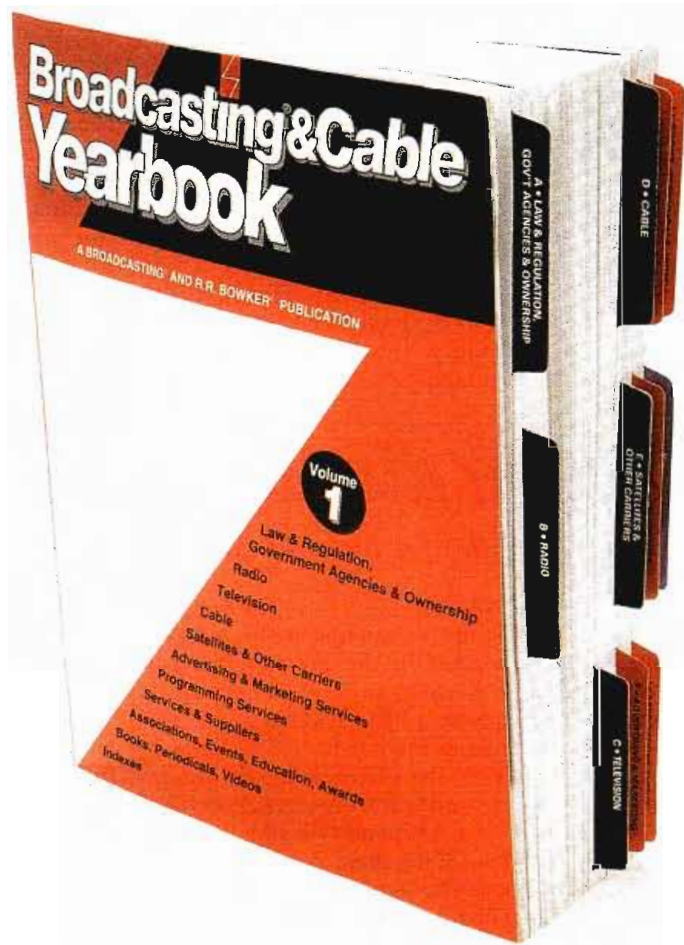
Bergner is cautious about the future, saying if revenues dip, many duopolies could unravel. And if the economy takes another downturn, he speculates, investors might pull out any new

money.

For the time being, economic indicators are positive. The Federal Reserve decided in late September not to raise short-term interest rates for a while. Advertising sales revenues for July were up 9% from July 1993, according to the Radio Advertising

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Glenn Serafin



Gary Stevens



Frank Wood

Bureau. Bank lending is mostly back for larger deals, brokers agree, but smaller markets are still relying on local marketing agreements as a substitute for financing.

Radio is also benefiting from activity in television, Granum's McCord says. The combination of an improved market and the affiliate wars have sent prices into the stratosphere. Investors who can't afford television turn instead to radio.

And with network affiliations undecided in many markets, McCord says, "advertisers are looking for other places to put their money." In addition, he points out, the affiliate upheaval necessitates local TV stations having to advertise network changes on the radio.

Duncan predicts the industry will be 60%-65% duopolized by the end of 1997. Gary Stevens expects to see strategic mergers, such as the widely

anticipated Group W-CBS radio marriage, accelerate that consolidation. He also predicts trading will pick up at the beginning of the year.

The next trend will be groups buying already-duopolized stations, Bergner says. It provides a way for buyers to enter a market with a pre-established franchise. "The more solidly protected the niche, the higher the price will be," Bergner says. ■

Duopolies make dinosaurs of LMAs

Agreements now considered 'substitutes for lack of financing'

By Julie A. Zier

The local marketing agreement, that popular pre-duopoly tool of the early 1990s, is now the dinosaur of the radio industry.

Once the only way a combo owner could increase his market share and presence, the LMA was quickly passed over by the enormous success of duopolies.

"LMAs were de facto duopolies," broker Gary Stevens says. "People were doing duopolies without breaking the rules."

The LMA evolved in 1991 as a way to "lease" a third station in a market rather than buy it, which then was against FCC rules. The station being "LMA'd" often is failing, and the LMA allows the station's owner to decrease spending and increase revenues. The stronger group runs the weaker's programming, management and commercial selling, and pays the licensee a rental fee or percentage of sales.

LMAing a station also eliminates a competitor in the market, broker Glenn Serafin says. It generally is regarded as a "win-win situation" for both parties involved.

In 1992 the FCC relaxed the duopoly rules, allowing owners to purchase up to two AMs and two FMs in most markets. Since then, duopoly growth has been phenomenal (see story, page 40). The role and function of the LMA quickly changed as a result.

Today, brokers say, LMAs exist for two reasons: In large and midsize markets, where banks are more willing to finance deals, the LMA is used as an "interim acquisition tool," Serafin says.

Stevens says LMAing until closing also is a way to protect a station from format raids by market competitors.

"It's used as a bridge to take a station over immediately," Stevens says. "That's not a bad way to go until the sale closes."

The pure LMA, or an LMA for its

own sake, is found primarily in smaller markets where financing is unavailable.

"Lending has gotten worse, not better," Charles Giddens of Media Venture Partners says. "Banks feel small deals are not worth doing. The small deals are what got them in trouble in the eighties."

Operators who want to purchase a station but can't raise the financing take out an LMA. In a year, if revenues have risen, the operator can make a stronger pitch for lending.

"An LMA is really a substitute for a lack of financing," Stevens says. "It's a way to run a property without signing off on it."

Though the LMA is the second choice for large-market owners, it remains vital to the growth of small markets. Giddens expects financing to remain slack in small markets over the next couple of years, which means a few more years of life for the dinosaur LMA. ■

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FCC places high priority on EEO

In spite of court setback, commission stands firm on promoting minority hiring

By Christopher Stern

The FCC is poised to send a signal to broadcasters this week that court setbacks will not deter its tough Equal Employment Opportunity policies.

The agency is expected to notify KSBW-TV Salinas, Calif., that it faces a \$15,000 fine for EEO violations. It is the first indication of the FCC's direction on EEO since a court ruling this summer indirectly forced the FCC to abandon its four-month-old EEO guidelines for assessing violations, agency observers say.

When the court ruled last July, FCC General Counsel Bill Kennard vowed to proceed with FCC Chairman Reed Hundt's aggressive EEO policy on a case-by-case basis. This latest decision appears to make good on his promise.

The renewed emphasis on EEO is part of Hundt's often stated goal of promoting minority participation in the communications business.

Former FCC Commissioner Henry Rivera says that when it comes to minority interests, Hundt is a departure from previous chairmen. Rivera points out that Hundt was the first FCC chairman to address the National Urban League and the Washington-based Minority Media Telecommunications Council, which Rivera chairs.

Hundt's choice of Bill Kennard as general counsel is also indicative of his stand on equal employment and minority issues generally, says Rivera. Kennard, who got his start at the National Association of Broadcasters, virtually invented the tax certificate now used by the FCC to encourage minority ownership.

"It's clearly a new day with regard to EEO," says Rivera. He and others say the FCC set the new tone in February when the commission published its new EEO guidelines.

Rivera and others say the Hundt guidelines resulted in fines being increased for EEO violations. In addition, the agency wants results from its new policies, not just compliance. "There must be actual changes in staffing levels to reflect diversity," says Washington lawyer Lawrence Roberts.

The guidelines established a base fine of \$12,500 but most stations were fined more. The result is that EEO fines have been effectively doubled

"It's clearly a new day with regard to equal employment opportunity" at the FCC.

—Henry Rivera

under Hundt's administration. Unfortunately for Kennard and other supporters of the guidelines, the policy statement has, at least temporarily, been voided.

In July, the U.S. Court of Appeals in Washington threw out the FCC's entire forfeiture schedule, because it had not been subject to public comment. The EEO guidelines had not been put out for public comment either and the National Association of Broadcasters called on the agency to throw them out as well.

The court's action put the FCC's guidelines in "legal limbo," according to one broadcast attorney. Until the commission completes a rulemaking process, it must rely on precedent rather than the February guidelines to decide new cases.

One lawyer says the FCC may stick to the guidelines in reaching decisions but omit references to them in its published decisions. Another broadcast



EEO is high on Reed Hundt's action list

attorney suggests the industry may have cut off its nose to spite its face by backing calls to reexamine the guidelines.

He points out that they were formulated before either Commissioner Susan Ness or Rachelle Chong had taken office: "Quello held the upper limits down to \$12,500; now they could go up to \$25,000 or more."

Many of the FCC's most recent fines were based on complaints filed by Miami-based attorney David Honig. While applauding the fines, Honig says the most important recent EEO development is the designation for hearing of classical-formatted KFUP-AM-FM Clayton, Mo.

The Mass Media Bureau has asked an administrative law judge to deny the stations' license renewal for an alleged lack of candor in what it said was an attempt to cover up violations of EEO rules. The stations are owned by the Lutheran Church/Missouri Synod. The alleged violations occurred in 1989.

The church says any inaccuracies in its filing were a mistake. It also claims that the FCC is taking its strict new standards and applying them retroactively to events that happened five years ago.

Whether the church loses its licenses, Honig says the hearing sent a message to broadcasters across the nation: "It certainly reminded the industry in an important way that their licenses are not in perpetuity." ■

AM savors sound of success

Talk radio pulls listeners who attract advertisers, higher prices for stations

By Donna Petrozzello

For more than 40 years, AM stations ruled the radio dial, bringing American audiences to big bands, entertainment and news. But with FM stations emphasizing music programming and audio quality in the late 1960s, AM slowly fell out of favor with audiences who preferred higher fidelity.

By 1987, most listeners over age 12 had shifted to FM, by a 3-to-1 margin, says industry analyst Jim Duncan, editor/publisher of *Duncan's Annual American Radio and Radio Market Guide*. Soon after, many broadcasters started describing the AM band as a dead medium.

These same broadcasters and industry investors now are praising talk radio and its controversial personalities for lifting AM from the depths and once more making the signal attractive to investors, advertisers and core listeners.

"There is a huge, growing market for spoken word radio—sports talk, all news and talk radio—and [market listening] shares of those stations are very strong," says American Radio Systems co-COO David Pearlman.

Prices up

"The market for good AM signals has firmed up tremendously over the past two years because of duopoly, and because of phenomenon like [talk show host] Rush Limbaugh," says station broker Glenn Serafin. Serafin and others say the rise of talk radio has pushed up prices for mid-sized and entry-level AM stations.

"In Tampa, Fla., you could have purchased one of the best AMs in the market for \$1 million to \$1.5 million three years ago. Now you can't touch them

for less than \$4 million," Serafin says.

"We are getting more calls for AMs than ever before, even though we haven't pressed for them," says broker Charles Giddens of Media Venture Partners.

"There had been a time when there were AMs you actually had to give away. No one wanted them," says broker Michael Bergner,

president of Bergner & Co. "In a lot of situations, there were almost no buyers for small and medium-sized AMs. Now, the prices for good AM facilities have gone up and the very good facilities, buyers can't even touch."

As various talk formats—especially news/talk, political and

social issues-oriented talk and sports/talk—become more popular, syndicators have met the demand by developing an increasing number of syndicated talk shows for radio. Programmers often find the cost of airing syndicated shows, most of which are available on a barter basis, less expensive than paying in-house talk talent.

And as programming costs go down, it has become easier for broadcasters to launch successful talk formats on AM, making the stations more desirable and less expensive to operate. As a result, AMs with good facilities and strong signals in top markets rarely are put up for sale, Bergner says.

However, other brokers, including Gary Stevens, say they have not seen such a dramatic increase in the asking price for most AMs. Some say the price for an AM station often is one-third less than an FM station in the same market. That figure is not universal, and prices vary with the market and quality of the AM signal, Stevens says.

AM stations simply don't sound as

"The prices for good AM facilities have gone up and the very good facilities, buyers can't even touch."

—Bergner & Co's
Michael Bergner

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good as FM stations, and in general attract only one-quarter of the overall radio audience, Stevens says. That means most AMs cannot come close to earning the same revenues as their FM counterparts and so are priced less.

Small but loyal audience finds niche

"The majority of AMs don't make any money," Stevens says. "Seventy-five to 80% of all listening is on the FM band. AM facilities are not as sophisticated as FMs, and most AM stations are used for only specific purposes," or formats.

These "niche formats" may feature religious broadcasts, financial news or lifestyle talk shows whose listenership is often loyal, but small.

For many broadcasters eager to reach a precise audience, the relatively low purchase price of AMs offers an opportunity to air niche programming without sinking millions of dollars into a top-quality FM signal. Giddens characterizes AM stations as "a budget entry into the market."

"The programs wouldn't do the

"Talk radio as a format has a big future. There is more than one Rush Limbaugh waiting to happen. I believe there is a stream of new talk show hosts on the horizon."

—Benchmark's Joe Mathias

same over FM because they are [too expensive] and would be an inefficient use of the frequency," Stevens says.

Some traditional niche formats consistently do well on AM, particularly religious broadcasts. Nashville-based Morningstar Radio Network recently announced that more than 35% of contemporary Christian radio stations are affiliates of their format.

Children's programming also has seen swift growth as a niche format. The Minneapolis-based Children's Broadcasting Corp. recently signed affiliates

in most of the top 10 radio markets for its KidStar radio network programs, to begin in April 1995. The KidStar network includes a radio program, quarterly magazine, interactive phone system and online computer program.

Affiliates in Philadelphia; Tulsa, Okla.; Las Vegas and Cleveland recently were added to the Radio Aahs program format, also syndicated by Children's Broadcasting Corp. With the expanded affiliate list, Radio Aahs clears about 28% of the country.

Top billers

Despite their relatively small audience share and comparably lower selling prices, some of the nation's top billing stations are AMs.

According to Duncan's station billings estimates for 1993, Infinity Broadcasting's sports/talk WFAN(AM) and Group W's news WINS(AM) were the two top billers in New York, at \$35 million and \$30 million, respectively. CBS Radio's news WCBS(AM) billed \$21 million and was the sixth-highest biller in New York. By comparison, Viacom's WLTW(FM) New York billed \$26.5 million last year.

In Chicago, Tribune Broadcasting's news/talk WGN(AM) was the top biller last year, at \$39.6 million, according to Duncan. Group W's news WMAQ(AM) was second at \$20.3 million, and CBS Radio's WBBM(AM) was sixth at \$15.5 million. The top billing FM in the market, according to Duncan, was Infinity's country WUSN(FM), at \$20.2 million.

In San Francisco, the market's top biller was ABC Radio's news/talk KGO(AM) with \$25.6 million, Duncan says. The second- and third-highest billers also were AM stations—Susquehanna's sports KNBR(AM) at \$18 million and CBS Radio's news KCBS(AM) at \$16.1 million.

Likewise, ABC Radio's news/talk KABC(AM) was the top biller in Los Angeles at \$29.8 million, edging out Cox Broadcasting's KOST(FM), which billed \$29 million, according to Duncan. Other top Los Angeles billers included CBS Radio's news KNX(AM) at \$22.3 million and Group W's news KFVB(AM) at \$21.8 million.

"The anachronism with AM is [that] although it's considered to be a dead medium compared with FM, every large city has a successful AM," Stevens says.

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Group W's news/talk KDKA(AM) Pittsburgh carries the distinction of being one of the nation's first commercial AM stations. Going on the air in 1920, KDKA was the top biller in the Pittsburgh market last year, at \$10 million, according to Duncan. KDKA switched to a news/talk format from a music and full-service format four years ago, which has helped the station thrive, GSM Mike Frohm says.

Frohm says KDKA's adoption of a popular format has helped it "maintain its revenue share in the more competitive" market of the 1990s, which is cluttered with more AMs and FMs.

The format change enabled KDKA to take advantage of wildly successful hosts such as Limbaugh and include more news and talk programming that appeals to the 35-plus listeners who make up the bulk of AM's audience.

However, the rising popularity of sports talk shows on AM radio is bringing younger audiences to the band, and the demographics of AM audiences may skew younger over the next few years.

Talk revives band

Talk radio, and its top personalities such as Limbaugh, G. Gordon Liddy and Patrick Buchanan, has revived the AM band. Talk is the perfect format for AM because it does not rely on sound quality as does music programming.

"Before 1990, AM stations weren't as focused," Frohm says. "But talk radio is hot now and it answers the needs of the people—to get information. The criteria for successful AMs is finding the right programs."

A 1992 study by the Interep Radio Store on the audience demographics and reach of AM radio concluded that one-third of adults ages 25-34 and half of adults 35-44 listen to AM radio.

Older audience demographics are a boon to station inventory sales. Advertisers traditionally spend the bulk of their budget to attract consumers in the 25-54 demographic, and AM audiences are positioned firmly in that group, says Bob Calandrucchio, president of VITT Media International advertising agency, New York.

With the popularity of talk radio on the rise, advertisers are investing more heavily in AM radio spots. Calandrucchio says he "definitely" advises clients

"In the last five years, radio in general and AM radio in particular has become very dynamic and powerful and has taken a powerful stance with advertisers."

—VITT Media's Bob Calandrucchio

to buy time on AM radio more often now than he did 10 years ago. To date this year, Calandrucchio's firm has purchased 20% more radio inventory, \$17.1 million, than it had by October 1993.

"In the last five years, radio in general and AM radio in particular has become very dynamic and powerful and has taken a powerful stance with advertisers," Calandrucchio says.

Duopoly ownership rules have made AM stations more desirable in some markets, brokers say. Now that owners can expand their holdings to two AM

and two FM bands in a single market, owners purchase AMs to beef up the amount of inventory they can sell in a particular market and strengthen their audience share as well.

Benchmark Communications Radio recently purchased country duo WCOS-AM-FM Columbia and WGUS(AM) North Augusta, both South Carolina, along with WTAR(AM), Norfolk, Va. Benchmark partner Joe Mathias says the price for many AMs has gone up "in direct relationship to their ratings and profitability."

"Each market has one or two strong AM stations and on a cash flow basis, they aren't trading at any significant discount to FM stations," Mathias says.

And the popularity of talk radio piqued the group's interest in AM, Mathias says. "Talk radio as a format has a big future. There is more than one Rush Limbaugh waiting to happen. I believe there is a stream of new talk show hosts on the horizon to make talk radio compelling for listeners and advertisers." ■

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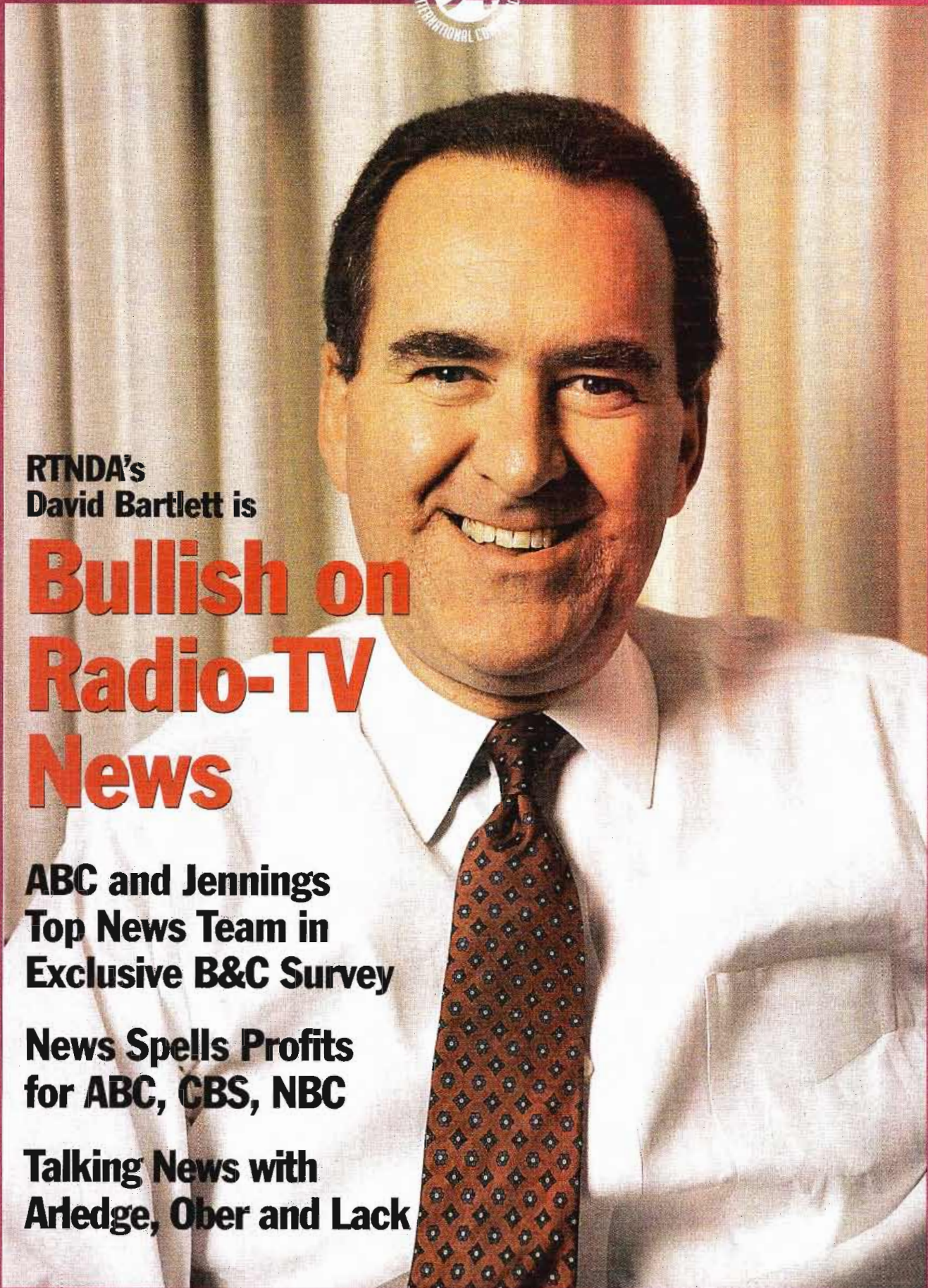
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The news is good in the news business

Survey shows spending, on-air time and staff all are increasing

By Steve McClellan

A survey of the nation's TV news directors shows that more than half believe there is too much emphasis in their markets on crime-, sex- and drug-related news.

The finding, one of several striking conclusions from an exclusive survey commissioned by BROADCASTING & CABLE, comes at a time when the news profession is undergoing intense scrutiny for the way it covers sensational news stories, particularly the slayings of Nicole Simpson and Ronald Goldman and the subsequent prosecution of Simpson's former husband, O.J. Simpson.

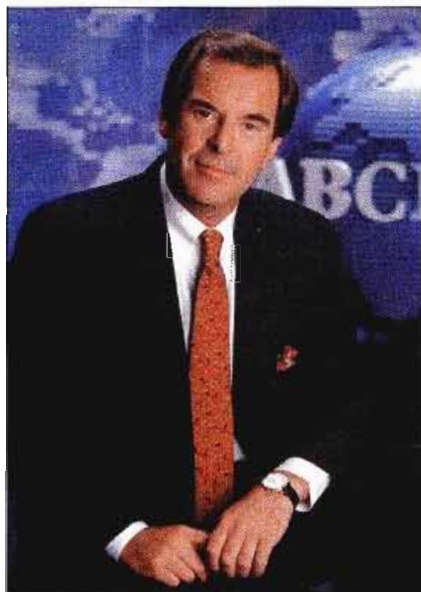
The survey, which polled 75 news directors in August and September, also indicates that stations generally are spending more money on news. Nearly 70% of the respondents say their news budgets are up over last year, and 76% say their budgets will go up next year. As a result, staffing levels are on the rise.

The survey also shows that broadcast news departments are embracing new technologies and business ventures. One-third of the respondents say they are involved in or are planning online information services for personal computer users.

More than 40% say they are in business with or are planning a news venture with another media outlet in their market. In most instances, the partnership is with the local cable system: 25.3% say they are programming or plan to program news on a cable channel. Another 16% say they are programming or plan to program news on another TV station in their markets.

While news on demand has been a hot topic at industry seminars, it appears to be lower on the list of priorities for many stations. Only 13% of those surveyed are involved in or plan to be involved in news-on-demand tests.

Although many news directors believe there is too much sensational news reporting in their markets, most blame it on other stations, not their



Top anchor Peter Jennings

Whom do you consider to be the best national anchor or anchor team?

Jennings	70.7%
Rather/Chung	8.0%
Brokaw	16.0%
N/A	5.3%

own. Only 12% say their station does it, while 40% attribute the problem to other stations.

As for coverage of the O.J. Simpson story, almost half say television has overplayed it. While just 8% of the respondents say their own station has overplayed the case, 24% plan extensive coverage of the trial. About 28% say stations in their market have overplayed the story, while 33% say the print media has.

There appears to be no consensus about the cause of the problem. Less than half the respondents attribute local news sensationalism to the influence of tabloid news magazines such as *Hard Copy* and *A Current Affair*.

One way some stations have started to address the issue is with "fami-

ly-sensitive" newscasts, which avoid using graphic video images in the early evening. Twenty percent of the news directors say their stations have adopted the family-sensitive concept. Another 13% are considering such a policy.

But the family-sensitive newscast is not for everyone. Less than 20% of those stations that have not adopted such a policy say they are considering it.

The primary reason appears to be the feeling, expressed by almost 43% of the respondents, that family-sensitive newscasts are simply bad journalism, albeit a good marketing ploy. Another 20% of those ruling out such an option say the concept represents both bad journalism and bad marketing.

Just over 25% of those polled say the concept is both good journalism and good marketing.

Meanwhile, news budgets, the number of employees and the amount of on-air news all appear to be on the rise. The average budget increase reported for next year is 7.6%, down slightly from the average gain this year of 8.9%.

Overall, news directors report that they expect the number of news department employees to rise by almost 9% next year compared with 1993. The finding confirms an earlier report that TV news is in the middle of a hiring boom, in part generated by affiliate reshuffling (BROADCASTING & CABLE, Aug. 22).

With higher budgets and more personnel, news directors expect to produce more news hours: an average of 27% more on-air programming than in 1993.

And it's not just newscasts that are being expanded. Over 25% of the respondents say they have launched a local news magazine within the last year or are considering such a launch. The trend appears to be trickling down from the networks, where the number of prime time news magazines has doubled during the past three years.

Once again this year, news directors voted ABC the strongest overall national TV news organization. A similar survey last year showed the same results. The results also were the same in the best anchor category,

where ABC's Peter Jennings again won by a wide margin, with 71% of the vote.

CBS's *60 Minutes* was voted the best prime time news magazine, as it was last year. *Entertainment Tonight*

and *Inside Edition* shared top honors in the syndicated news magazine category, each with 16% of the vote. However, 21% of the respondents voted for "none" in lieu of naming a specific magazine. ■

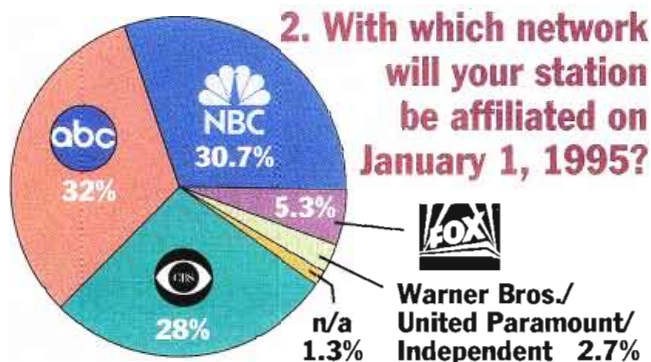
The survey findings are based on telephone interviews with 75 TV news directors conducted by the research department of Cahners Publishing, the parent company of BROADCASTING & CABLE, during August and September.

N/A= no answer

Vital Statistics

1. In what size market is your station ranked?

1-20	9.3%	51-100	26.7%
21-50	10.7%	100+	53.3%

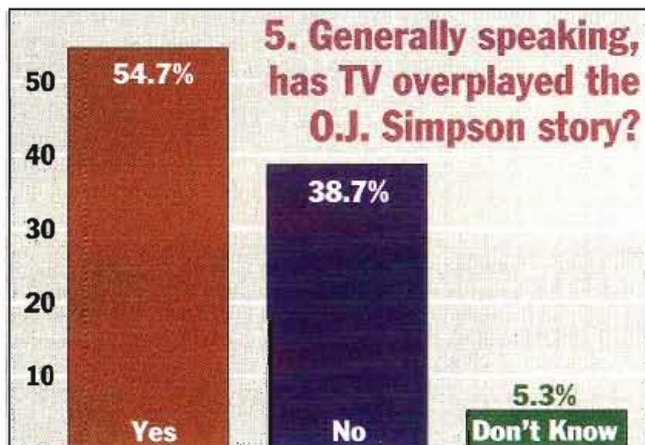


3. Has your station switched affiliation or become independent since July 1, 1994?

Yes	4%	No	96%
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4. Is your station planning to switch affiliation or become independent before June 30, 1995?

Yes	2.7%	No	96.0%	N/A	1.3%
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The O.J. Issue

6. Do you feel your station has overplayed it?

Yes	8.0%	No	89.3%	Don't know	1.3%
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7. Have other stations in your market?

Yes	28.0%	No	69.3%	Don't know	1.3%
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8. Have the non-tabloid print media?

Yes	33.3%	No	62.7%	Don't know	2.7%
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9. Is your station planning extensive coverage of the O.J. trial?

Yes	24.0%	No	62.7%	Don't know	12.0%
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Tabloid TV

10. Is there an overemphasis on crime-, sex- and drug-related news at your station?

Yes	12.0%	No	86.7%	Don't know	1.3%
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11. At other stations in your market?

Yes	40.0%	No	57.3%	Don't know	1.3%
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12. If you answered "yes" to questions 10 or 11, do you believe the overemphasis is due to the influence of such tabloid news magazines as *Hard Copy* and *A Current Affair*?

Yes	46.7%	No	53.3%
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13. Some stations are now producing so-called family-sensitive newscasts that omit or downplay graphic violence. Have you adopted such a policy?

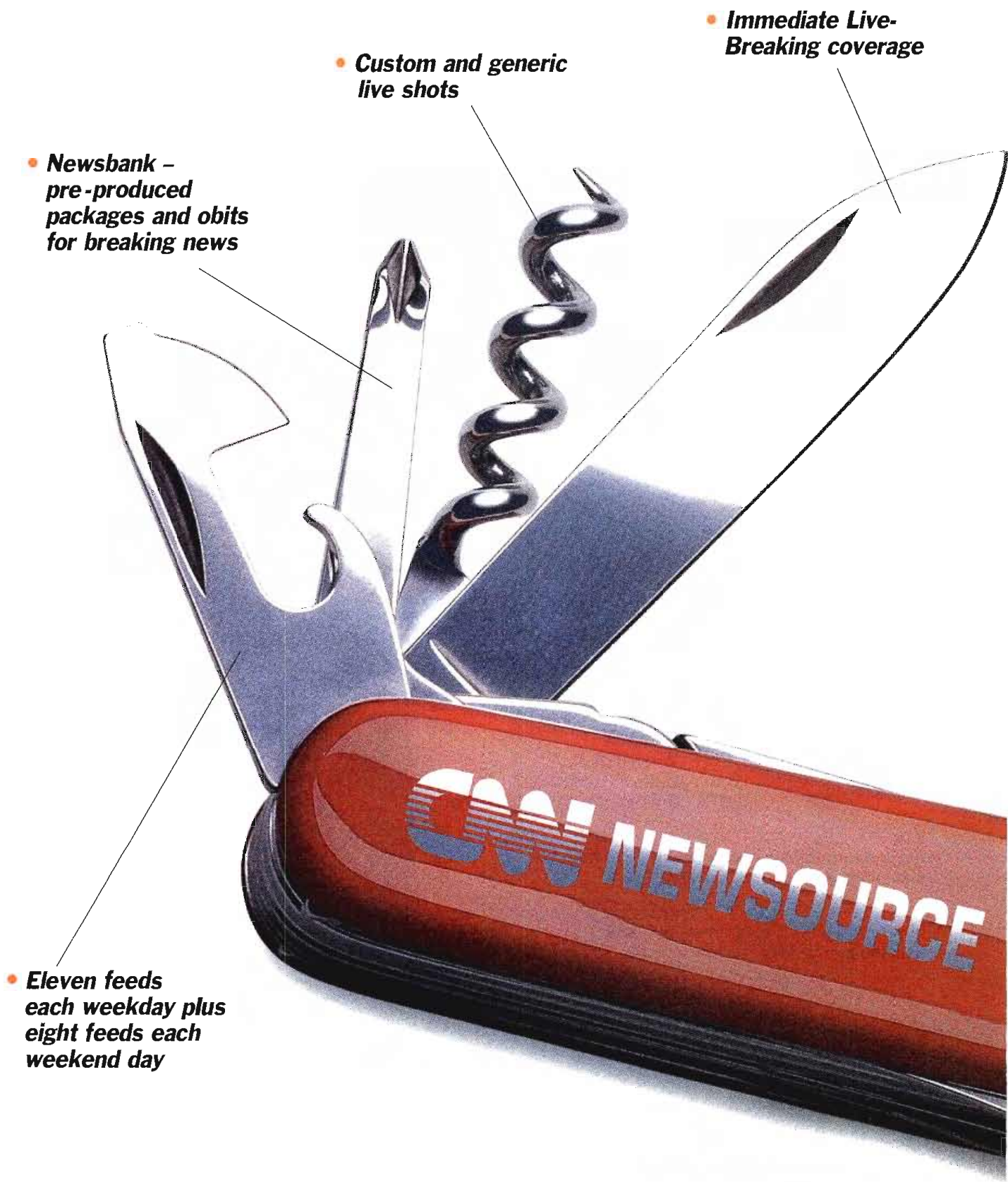
Yes	20.0%	No	78.7%	Don't know	1.3%
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14. Are you considering it?

Yes	13.3%	No	81.7%	Don't know	5.0%
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15. Do you believe family newscasts are:

Good marketing, good journalism	25.3%
Good marketing, bad journalism	42.7%
Bad marketing, good journalism	5.3%



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Bad marketing, bad journalism 20.0%
N/N 6.7%

News Expansion/Contraction

16. How many people were employed in your news department at this time last year, how many do you currently employ and how many do you expect to have employed at this time next year? (Survey average)

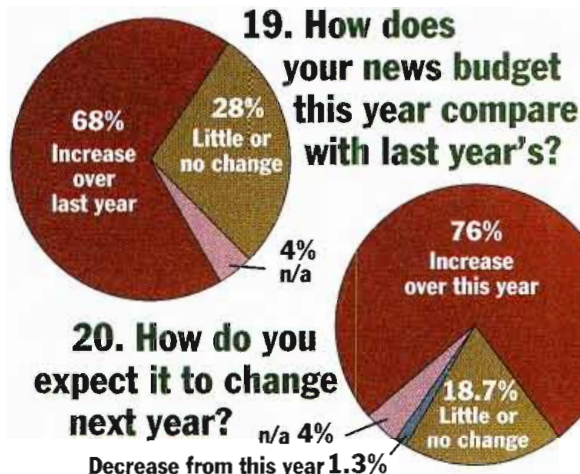
Last year 27.4 Currently 29.2 Next year 29.8

17. How many hours of news did your station air each weekday (M-F) last year, how many do you currently air each day and how many will you air each day next year? (Survey average)

Last year 2.2 Currently 2.4 Next year 2.8

18. How many hours of news did your station air each weekend day last year, how many do you currently air each day and how many will you air each day next year? (Survey average)

Last year 1.1 Currently 1.2 Next year 1.4



21. If you answered "increase," is the expansion due to a change in (or loss of) network affiliation at your station?

Yes 3.5% No 96.5%

22. Is it due to a change in (or loss of) network affiliation by another station in your market?

Yes 1.8% No 98.2%

New Ventures

23. Have you launched a local news magazine show within the last year?

Yes 12% No 88%

24. Are you considering launching such a program within the next year?

Yes 13.3% No 86.7%

25. Are you involved in (or are you planning) any news-on-demand services for interactive TV trials?

Yes 13.3% No 85.3%

Are you programming (or do you plan to program) news:

26. On another TV station in your market?

16%

Yes

82.7%

No

27. On a cable channel in your market?

25.3%

Yes

72%

No

28. Are you involved in (or are you planning) any online information services for PC users?

Yes 33.3% No 66.7%

29. Which do you consider to be the strongest overall national TV news organization?

ABC 45.3% CBS 8.0% NBC 13.3% CNN 32.0%

30. Whom do you consider to be the best national anchor or anchor team?

Jennings	70.7%	Rather/Chung	8.0%
Brokaw	16.0%	N/A	5.3%

31. Which is the best network news magazine?

60 Minutes	37.3%	Primetime Live	12.0%
20/20	14.7%	Turning Point	8.0%
Dateline NBC	13.3%	48 Hours	8.0%
		N/A	6.7%



The '60 Minutes' team is tops in network news magazines

32. Which is the best syndicated news magazine?

None	21.3%	Inside Edition	16.0%
N/A	20.0%	Hard Copy	9.3%
Ent. Tonight	16.0%	A Current Affair	9.3%
		American Journal	5.3%

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News networking pays off

Big Three's news divisions turn profits; consider superhighway, syndication

By Steve McClellan

To hear station affiliates tell it, ABC, CBS and NBC finally have figured out how to service their news needs well, with multimillion-dollar satellite interconnects and news feed systems. So now, the news divisions at the big three are focusing on program development both inside and outside their networks and forging new relationships with foreign partners to broaden their global reach.

More than ever, the big three are relying on their news divisions not just as information-gathers, but as producers that program large blocks of network time as well as produce and package shows for cable, syndication and overseas markets.

It's part of the new bottom-line mentality affecting all parts of the industry. And it's starting to pay off: All three news divisions are in the black. NBC is said to be making \$20 million-\$30 million this year. The network's budget is in the \$350 million-\$375 million range.

CBS News makes close to \$80 million, largely due to powerhouse newsmagazine *60 Minutes*. It also is said to spend \$350 million-\$375 million.

ABC News is most profitable, earning over \$100 million, sources in the news division say. It also spends more, approximately \$400 million, and has a successful late night news franchise in *Nightline* that the others don't have.

All three news divisions have fairly comprehensive development initiatives under way, some of which spill over into newly created "new media" departments that are exploring access to the information superhighway, such as by interactive news on demand.

CBS just moved Erik Sorenson from the helm of *CBS Evening News* to a development post where he will examine various program opportunities in syndication—cable as well as for the network. One project in the works, a possible co-venture with



Group W Productions, is for an early fringe news and information show. Executives decline to talk about the project for the record, but sources say CBS News may be the news supplier for the show if it goes forward.

"I take development very seriously," says CBS News president Eric Ober, echoing comments made by the other news presidents.

"I think news on demand is one of the few things [in the new media realm] that is very workable," says ABC News president Boone Arledge. "To be able to watch *World News Tonight* at 10 p.m. instead of 6:30 p.m. is something that will be very appealing to people."

Still, Arledge says, the bulk of his news division's efforts will be spent maintaining and strengthening existing shows. "We're not going to find anything that replaces that in the next couple of years," he says.

At NBC News, president Andrew Lack has spent the past 1 1/2 years trying to give the network a morale boost while beefing up existing programs and expanding overseas.

On the home front, morale at NBC News appears to be better. News anchor Tom Brokaw says things were pretty miserable for a while under the old regime; there were even reports that he was prepared to leave.

"The place is really revitalized,"

Brokaw says. And he gives Lack a "great deal" of the credit. "He came in here and he understood the needs because he had been a working producer and he was to get the commitment and dollars from management to fulfill those needs."

Asked if he wants to continue in his current role at NBC for the foreseeable future, Brokaw replies, "Sure, sure. I think if Andy had not come along when he did and sort of righted the department from its drift, I'm not sure I would be that happy."

While Lack seems secure in his post for now, questions loom

about the leadership at the other two news divisions. Ober is in negotiations to extend his employment contract. He reportedly is holding out for a fairly hefty salary increase—from \$700,000 to a minimum \$1 million a year, which is what Lack reportedly is getting.

Arledge reportedly earns \$2 million or more a year. His contract goes at least to 1996, although he says he has options to extend it beyond that. One option he confirms: stepping up to a newly created position as chairman of the news division. But the timing of that option is unclear. Paul Friedman, executive vice president, ABC News, would be a leading candidate to replace Arledge as president.

Meanwhile, all three news divisions are scrambling to secure and strengthen their positions on the global stage. NBC has hitched its wagon to Super Channel, the Pan-European network that NBC plans to distribute to Asia and Latin America.

ABC and CBS are forging ahead with key strategic alliances. ABC, for example, recently signed an agreement with the BBC that Arledge says will greatly enhance the coverage of World Television News, the European news agency 80% owned by ABC. "There are tremendous opportunities overseas," he says.

Interviews with Arledge, Ober and Lack follow.

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Roone Arledge on ABC's wide world of news

This past spring at the National Association of Broadcasters convention, you stated that the networks should think long and hard about sending their anchors after some of the more sensational stories—Tonya Harding at the Olympics, for example. On the other hand, Peter Jennings has presided over some fairly extensive coverage of O.J. Simpson. How does that differ?

We have the same dilemma that every serious news organization has. On the one hand, there is unquestionably intense interest in this story. It would be elitist and snobby if I were to say we're above covering something like that, because clearly we are not. On the other hand, there is a tabloidian mass-hysteria aspect of this story that we all find very distasteful. But somehow in the middle of all of this, we have to cover a sensational story in a dignified journalistic way.

Will *World News Tonight* anchor Peter Jennings be involved in the trial coverage?

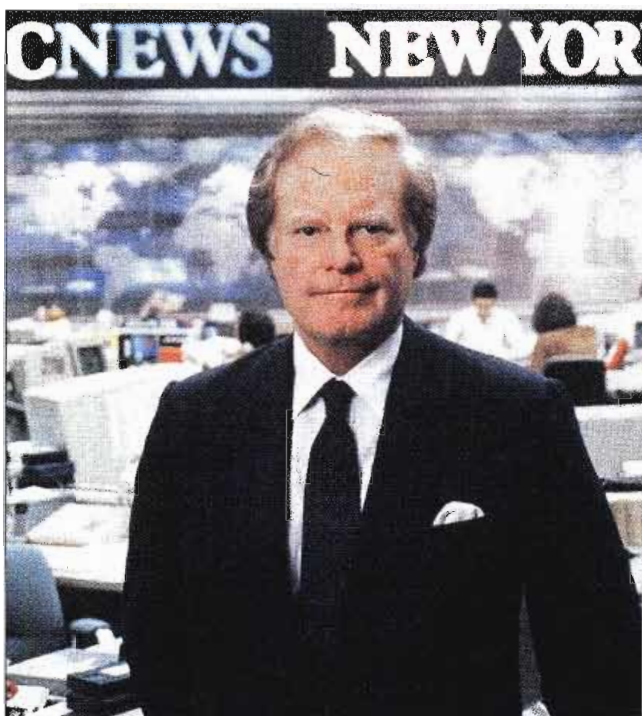
You can't be an anchor of your flagship news program and not be involved with the story. On the other hand, I don't know much we're going to cover. It will all depend on what develops. It's certainly not going to be gavel-to-gavel. We will try to keep our viewers up to date on it. Whether or not Peter is on will be determined pretty much by his schedule, whatever news there is and how important today's events are.

Did Connie Chung step over some sort of line in covering Tonya Harding?

I was critical of Connie Chung for chasing after Tonya Harding like a groupie. But I believe Tonya Harding was a major story, there's no question about it. When in history, with the Olympic Games on the horizon, has one champion athlete been accused of trying to knock the other out of the games? You can't ignore the story. And I think the manner in which you cover it and the amount of coverage that you give it is where wisdom lies.

Do you make a distinction between an anchor like Connie Chung or Peter Jennings, and someone like Diane Sawyer, who anchors a magazine program, going after a sensational story like the Manson women.

Again, I think it all depends on the way you do it; it depends on the context in which it's put; it depends on what else that program or that anchor does. The difference between us and the tabloid programs is the same as the difference between *The New York Times* covering the Michael Jackson story and the *National Enquirer* covering it. They're both going to be covering the same story, but in totally different ways. We cannot ignore these stories—all



the magazine programs in prime time are fighting for viewers, and so there's a tendency to do aspects of a story that we wouldn't do on *World News Tonight*.

What was your key objective this year and what's the major challenge for ABC News in the next two years?

The major objective this year has been to maintain our leadership and build upon it. We have added a couple of new programs *Turning Point* and *Day One* and building them and making them successful is a high priority. We have strengthened our overseas commitments, particularly with the BBC and also with NHK, the two most important broadcasters in their parts of the world. We also have greatly strengthened Worldwide Television News, the news-syndication organization that we own 80% of. The alliance with the BBC has strengthened WTN also and I think the growth of that organization in a few years will be extraordinary.

Peter Jennings has suggested that after President Clinton's first term he might want to do something other than occupy the *World News Tonight* anchor seat. How likely is that?

It's part of the anchorman's litany that must be strictly observed, that you always complain about being chained to the anchor desk, and you want to get back out and report. Peter and Dan [Rather] and Tom [Brokaw] and all other anchors have always said that. And they're right—if you're nothing but a presenter, in the British sense, that would be not a very challenging career for a great reporter, which Peter is. So keeping a balance of actual reporting and anchoring is important. This year he's done specials on Bosnia [and] Haiti and he's been to a lot of different places. He's been reporting as well as anchoring.

So he'll be around after the next presidential election?

None of us, I guess, are going to stay doing forever what

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we're doing right now, and one day he might want to leave. But I don't think that's in the immediate future. I certainly don't think he'll leave right after this first Clinton term. I don't see any correlation between the two. If the day comes when he wants to go report, rather than anchor, he'll come in and say he wants to do that.

NBC claims it's taken 18 producers from ABC News this year just for *Dateline* alone. What impact have those defections had?

Not much. I think when you're the leader, as we are, you're going to be the target of other people, as CBS used to be. And there are two aspects to that. One is that you have more talented people than anybody else. Second, it's harder for people to advance in a leading organization than in one that's just trying to get its footing. And in the case of *Dateline*, most of the people that have gone there are people that we have allowed to go there. They've had better opportunities there, or they are people that we just didn't think we could promote here.

Outside of *Dateline*, you lost Jeff Gralnick, who is now executive producer of *NBC Nightly News*.

Jeff Gralnick came in to see me and said he never wanted to produce another television program; he was burned out, tired, wanted to go back to either a local station or teach at a school. And so I told him: OK, we'd let him out of his contract. And it later turned out that he had an offer from NBC, and so he's working there.

That's some change, from burnout to executive producer of *Nightly News*

Well, it is, but it's been good for him. It's rejuvenated him, and I wish him well. After the last election—and you have to know Jeff to understand that he gets emotional about these things—he was convinced that there was not another television program he ever wanted to produce. And so now he's producing one every day, and good luck to him.

And David Bohrman, who runs their special events unit, was with ABC.

David Borman had a better opportunity there than he had here. He was offered head of special events, and also no. 2 on the evening news. I think they're both excellent. But in each case, we would not trade either for the people we have fulfilling those functions here.

What's the status of *Day One*, which has been pulled for revamping? Why didn't it come together?

Day One did come together. It's probably the least appreciated of the programs that we have. It has been in two or three extraordinarily difficult time periods. Other than Forrest Sawyer, most of the reporters have never been on television before, yet they managed to win a Peabody Award in their first year. And, most important, they have either done as well as, or in some cases, better than the entertainment program that was in the time period either before them or after them.

And you have a commitment for *Day One* for a 10 p.m. slot?

Yes, on Thursday, starting in January.

How will the show be reformatted?

They're still working on that, because it's not on the air for another three or four months. But we've added Diane Sawyer and Brian Ross. Ross is a great reporter who I think was underappreciated at NBC over the years. He will be a major part of that program. We're also adding Bob Krulwich [formerly of *CBS This Morning*]. And I think Forrest Sawyer has grown and excelled as both an anchor and a reporter.

Diane Sawyer will be a co-anchor?

Yes. We haven't really worked out the actual format yet, but she is going to be a coanchor of the broadcast when she is there. And sometimes she may do it alone, or she might do it with somebody else. We're not inflexible. We're not doing what NBC is doing, where two anchors are on every night [on *Dateline*, three nights a week].

Are you working on a fifth magazine?

No. We're trying to get the existing ones buttoned up and safely on their way. We also have a little thing called *NYPD Blue*, which is doing fairly well at 10 p.m. on Tuesdays.

Let's talk about *World News Tonight*. What went wrong with executive producer Emily Rooney, who only lasted about six months?

I think some of it—maybe a lot of it—was our fault. Under normal circumstances, to make the jump from a local station—even a terrific local station like WCVB-TV Boston—to network news is a formidable one. In her case, I think we all agree, and I think she probably agrees, that it would have been better had she come over and spent a year working on the weekend news, and getting to know the people better and the systems and all the rest of it. But I don't think anything went wrong particularly. I think we just came to the conclusion that maybe we had put her in a position too quickly.

What's your personal timetable? You're under contract to 1996?

Actually longer than that, if I want to be.

One option reportedly spelled out in your contract is to step up to a chairman post at the news division, making way for a new president. Accurate?

That's a possibility at some point.

Have you given thought to other options—teaching, or perhaps helping another would-be full-service network get into the news business?

I think I've done that enough times. No, I don't know. Right now, there are very few things that I can think of that are more interesting than what I'm already doing, and when I think back to ABC Sports and then ABC News, I was intrigued with the idea of really building a network. But to build another news organization is just something that I'm not interested in. Maybe if I owned it, but I don't see too many of those opportunities available. ■

Eric Ober: CBS's eye on news

Has the Dan Rather–Connie Chung co-anchor combination done what you'd hoped it would do for the evening newscast?

The answer is emphatically yes. Would I like to be in first place? Absolutely. Do I think we have a shot at it? Absolutely. The answer is, it has done what we've wanted.

Which is what, exactly?

It gave us the ability, for example, to take the risk of sending Dan to Haiti, without worrying that: Oh, my God, if he got there and there was no story, we've now got an anchor out of place. Because we have Connie in New York. As a matter of fact, there are times when they're both on assignment. Technologically, we can handle either one [anchoring the newscast] from anywhere, and we encourage them to chase stories as reporters. They got to the anchor jobs by being the best reporters, not by being prompter readers.

Since Connie Chung joined the broadcast, it has fallen from second place to a weekly battle with *Nightly News* to stay out of third. That can't be good, can it?

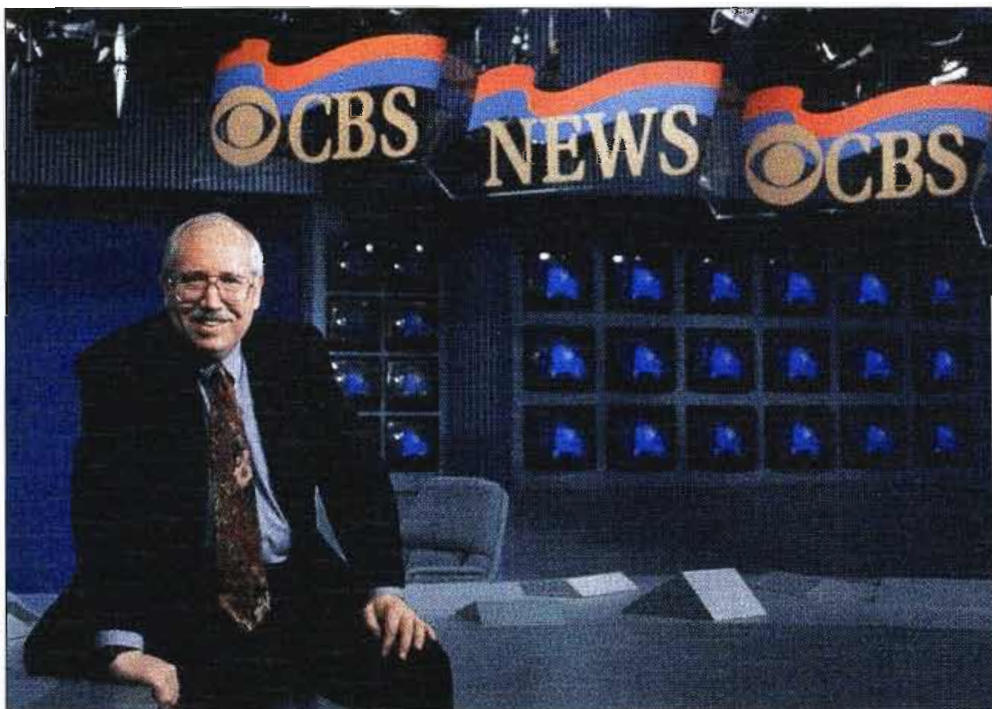
A lot of people, particularly competitors, want to position us or this team as having failed in the ratings. But it happens to be inaccurate, and you know it, because you know what the cumulative ratings are.

Basically flat year to year.

Right. They've been together a little over a year. The ratings are flat. When you make a change that big, for the ratings to be flat, as opposed to down, I think that's remarkable. When Dan replaced Walter Cronkite, the ratings went down for a while, then they went up. I have never seen a major change, local or network, in anchoring a show where the ratings weren't adversely affected before they got better. To me, the fact that we stayed flat speaks to his strength, but it also speaks to how well they do as a team.

Rather will be 63 in October. Has any thought been given to his heir-apparent in the anchor seat?

No. This is the anchor team we're happy with. Mike Wallace is 76 years old. Dan's a kid, he's 14 years younger than Mike. You know, he's got the energy of a



man 20 years younger. He's in terrific shape; he loves what he does. You get credible with age—none of the anchors are kids. I guess Connie's the youngest one, and she's 47.

So the anchor seat is his as long as he wants it, and he's given no indication of wanting to step down?

No, we've never discussed his succession—honestly, because we haven't had to. He has shown no signs of slowing down. I mean, you look at what he did in Haiti [two exclusive interviews with junta leader Raoul Cedras, among other scoops] and you know there is no age issue. You know, he single-handedly just kicked ass. He was out in front on everybody.

What's the top item on your agenda for the coming year?

Certainly, one of the top items is integrating the new affiliates into the news operation. We're planning on meeting with what we call the "switch stations" separately at RTNDA.

Why?

Just to kind of get acquainted, because we're unknown quantities to each other. It should be interesting. Some of them have little tiny or nonexistent news operations, and we're doing everything we can to help them get up to speed as quickly as we can.

How do all these switches affect CBS News?

I think from a *CBS This Morning* point of view, we'll be in

good shape. From an *Evening News* point of view, we'll be in good shape once these stations get newscasts on the air and start developing news images.

In how many markets are you left with affiliates with little or no news presence?

At least a couple of dozen. Getting them up and running is not going to happen overnight. And in some markets, like Tampa, I'm not worried at all because we simply switch from one V to another—and the V we switch to is excellent.

That's more of a promotion issue, correct?

Yes. You hope people get used to you, CBS News that is, instead of the ABC news programming.

Do you have a task force or something else to help the new affiliates develop their news operations?

Yes, NewsPath, our affiliate news services operation, which is run by John Frazee. He's got a group of people whose sole purpose in life will be to run around the country and work with these stations in everything from acquiring equipment to recruiting people to editorial content.

You've also reassigned Dean Daniels, the former news director of WCBS-TV New York, to work on that task force. What's his role?

He'll be involved in all of it. We hired Dean because he's been a big- and small-market news director in New York as well as markets such as Wheeling, W.Va., and Columbus, Ohio. He's also very fluent on the technical and operational aspects of news.

Are all the new affiliates committed to local news?

Yes. The basis for the affiliate relationships with these stations included a commitment for them to carry our prime time programming and our daytime programming, but it also included news programming. And, quite frankly, I'm optimistic, because in some cases we will have more clearance with the changes.

The morning news show has had major clearance holes. Will that change?

Yes, we'll be in much better shape. Several of the New World stations in big markets weren't clearing it, including Detroit and Tampa. Also, the new long-term deal with Westinghouse gives the show key clearances in Pittsburgh, where the show will be back on next year after its contract with Disney is up. WBZ-TV in Boston will also carry the show.

Are you putting a lot of effort into trying to develop other magazines or other programs?

Yes, I take development very seriously. We're producing in different areas. We just sold 22 shows of the *Twentieth Century* with Mike Wallace—recut, redone—to A&E cable. We're looking at doing other things with A&E. And we're in a CD-ROM project about Vietnam with the *New York Times* and Apple. We will do other CD-ROM projects.

Are you still committed to the so-called news movie genre

that producer Jonathan Klein kicked off earlier this year with *Kristin Is Missing*?

Absolutely. *Kristin* was seventh for the week in the ratings when it ran last May. Klein has another that is almost completed and that I hope will get on the prime time schedule over the next few months. I think it will even be better than the first one. Klein has a unit that will turn out several more movies over the next few years. We're committed to that business and we're looking at expanding that unit.

Is the documentary dead, as a form for commercial news networks?

We don't think so. We're committing resources for 10 hours or so of S Reports specials, including a three-hour special on violence.

What else are you looking at?

Other cable projects and airline projects. At the same time, we will look to develop additional programming for prime time and other time periods.

What about the idea of a news cable channel that came up during the retransmission consent talks with cable?

We'd certainly be very willing participants in a cable news channel, or some variation of that. At this point, to a large degree, that will be governed by what the corporation does, more than what the news division does. It's more a function of what relationships and deals are done on the corporate level.

CBS and Group W are talking about some sort of a new first-run magazine for syndication next fall. [BROADCASTING & CABLE, Aug. 22]. Is that something you're involved in?

That is something we might be involved in, but beyond that I really can't discuss it at this point. But we're very interested in syndicated projects.

Are there certain sensitivities you have to deal with there concerning affiliates.

Sure, but it's the same kind of sensitivity you have with doing things for cable. And many of our affiliates do stuff for cable now, or even news for independents. We're extremely assertive in expanding our production and our product. It's everything from the new technology areas, like CD-ROM or cable, but it's also the old way, which is syndication. As we announced two weeks ago, the plan is to have Erik Sorenson be the development executive.

What about news on demand? Have you talked with phone and cable companies about participating in tests?

We've had discussions with a couple of companies about participating in video on demand—in effect, actually programming on demand.

Have you agreed to participate in any?

Not at this point. Mark Harrington is really the person to talk to on this because he is leading the company's move into that type of new media. But I certainly think that as cable expands, the video-on-demand systems are going to be part of it, and at a certain point CBS will be involved in it. ■

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NBC News with Andrew Lack

You've been in the post a little over a year and a half. What do you see as your major achievements in that time?

One thing I'm proudest of is that as a community, NBC News is really working together. Morale is a lot better. I inherited a situation that was fractious. There was an us-against-them mentality in many quarters here—they being whomever, management, another program they're in competition with within NBC News. Now, there is just "we." That's the way it has to be because if we don't work together and help and respect and care for each other, we won't compete effectively as a news division. You need that kind of cohesiveness to succeed.

How did you get the message across?

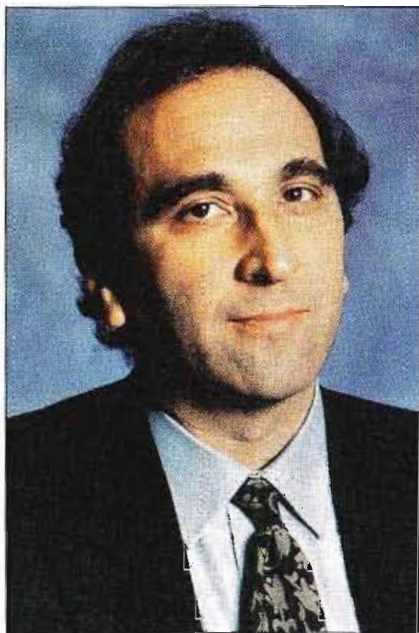
By walking around and talking to people. I'm a fellow traveler. I'm a producer. My interest is in ideas and funding great ideas. I hate waste and wasting money and spinning wheels and doing things that don't show up on the screen. I want decisions. I want to know if we're in Cuba today or, if we're going to be tomorrow, why we're going. I want to know what the lineup is on *Dateline*, why we think they'll do well and how those stories are being promoted.

Has the new esprit de corps affected NBC News's performance?

I believe NBC was in third place a year ago. We were chasing CBS. We're not anymore. We're second now. [In the evening news race competition, NBC edged out CBS by one-tenth of a household rating point for the just ended broadcast year, according to Nielsen.]

Up to the point that you arrived, many felt that the strength and depth of NBC News's reporting team was questionable. Is it still?

We've shored up our bench strength considerably and added some first-stringers as well. We brought in Jeff Gralnick from ABC. Jeff took over the helm of *NBC Nightly News* and the show's performance is much stronger. That's given [*Dateline* Executive Pro-



ducer] Neal Shapiro and [*Today* Executive Producer] Jeff Zucker room to develop.

You've hired 18 producers from ABC just for *Dateline* as you've expanded that show to three nights. But what about on-air?

That was a problem. In prime time, when I needed to launch a new program, there were no extras sitting on the bench and I had to turn to Tom [Brokaw] and Katie [Couric] to get the second show off the ground. That's not the ideal way to do it.

Will you stop at three nights with *Dateline* or expand further?

I've got to be honest, I've got an enormous amount of work cut out for me just doing three nights and that's where the focus should be. That work won't be done in a season. I'm not looking at four or five nights now. That's down the road several seasons.

How much resistance was there inside the network to doing multiple episodes of *Dateline* each week?

One of the places where the wall has really come down is between news and entertainment and [NBC President Robert] Wright and [NBC West Coast head Don] Ohlmeyer really deserve the credit. I think there was a

lot of skepticism inside the news department about six or eight months ago about getting a third night of *Dateline* on the air. There was strong sentiment that the East Coast-West Coast politics would interfere. But the fact is the entertainment people did want it and they made it workable.

How did Ohlmeyer respond to your wanting a third night of *Dateline*?

He was responsive. He's a creative producer and he doesn't want to see yet another dumb magazine show on the air. And I, as a producer, could talk to him as a producer. Politics didn't enter into it.

Did the cooperation surprise you?

When I came here I was warned by a number of people that all the network owners and managers are interested in is the bottom line. I must say I have not found that to be true at all. I said I needed a new studio for *Today*—a studio that I'll probably run our O.J. coverage out of and do all kinds of other things with. Beyond that I was not that specific. I talked about how the creative process is not so neat but I want to do some interesting things that would cost a lot of money. And the response was: Go do it.

What about your bench strength in front of the camera. Has the situation improved?

Yes, I think we've developed a whole core of very talented young reporters, including Brian Williams, from WCBS-TV New York and Matt Lauer from WNBC-TV New York. David Bloom is a terrific young reporter, who we've had in Haiti, as is Rehema Ellis out of Boston and Larry Carroll who has been on the O.J. story. So I think I've added a lot of front-line bench strength.

Will you go after big stars on the competition?

Absolutely. When Diane Sawyer came into the market earlier this year we let it be known that NBC was a place where if she really wanted to leave ABC she might find peace and happiness here. We have no shyness



about that. I had conversations with my old friend Ed Bradley in that regard when his contract was up.

Are there more gaps to fill on the air?

I don't think we have any holes on our team right now. We can make our prime time, nightly and early morning programming and special event programming sing. We got the team in place on both the production and talent side.

You did a two-hour special on health care that the private Robert Wood Foundation financed to the tune of several million dollars. Why did you do that?

It took some trouble to work that out and the show would not have been financially doable without the foundation's support. But we did it because it's important to do those programs and it excited us as journalists.

Was there a time when a network might have done that show without outside support, even at a loss?

Yes, but the business has changed. Journalists used to be protected from the bottom line issues, but those days are gone. The challenge for us is to continue to do those kinds of broadcasts and figure out new ways of doing them, but never giving up the editorial control.

Will you do more of those foundation-funded programs?

So long as the group involved doesn't have a political agenda and we retain complete editorial control. We're talking to Wood Johnson about several possible projects.

On the international front, you've been given the responsibility of programming NBC's Super Channel in Europe. How big a priority is that?

It's one of the most important assets NBC News can manage. All our programming is now all over the world. We are going to bring Super Channel to Asia. I believe devoutly that in the year 2000 NBC can be the premiere news and information gatherer in the world. We have the distribution system that can take us to that place. It's a fantastic asset.

Does Super Channel carry the NBC flagship shows: *Today*, *Dateline* and

Nightly News?

Yes. We're not bringing bulletins or news wheels that blind you with their repetitiveness. We're saying to the world we think we have a way of translating these programs, producing and distributing them with partners all around the world. So that we can give you a channel that's not regurgitated American news but a real vision of international news programming. London, Hong Kong, Tokyo and Frankfurt will all be major production centers for us.

Does the deal with International Television News (ITN) in Europe represent the model partnership you hope to form as you export Super Channel elsewhere?

Yes. They are producing newscasts and documentaries on Super Channel Europe for us and we're integrating that material with the programming we produce here and around the country with a product line that is meant for a European audience. And it's working. We want to do it in Asia, where we're

working with Nippon TV, and in South America soon. These are real co-production arrangements. As they say in the business, money is passing hands.

Is any of this making any money for you yet?

No. We're going to take a loss on it for the next couple of years. But it's a big investment.

How big?

Not big by NFL rights numbers or new affiliate compensation for some stations. But I think Super Channel will turn a profit in two years.

Is the news division as a whole profitable at this point?

Yes. It makes a nice profit. We're in the tens of millions but not in the hundreds of millions. We ought to be because we're generating hundreds of millions in revenue. There ought to be some margin here. All the programs are making money.

—SM

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Bullish forecast for local news

RTNDA head David Bartlett sees radio and TV journalism both flourishing

By Kim McAvoy

The TV and radio news business couldn't be better.

At least that's what David Bartlett, president of the Radio-Television News Directors Association, is likely to tell his members when they gather in Los Angeles for their annual meeting Wednesday-Friday.

Indeed, he thinks the next several years will be a boom for the industry: "Television news as we know it is growing again." He says affiliation and ownership changes, as well as the development of Fox News, have contributed to a surge in growth.

Bartlett believes that the smaller stations that CBS is buying and affiliating

with are "going to suddenly find that they have bigger news departments. And stations that were CBS affiliates and already had an enormous commitment to news suddenly have a lot more time to fill, a lot more local time to program as Fox affiliates."

So what will they air? "*Bowling For Dollars*? I don't think so. They're

Dave Bartlett on the issues

The RTNDA convention is likely to be filled with talk about some of the perennial issues facing TV and radio journalists. Here's what the association's president, David Bartlett, thinks.

Has TV overplayed the O.J. Simpson case?

There is no way that a rational person, with any historical perspective at all, could say that it's possible to overplay the O.J. Simpson case. If nobody had ever gotten the idea to invent television, the O.J. Simpson case would be just as sensational as it is today. The *Police Gazette* would have been covering it if it had occurred in the late 19th century. So that's nonsense. Nobody is forcing anybody to be interested in the O.J. case. It's an interesting case. It deals with murder, tragedy, celebrity—all the factors that go to make a great story. And we cover stories. And we cover great stories in an even greater way than we cover ordinary stories.

Is the "family-sensitive" newscast good journalism?

It can be both good journalism and good marketing. It can also be bad journalism and poor marketing. If done well, family-sensitive news is just another name for good journalism. And giving it a clever name is just another word for good marketing. Stations have been doing family-sensitive news for a long time—before anybody thought to put a name on it. Sadly, there will be stations that will take the

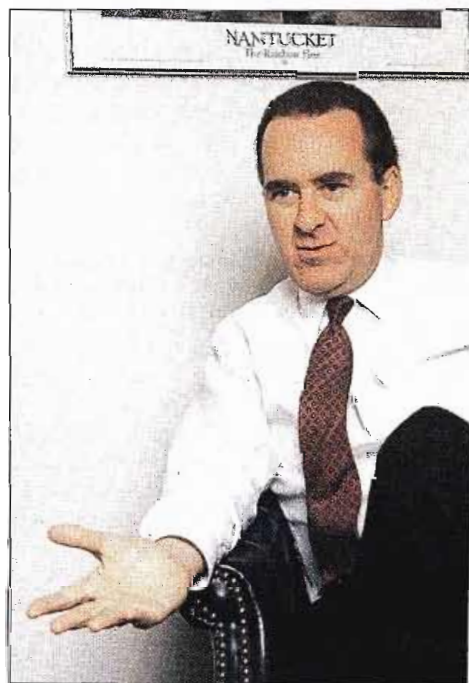
family-sensitive moniker and will use it as an excuse to do a poorer quality of journalism. If a station says, 'We're not going to cover the crime story—five people got murdered in the ghetto—because we're family-sensitive; we're not going to report reality,' that's bad journalism.

Can the fairness doctrine be resurrected?

It seems to be in limbo. We have fought off yet another attempt to bring the fairness doctrine back. It was a multifaceted attempt. There were threats on the Hill, there were threats at the White House, there were threats at the FCC, all of which are well-documented. We've managed to forestall all of them. The way that was done was by generating public awareness. When the public sees that the incumbent members of Congress and the incumbent president are trying to pass regulations that would make it illegal to do this sort of thing, the public—quite rightly—rebels. Capitol Hill was swamped with a tidal wave of phone calls from angry constituents.

Is TV news over-reporting crime?

Don't tell the victims of drive-by shootings in Los Angeles that crime is down. Don't tell the 9-year-old victims who get in the crossfire of drug deals gone bad in the ghettos of our big cities that violent crime is down. In their world, violent crime is up. And I think television news and the media, in general, deserve high



praise for covering that fact. There was a time when we didn't go into bad neighborhoods to cover stories. There was a time when it was a very comfortable place for politicians because they didn't have to worry about these problems because the public didn't know about them. Well, now it's becoming very inconvenient for politicians.

How long and what will it take before the federal bench allows cameras in the courtroom?

The only way that we will get cameras in federal courts is to wait for a generation of judges to die. And even that might not get it done. Even young federal judges have lifetime tenure and

going to program news, because that is what local programming is."

Radio's future also appears bright. Says Bartlett: "News talk radio is the fastest-growing medium in radio right now. The state of radio news is changing, but I think it will boom too. There's a lot interest in radio. And I expect to see more local radio news operations generated because of AP's all-news service. Stations that couldn't afford to get into the game will give it serious thought. Even at the very small stations, you'll see more people hired."

But it is the new media "to be

named later and the technologies yet to be invented" that will grow "to an even greater degree," Bartlett predicts.

"We already have members of Prodigy [in RTNDA]. We expect we'll have members of the phone companies when they get into programming."

TV and radio "aren't going away," he says, but "we see online services and maybe other technologies in the future playing a very significant role."

And because the news business is changing, Bartlett says, "we need to look at those changes to see if they're good or bad." Specifically, he says the organization wants to make sure that the values and principles associated with electronic journalism "survive the trip into cyberspace."

For example, putting news on online services "presents enormous opportunities, and probably some pretty serious challenges. We would prefer to get a grip on those today rather than wait around until they hit us on the head from behind."

RTNDA members will have a chance

to discuss the future of TV news during the opening session. Called "News of the Future," it will examine issues likely to arise in the next century as TV and radio news evolves.

The convention program also includes a panel on how to cope with the explosion of new channels. Another examines the mergers and ownership and affiliation changes within radio and TV.

Like the industry, RTNDA has undergone changes. "The Washington staff has been completely reorganized to put a greater emphasis on marketing our message, seeking new members and telling the public what we do," Bartlett says.

RTNDA also is providing new services such as an industry update faxed every week to its members. Bartlett says the computer bulletin board has been reorganized so it is accessible through the Internet.

"We're jumping into cyberspace in a way that would have been unheard of even a year ago," Bartlett says. ■



many of them don't have any interest in having the people see what they really do. I think eventually the public will demand Congress step in and force open the doors of the courthouses. Because ultimately, the people are paying the bill. And ultimately, it's the citizens' power that's being exercised by the judges, not the judges' power being exercised on the citizens. Coverage of state courts has become too routine for the public not to notice and to wonder why the federal government, which they also pay for, is able to keep them out. But it's going to be a bloody fight, it's going to be a long fight. And it will be over the dead bodies of more than just Chief Justice Warren Burger.

—KM

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New life for local TV news

News stock rises with affiliation-switch opportunities and increased emphasis on brand identity

By David Tobenkin

A few years ago the news operations of stations were in the budgetary line of fire as an expense that needed cutting.

That was before the 500-channel future put an even greater premium on local programing and identity, and before a flurry of affiliation switches prompted a flood of new newscasts.

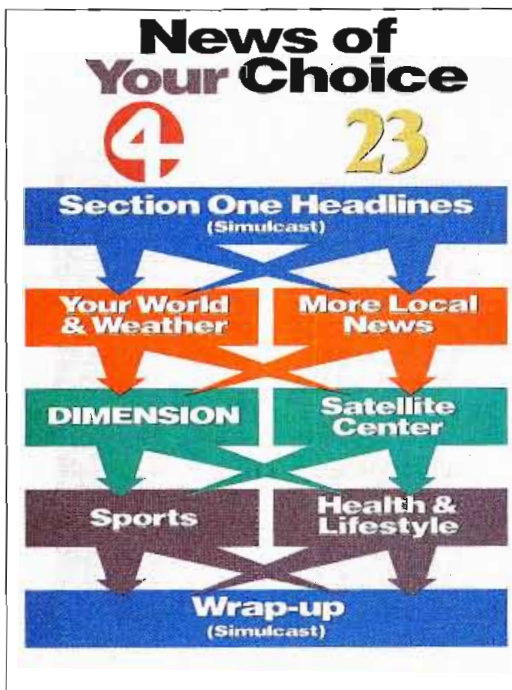
"The theme of (1990's) RTNDA convention was doing more with less people," says executive recruiter Don Fitzpatrick. "The next year the theme was how to fire somebody effectively. Now, as we enter 1994, there are opportunities abounding that didn't exist six years ago and certainly not four or five."

Most stations losing a Big Three network affiliation are choosing to continue their news operations, in some cases turning to their strong news departments to generate programing to fill their less-packed schedules. At the same time, independents and Fox affiliates moving to Big Three affiliations are being called upon to create newscasts. Together, those trends are creating a boom in news employment.

"A conservative estimate of new positions [created by the affiliation switching] is somewhere between 1,500 and 2,000," says talent agent Barbara Frye of Frank N. Magid Associates. "In my 16 years, this is the most hectic and active I've ever seen it."

The growth of news operations and news competition is also leading to experimentation with new forms of news. Family-friendly news, news shows whose content is determined by viewers and a proliferation of news magazine and reality shows are all expanding the boundaries of news departments. And technology is helping expand on that diversity and helping make local stations competitive with the networks.

But while news frequently gener-



wcco Minneapolis tested two versions of its newscast

ates strong ratings, its appeal extends beyond ratings points. At the heart of the news boom is the recognition by station executives of their vulnerability in an increasingly uncertain marketplace. In an environment where decades-old affiliations can be broken overnight and syndication suppliers ally with rival new networks, station executives say that local news is the strongest and most stable form of brand identity still available.

"In a fragmented market, news is the only thing that a local outlet can do to distinguish itself from others in the market," says David Bartlett, president of the RTNDA. "The credibility of those local news operations becomes key."

More than two dozen stations switching affiliations from the Big Three to Fox are expanding news in the process. Several others facing the loss of affiliation are planning more news to fill the vacuum that the loss of network programing will create. And at least four are entering the news business for the first time as they make

the leap from Fox to the Big Three.

Making their moves

As CBS affiliate KSAZ-TV Phoenix prepares to move to Fox, it is adding four hours of local news for a daily total of seven. Another Fox-to-be, CBS affiliate WJBK-TV Detroit, will add three hours to its current four and a half hours. WFTS-TV Tampa, Fla., which offered no news as a Fox affiliate, will air three hours a day when it switches to ABC.

WFTS-TV has recruited former KCBS-TV Los Angeles news director Bob Jordan to start a news program for the station, which has hired 23 news employees so far and will have 76 news staffers by Dec. 14, when it will launch half-hour newscasts at 6 p.m. and 11 p.m. "and expand to mornings and noon newscasts soon after," says Jordan.

Jordan says that 800 applications with audition tapes awaited him when he arrived in Tampa, and probably another 300 applications have arrived since. "Our hiring philosophy is to hire people who are not average," says Jordan. "We're looking for superstars."

Jordan does not want to tip his hand to the competition, but he insists that even with three other stations in the market with strong news presences, WFTS can be successful. "I think there is room," he says. "The pie will be sliced thinner—but there is a pretty large appetite for news."

Many broadcast analysts say, however, that in many markets those slices are already extremely thin.

"Everyone looks at news without realizing that it's a double-edged sword," says Bishop Cheen, senior analyst at media consulting firm Paul Kagan Associates. "News pays off when a station is number one or close to number one in the market; stations past third often drop news. The addition of all this news is going to fragment the pie. It's not going to be tougher to be number one and to stay

number one—in many markets you find a gorilla and everyone else—but it's going to make it tougher on the also-rans."

And other newscasts are hardly stations' only news competition. The network magazine shows and a proliferation of syndicated reality and tabloid shows are also aggressive competitors for viewers' attention.

The vast majority of network affiliates that have newscasts make money from them, according to an RTNDA-sponsored TV study by Vernon Stone



WSVN Miami's Joel Cheatwood and his station's Newsplex newsroom



sure, many stations have begun to program kinder, gentler newscasts.

WCCO-TV Minneapolis started the trend in January by launching a family-sensitive 5 p.m. newscast that

of the University of Missouri.

The 1994 survey finds 85% of the Big Three network affiliates making money, 11% breaking even and 4% losing money. For a limited sample of Fox stations, are: 73% make money, 9% are even and 18% lose money. It is rougher going for independents: 38% make money, 47% break even and 15% lose money.

However, some have criticized the study because stations that drop newscasts were not included in the survey, in effect factoring out stations where news is a problem.

Daring to be different

With the field becoming crowded, many stations are searching for anything that can be used to differentiate themselves.

Criticism of violence on television has grown during the past year, with leading voices from Washington, including First Lady Hillary Clinton and Senator Paul Simon (D-Ill.), decrying both fictional and news depictions of violent acts and their aftermath. Responding to that pres-

eschewed footage of bodies being carried away from murder scenes while playing up coverage of community stories from the suburbs.

The target of the newscasts is young families, and the station has had significant success in attracting more of them, say observers.

"It hasn't improved their ratings that much, but they were already winning," said Noel Holston, TV-radio columnist at the *Star-Tribune* (Minneapolis-St. Paul) "It has, though, improved their younger demographics in the 5-6 p.m. newscast."

Still, aside from tangible results, the move has been a public relations boon for the station. "They have gotten the best publicity any news organization has seen in a long time," says Holston. "[WCCO-TV General Manager John] Culliton and Lansing have restored the image of pre-eminence to that station."

At least 17 other stations introduced their own family-sensitive broadcasts, the RTNDA's Bartlett says. But Lansing says the reason the format may be working is that the

changes made over the past year by WCCO-TV arose from a series of 100 community meetings that gave viewers the chance to tell the station what they wanted in their newscasts.

For all the stations that go to family-sensitive newscasts, many others continue with crime-heavy, sensational coverage. WSVN-TV Miami has regularly placed second in households and first in younger demographics since introducing such coverage and a format friendly to younger viewers in 1989. That format has been adopted by other stations—former Fox Broadcasting chairman Lucie Salhany called it a model for other Fox affiliates.

This year the station added a giant two-story set, the Newsplex, that features the third-largest computer system in the nation and 250 monitors, a project that Joel Cheatwood, senior vice president of WSVN-TV owner Sunbeam Television, said cost several hundred thousand dollars but would have cost at least \$2 million had it not been an in-house construction project. The new set underscores the important role news plays at the station, which airs seven hours of news programming daily.

The newscast features heavy use of graphics, quick cuts between stories, young reporters and in-your-face promotions.

The station has now expanded the format to Sunbeam's 1993 acquisition, WHDH-TV Boston, although with a decidedly less flashy tone.

"It's a New England version of that," says Cheatwood. "There's less glitz and flash because it's on a Big Three (CBS, soon to be NBC) station and because Boston is a less glitzy city."

Critics of Cheatwood and WSVN-TV claim he has reduced the news to the level of tabloid journalism, but Cheatwood says that without a solid news organization supporting that exterior, the newscast would have been a flop.

"Coverage and content is at the core of a good newscast—you can put in all the fireworks and mirrors up there, but people are smart enough to figure it out if the substance isn't there," says Cheatwood.

Others think that technology and interactivity is the key to the news of the future.

Here, too, WCCO-TV has been active. In late August and early September, the station tested three alternative versions of portions of its 10 p.m. Saturday news, airing them on time bought from another station in the market, KLGT-TV. The test allowed viewers who wished to bypass the weather and sports to tune into more local, health and international news.

Lansing says that the two-headed format received strong support, with 475 of 500 phone calls favoring having the choice of both versions, which is not particularly costly, he says. And KLGT's usual rating of .6 for the time period jumped to a 2.6 average for the broadcasts, he says. The format is under consideration for a possible one-year test.

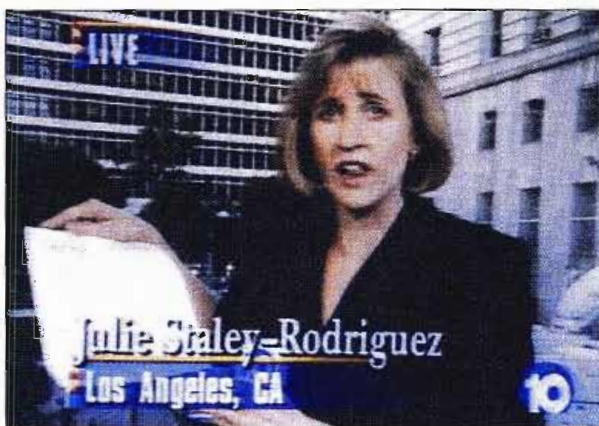
Increasingly, local newscasts are able to afford services once available only to the networks.

Bullet*Poll is offering broadcasters locally customized polls and market research studies particular to a station's ADI coverage area. Another service that is growing in popularity is Knight Ridder and Tribune's News in Motion, a daily feed that provides an animated graphic explaining a national event.

On-line editing equipment is also proliferating, although not yet the digital cameras that would allow for seamless digital editing, which many news directors view as the next major technological leap.

Still, despite the rising fortunes of local news, some stations are seeking to boost the bottom line through old-fashioned cost-cutting and increased efficiency. At the Broadcasting and Cable Financial Management Association annual conference earlier this year, many station executives talked of rerunning their late newscasts in the early morning or having reporters handle research or photography duties as well.

Ron Belik, news director of WCPX-TV Orlando, Fla., at the conference said that many stations fall short of their potential because of mixed management directions. At many stations, the news director attempts to reach the greatest number of households while the station's sale staff instead seeks



KTSP-TV Phoenix sent its own reporter to Los Angeles to cover the O.J. Simpson trial, to give the story a local angle.

high numbers in important demographics, he said.

Janet South, business manager at Nationwide Communications' WRIC-TV Richmond, Va., says training staff members in better management has resulted in reducing overtime and that the company has cut overhead by hiring two or three part-timers instead of one full-time worker.

Challenges remain

Like the nagging issue of containing costs, other fundamental challenges remain for TV News. To the RTNDA's Bartlett, one of the most disturbing is the difficulty television news has explaining complex topics well. "Our biggest problem is still dealing with complex issues," says Bartlett. "It's not a problem of having a talking head explaining things because now there are graphics that can help—it's the problem of time, of how to explain a complicated economics story or science story in a couple of minutes." He says that the RTNDA is conducting programs to help reporters improve their reporting skills on such subjects.

Another area where critics say the industry's record is at best mixed is the diversity of its employees.

While the situation is improving for women, minorities—and especially minority males—remain scarce commodities in many markets, says the University of Missouri's Stone.

His figures show that of all news personnel, 31% are female and 18% are minorities. Minorities are especially lacking behind the camera and in management positions. "Minorities are about as likely as the white majority to be on the air, but there is a real

shortage of minorities in management, as news directors, assistant news directors and managing editors," says Stone.

A slight exception to that trend is Latinos, who have more representation in station management because of opportunities afforded by Spanish-language stations, he says.

Another criticism of local news is that the desire to be first and different prompted by the flood of competition is a threat to the medium.

As competition from network news and syndicated tabloid shows has raised the stakes, the need to be first on high-profile stories has increased.

And sometimes that has led to embarrassing mistakes, perhaps most visibly in recent months in coverage of the O.J. Simpson trial in Los Angeles. KCBS-TV Los Angeles was forced to make an on-air retraction and apology after repeatedly airing an erroneous report that said that the prosecutor in the case had illegally entered O.J. Simpson's estate before she had obtained a search warrant to do so. And recently KNBC-TV was publicly chastised by Simpson Judge Lance Ito for what he said was inaccurately reporting that certain evidence linked O.J. Simpson to the killing.

Another example of a more restrictive stance was a recent ruling that federal agents cannot take the press along on raids or arrests of suspects, a decision expected to filter down to local law enforcement agencies and that could well affect local news coverage.

Broadcasting news executives say that the industry is being punished for a relatively small number of mistakes.

"I think those[mistakes] are aberrations," says RTNDA's Bartlett. "There may be more screw-ups than in the past. But that's not because the net quality of journalism is worse; it's because there's just more out there, more good stuff and more bad stuff. On balance, I think there are fewer mistakes per hour of broadcast than ever before."

Contributing to this story were Julie Zier and Geoffrey Foisie.

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TV's hot technology: tapeless recording

CBS and ESPN buy disk recorder; some stations wait for prices to drop, quality to rise

By Chris McConnell

Since introducing machines this spring, several of the disk-based-recorder manufacturers have added an important feature to their tapeless campaigns: customers.

The companies, which will be out in force this week, have convinced some earlier adopters to invest in the new gear. BTS, Hewlett-Packard and Tektronix, which introduced or "pre-viewed" disk machines at the National Association of Broadcasters convention in March, will each return to the fall show with customers in hand. Additionally, some of the companies will bring technical upgrades to Los Angeles in an effort to reach a market they hope is moving up plans to invest in tapeless machines.

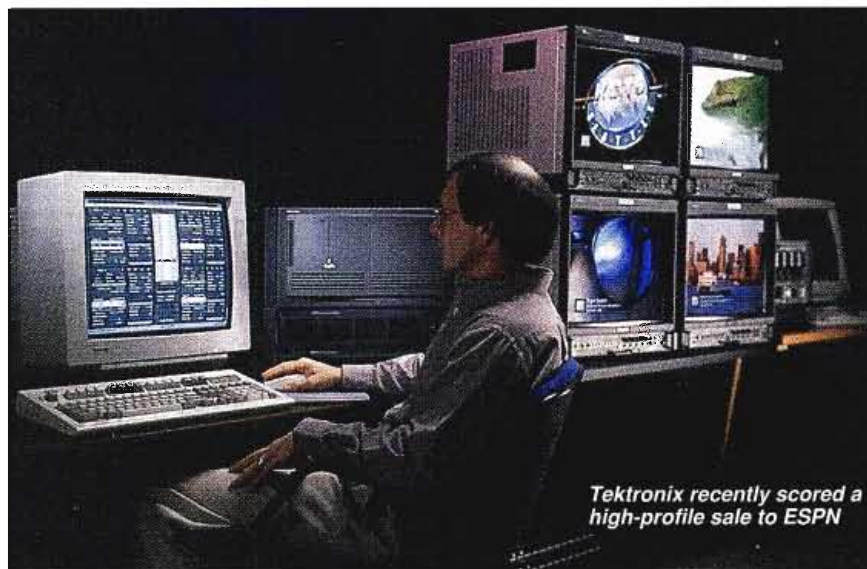
"I think next year our capital budget has very few tape machines," says CBS Engineering Vice President Robert Seidel, discussing his company's confidence in the disk technology.

Seidel's network this summer ordered one of the Hewlett-Packard broadcast servers for its owned-and-operated Miami station. Hewlett-Packard—which will show the machine in Los Angeles this week—uses MPEG compression in its broadcast server to store between six and 51 hours of video and audio.

This week, the company plans to invite broadcasters to bring in their own videotapes for storage and playback through the machine. Hewlett-Packard Product Marketing Engineer Gratz Armstrong says image quality remains the greatest concern among the broadcast customers, although he says the market has grown less skeptical since the spring NAB. In addition to CBS, H-P also has sold its systems to the RTL2 broadcast company in Munich, Germany, as well as to CBS-affiliate KOLD-TV in Tucson, Ariz.

"By and large, most of the customers are eager," Armstrong says of the market.

Other manufacturers agree. "Things are finally starting to thrash out a bit," says Ron Earwood, director of sales and marketing at Recognition



Tektronix recently scored a high-profile sale to ESPN

Concepts Inc. Dynatech's Matt Danilowicz adds that broadcasters are beginning to recognize the disk machines as a legitimate technology, while George Boath of Tektronix reports an increase in technical awareness among potential broadcast customers.

"They've been learning pretty fast," Boath says, adding that broadcaster questions about disk machines have moved above the basic level.

Like Hewlett-Packard, Boath's company also is planning a compression demo for this week. During the International Broadcasting Convention (IBC) last month in Amsterdam, Tektronix invited broadcasters to bring videotapes to its booth. At IBC, the company loaded the material onto its Profile server and then gave broadcasters a tape of the material played back from its machine. A company spokeswoman said Tektronix hopes to bring the same demonstration to Los Angeles.

"The objective is to handle any potential customer objections to the compression system," says Boath. The Profile uses JPEG compression to store up to 160 minutes of material. Boath says the company's implementation of the compression system allows the Profile to adjust the com-

pression ratio depending on the type of video being stored.

Since announcing the machine this spring, Tektronix has signed ESPN as a customer. The cable programmer recently ordered 11 of the machines to handle local spot playback for its international feed. Boath says Tektronix continues to view spot playback as an initial application that eventually will open the door to time-zone delays and other uses.

"Our point of view is that this is a general-purpose recording platform," says Boath. Tektronix last month also added a new expansion chassis to the Profile memory. For about \$45,000, users can add 64 gigabytes worth of memory to the Profile, bringing the total storage bin to 96 gigabytes, or 480 minutes.

In addition to storage, the company also has added a new partner to its disk campaign. Panasonic Broadcast & Television Systems Co. says it has signed a pact with Tektronix to begin offering the Profile machine as a buffer for material stored on cart machines. The system would allow broadcasters to download material from carts onto the disk for playback, says Panasonic's Phil Livingston.

"Our idea is, tape—especially for spots—becomes an archive," says

Livingston, assistant general manager for product marketing and engineering at Panasonic. He adds broadcasters can use the machine to play spots needed only during certain times of the year.

Taking a similar approach has been Odetics, which has partnered with Tektronix to offer its CacheMachine to the broadcast market. Odetics, which introduced the hardware to European broadcasters during the IBC, will bring the machine back to Los Angeles. The machine interfaces with a Profile disk server to download tape-stored material onto a disk for playback. Odetics' Gina Ward says that although the company has teamed with Tektronix, the CacheMachine also can work with other disk recorders.

Another new disk product announcement is expected from Recognition Concepts Inc. (RCI). The Carson City, Nev.-based company will announce a disk drive the company says will allow for more storage at lower cost. The company has been offering an NTSC composite machine that simulates a Sony VTR. The new drive, says RCI's Earwood, will carry eight minutes of uncompressed storage capacity at a cost of \$35,000.

Also planning an upgrade is Dynatech's Digistore division. The company, says Sales and Marketing Vice President Matt Danilowicz, hopes to either show or announce an addition that will allow users to buy a component version of the Digistore machine. The new model will treat video like a component signal, in which color information is separated from the rest of the video information. The component approach allows for improved picture quality.

"Our customers can choose the level of filtering and compositing," Danilowicz says of the planned upgrade. His company's machine plays up to three separate channels of video, and primarily has found its market in spot playback. "That has been our major emphasis," Danilowicz says.

But at this week's show, the company plans to discuss its plans for expanding the role of disk machines in broadcast operations. Digistore, says Danilowicz, hopes to integrate news cutting and online editing func-

tions into its machines. He adds broadcast customers want a system with which they can edit programing and then pass the material directly to a disk for storage or playback.

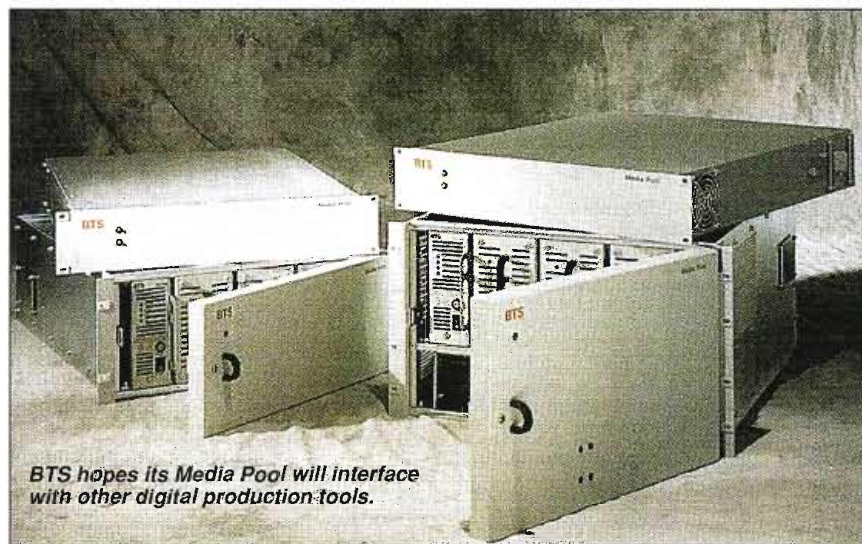
"What [broadcasters] are looking for is not to have a disk system over here and another disk system over there," says Brian Hagen, marketing manager at BTS. Hagen describes a similar approach, maintaining his company is trying to offer a central broadcast server that can interface with disk products—such as editing machines—offered by other manufacturers.

Since previewing the Media Pool machine this spring, BTS has announced sales to ABC and PBS.

interface with other people's applications," he says, maintaining that no one company will be able to offer a complete solution for every application involving a disk drive.

One company, though, this week will discuss its plans for providing several disk-based applications from its own hardware. Avid Technology will present its white paper on strategies for integrating the newly acquired BASYS Automation Systems and SofTECH Systems news automation companies into its business. Avid acquired the two companies in August.

This week, says Avid's Roland Boucher, the company plans to demonstrate the total integration of



BTS hopes its Media Pool will interface with other digital production tools.

The machine uses JPEG compression to store video at a range of compression ratios of up to 20:1. PBS plans to use the unit for time shifts and spot insertion, while ABC also plans to use the machine to handle time-zone delays.

"We're creating a machine that everybody can control," says Hagen, whose company will exhibit its technology in Los Angeles but does not plan to announce any new upgrades this week. Hagen says BTS envisions an operation in which several departments can simultaneously access and manipulate the same video material. Toward that end, the company has talked with several other tapeless machine makers about connecting their machines.

Hewlett-Packard's Armstrong agrees with the strategy. "We need to

news production functions, ranging from image capture to editing and playback. The show will follow a similar demonstration at last month's IBC, where Avid displayed a BASYS system that was controlling the playback of material stored on AirPlay, a \$59,000 disk machine that holds material for playback to air.

While the company supports an open-architecture approach enabling the Avid machines to interface with other disk products, Boucher, senior product marketing manager for AirPlay, says not all of the current batch of broadcast servers lend themselves to such interoperability. For its planned demonstration in Los Angeles, Avid will connect its gear to a Silicon Graphics Inc. server.

Like the companies taking their new server machines to the tapeless

recording business, Avid also reports a growing business. While the company this summer had sold about 40 of the AirPlay systems, Boucher last month put the sales tally at about 80. "The numbers are radically increasing," Boucher says, adding that broadcasters have changed equipment purchasing plans dramatically since the spring NAB.

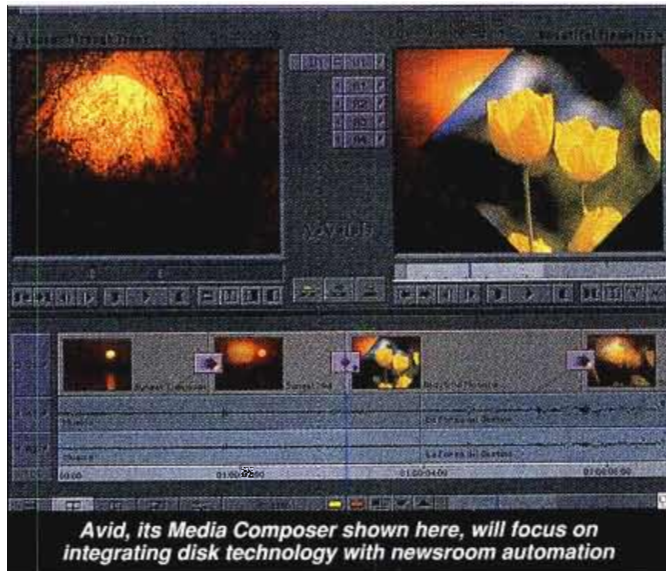
Also reporting a string of broadcasting sales is D/Vision, which sold 20 of its offline editing systems to CBS late last year. The company, which does not plan an appearance in Los Angeles this week, plans to announce

a new upgrade later this year or early in 1995. The company, currently is shopping for a supplier to provide a non-proprietary 60-field board. The board, says D/Vision Technical Marketing Specialist Mark Mondo, will allow users to manipulate video at 60 fields per second.

While other providers of the nonlinear edit gear have promoted their equipment as potential online editing tools, D/Vision has sold its software as a low-cost way of entering the world of nonlinear, offline editing. D/Vision's Rickey Gold says that the company foresees more growth in the broadcast market but that future business still hinges on determining what level of video constitutes broadcast quality.

"I think people are still pretty wary [of compression]," adds Quantel's Dominic Lunney. While the Quantel Clipbox carries the options of storing video in compressed form, Lunney says the compressed pictures still represent a potential problem in broadcast operations, where pictures may need to go through other compression systems before they are sent on their way to televisions. "You've got to think it through," Lunney says of the use of compression.

His company last month announced new upgrades to products it will bring to Los Angeles this week. At IBC, the company unveiled Scene Select and Link Scene features for its Newsbox editing machine. The features allow users to tap the screen with a pen



Avid, its Media Composer shown here, will focus on integrating disk technology with newsroom automation

while viewing taped material to load the video into the Newsbox. Users also can assemble a cut without previewing the edit.

Quantel also said users of the Newsbox will be able to integrate the system into an editing network in which the Clipbox will act as the central file server. The Clipbox, which Quantel brought to the NAB convention, holds up to 40 hours of video. Users can employ compression on a clip-by-clip basis.

Connecting the machine to other Quantel products such as Newsbox represents the company's answer to the philosophy voiced by Avid, BTS and others of interconnecting disk machines within a broadcast operation. Lunney agrees that no one unit can adequately act as editor, file server and other tools at once.

"It will be about 50% of any one thing you want it to be," Lunney says. His company's strategy, though, calls for offering a series of its own dedicated machines, including Clipbox, Newsbox and Edit Box, all of which will be on display this week.

Two more entrants into the nonlinear editing side of disk technology—Sony and Panasonic—will keep their machines at home this week. Sony, which plans to offer nonlinear editing on its Destiny machine, will show some new audio gear away from the exhibit hall, but does not plan to show the Destiny machine. The machine, which will use a combination of hard drive and magneto-

optical disks to store video, is due out in February.

Panasonic, which unveiled its Postbox at the spring NAB, also does not plan to show its machine this week, although Phil Livingston last month expected the product to be ready for shipping by this week's show.

Livingston, whose company still will participate in the drive for disk technology through its agreement with Tektronix, says picture-quality concerns may always linger for some broadcast applications but will take a back

seat to time considerations for others, particularly in news productions. "The advantages of nonlinear overwhelm video concerns," he says.

Not all broadcasters agree. While engineers say they plan to buy either disk editors or file servers in the near future, several also say they are still waiting for more improvement before signing their checks.

"We just don't think it's quite ready yet," says Ed Miller, chief engineer at Wews(TV) Cleveland. Miller says his station is waiting for more players to enter the market and for prices to come down.

Also waiting for lower prices is WAGA-TV Atlanta Chief Engineer John Dolive, who cites cost as a particular concern with the current batch of broadcast server systems. "It's going to have to be more cost-effective," Dolive says. On the editing side, he also disputes claims the machines are ready to offer "online-quality" pictures.

"I just want to give it a little more time," says Mike Tamme, chief engineer, KARE(TV) Minneapolis.

Tamme adds, however, that he expects great strides in the disk technology by the next NAB convention, and echoes a strategy similar to the one voiced by CBS's Seidel in discussing future tape machine purchasing plans. The NBC affiliate, Tamme says, likely will buy replacement tape machines for the next year or possibly two. The next replacement, he speculates, will be a disk machine. ■

From tubes to digital, World Media Expo has it all

Engineering exhibit offers range of radio and television technology

By Chris McConnell

While tapeless recorder manufacturers bang on the broadcast industry's door, the rest of the equipment business is making improvements of its own.

Broadcasters this week will get a look at technology upgrades from a range of production and transmission equipment makers. With a collection of conferences joining the NAB Radio Show, onlookers at the World Media Expo will see upgraded products for TV news crews and studio technicians as well as for radio station operators. The upgrades will cover cameras, satellite uplink equipment, transmitter tubes and switchers. Those looking beyond the here and now will also have a chance to examine in-band, on-channel digital audio broadcasting during the Expo.

Satellite newsgathering

Engineers and news directors will see digital transmission equipment for both satellite links and terrestrial receivers. Harris Allied will be introducing its digital television exciter and receiver for digital satellite newsgathering (DSNG). The company's DSE 1400/DSR 1400 equipment uses MPEG-2 compression to uplink and receive news transmissions on either C- or Ku-band frequencies. The units, says Harris Allied's Jay Adrick, will allow up to 12 DSNG operators to use a single transponder simultaneously.

Adrick, product line director for Harris Allied, says the exciter will transmit digital video at variable data rates ranging from 2 to 8 megabits per second. The lowest data rate, he says, will still provide adequate video quality for most news applications.

The Harris Allied DSNG introduction follows similar introductions from England's Advent Communications and Hauppauge, N.Y.'s LNR Communications, neither of which

will be bringing its equipment to Los Angeles. Advent, for instance, offers a DSNG Ku-band system featuring an 85 cm antenna. The company also offers a C-band system that was used to provide live feeds of the South African elections. Adrick stresses the video quality of his company's new entrant, which Harris Allied previewed to European broadcasters at last month's International Broadcasting Convention in Amsterdam.

"Our system is totally built in one package," he says, maintaining other DSNG systems require three separate pieces. The Harris Allied equipment will carry a list price of \$110,000 for the transmitter exciter and a studio-grade receiver. While the company will exhibit the equipment installed on a truck with a 2.4-meter antenna, Adrick says the company is developing antennas for fly-aways and trucks that will measure less than one meter. The current equipment, Harris says, will begin beta testing in December and delivery in February.

Also appearing with new SNG equipment will be BAF Communications Corp., which will bring its new Commander SNG trucks to Los Angeles. The trucks, says BAF President/CEO Charles Angelakis, will support dual Ku-band transmissions.

Electronic newsgathering

Angelakis's company also will bring its ENG18 microwave trucks to the Expo. The vans feature a 58-foot mast dropped through the vehicle's floor for weight distribution. The company, says Angelakis, recently sold six trucks to Fox.

Joining BAF in promoting ENG gear will be Panasonic Broadcast &



Panasonic says its new WV-F565 camera can shoot in lower levels of light

Television Systems Co. The company will show its new WV-F565 Digital Signal Processing (DSP) camera. The units, intended for field or studio use, support a minimum illumination of 1 lux. Such a rating, says Panasonic's Jim Wickizer, enables news crews to use the cameras in lower light.

Other features include 3 CCDs producing 750 lines of horizontal resolution. The camera provides 10-bit digital processing as well as scene files, allowing users to store camera settings for frequent-shooting situations. The company expects its new ENG camera to begin shipping in November at prices less than \$8,500.

Another 10-bit digital camera will be on display at the Ikegami booth—the HL57, which was introduced at the 1993 spring NAB show. Ikegami's Robert Estony says the company is on schedule to show a working model of its disk-based camera at next spring's NAB. Ikegami announced the development project with Avid in March.

Also making a play for the ENG market with digital equipment is Tulsa, Okla.-based FoNet, which offers gear for digitizing video and transmitting it over cellular channels. This week the company plans to introduce a new version of its system, which is used by several broadcasters

through a marketing effort FoNet is conducting with GTE Mobilnet.

Transmission systems

While broadcasters examine new technologies in other sectors of the industry, they will get a fresh look at something old from at least one transmitter company.

Comark, which this spring bought RCA Broadcast Transmitter Service & Parts from General Electric, will bring newly made RCA tubes to Los Angeles. The transmission tubes, says Comark's Mark Aitken, are reproductions of the original RCA tubes, down to RCA's Nipper logo. Aitken, manager of ATV strategic planning at Comark, says the company will be

fiers enabling users to switch out failed amplifiers.

ITS, says Sales Engineer Dale Dalesio, also is preparing to ship a 100 w multitransmitter model. The new ITS 820 unit will list for \$18,000, while the ITS 830 lists for \$52,000.

For stations holding on to old RCA tube transmitters, the company this week also will promote its VHF retrofit package. The service, Dalesio says, is aimed at allowing broadcasters to hold off on replacing aging VHF equipment until the industry shifts to advanced television. The package includes a solid-state exciter to replace the old exciter.

Additional solid-state equipment will be on display from Harris Allied.

The company will bring its HT30 FM transmitter along with its PT5 FM transmitter and Gates 5 kw AM transmitter. As it did at the spring NAB, the company will exhibit its studio gear for keeping radio signals in the digital domain until they reach the transmitter.

"You can't get much more digital for AM than what we're doing," says Harris

if you wanted to," says Paul Foschino, marketing manager of broadcast and production systems at Sony.

Also offering new products to the MiniDisc market will be Denon, which currently supplies playback and record/playback machines. This week the company will introduce its DN 995R, a record/playback unit featuring clock-based synchronization. Users, says product specialist Ben Dean, will be able to use the synchronization feature to run multiple MiniDisc players from a master unit.

The new model will also include software allowing users to hook their MiniDisc machine to a PC for typing track titles directly onto the disk. The new model, Dean says, likely will list for about \$1,000 more than the company's 990R record/playback machine, which costs \$3,200.

The MiniDisc market's most recent entrant, Otari, also will be on hand with its \$3,300 M-10 recorder/player. Additionally, the company will throw its hat into the computer-based production ring with a tapeless recorder introduction. Otari's "random access digital audio recorder" (RADAR) will offer users 24 tracks for assembling spots. Intended as a replacement for 24-track tape machines, the new product will not carry a computer screen user interface as do digital audio production workstations.

The unit, says Otari Product Manager Doug Wood, will list for \$21,300, plus another \$11,00 for a remote control panel.

Switchers

Another in-studio technology—switchers—will see an introduction from Grass Valley Group. The company will show its first midsize component digital post-production switcher. The company will aim the 2200 switcher at the growing market of midsize post-production houses. For broadcasters in Los Angeles, the company will exhibit its 3000-3 digital live-production switcher.

GVA rival BTS, meanwhile, will bring its Diamond-digital DD20 post-production switcher, along with its Venus and Mars routing switchers. However, the company is delaying introducing new switching technologies, emphasizing its new Media Pool server instead. ■



offering the replacement tubes for UHF and VHF transmitters. Comark's focus, he adds, will be in the high-powered tetrode tubes for radio and television transmission.

Although it will leave the rest of its broadcast hardware at home, the company also will be promoting its latest UHF transmitter. The company's IOX model, Aitken says, will accommodate digital transmissions once a standard is set for advanced television. Aitken, who will present a paper at the convention on the recent ATV field test, adds the company's transmitter was used in the Charlotte, N.C. test.

Other transmitter companies will continue to push solid-state technology. Information Transmission Systems (ITS) Corp., which introduced a 1 kw model at the spring NAB, will return with its ITS 830 transmitter. Aimed at low-power TV stations or full-service stations needing a translator, the units carry redundant ampli-

Allied's John Delay.

His company also will demonstrate equipment for keeping signals digital past the transmitter. Employing technology developed by USA Digital Radio, Harris Allied will use its DX10 transmitter to send digital signals in the AM band on the same channel as analog transmissions. USA Digital last month demonstrated its system over FM and AM channels in Chicago and Cincinnati, respectively.

Audio

For operations within the radio station, the Expo will see new audio equipment from Sony Corp. Although not exhibiting at the Media Expo, the company will introduce an addition to its line of professional MiniDisc equipment in Los Angeles. The technology allows users to digitally store up to 74 minutes of audio on rewritable disks.

"You could program an entire show

The tapeless revolution comes to radio

Disk-based storage, production and editing systems highlight technical exhibit

By Chris McConnell

TV engineers are not the only ones facing an imposing array of new tapeless storage and production products.

Disk machines for radio are now available from more than 100 manufacturers, many of whom plan to show new upgrades at this week's NAB Radio Show. In addition to Corporate Computer Systems' new editing machine for news, producers will get a look at several system improvements, including modifications to the audio workstations built by Pacific Recorders & Engineering Corp., Roland Corp., Korg and Orban. On the storage and playback side, equipment buyers can also expect more upgrades to the newer collection of disk-based storage products, including one effort to link a storage unit with a production workstation.

While the storage drive manufacturers are not bringing their wares to broadcasters for the first time, companies such as ENCO Systems, Arrakis Systems and others hope their latest efforts will meet a market now ready to adopt the technology en masse. "It's still a wide-open market," says Brad Harrison, sales operations manager at Register Data Systems (RDS), makers of the Phantom storage unit.

One upgrade slated for unveiling this week will be ENCO's effort to link its DAD486x storage machine with a digital audio production unit. During the show, the company plans to rig the DAD486x to a local area network (LAN), allowing it to exchange files with an Orban DSC 7000 workstation on the convention floor. The connection, says ENCO Sales Vice President Larry Lamoray, will allow users of the production workstation to send completed pro-

grams directly to the DAD486x for storage and playback-to-air.

Lamoray and others say the current crop of storage machines represents a distinct line of products from the array of digital audio production workstations. While each tool may perform some function of the other, Lamoray says, neither performs both tasks well. Designing a direct line to workstations and playback machines, he adds, will provide a more effective solution than designing one machine to perform all of the functions.

"The two products that we make are complementary," says DSC 7000 Product Manager Geoff Steadman. Maintaining that the spots produced on his company's machine still end up on tape carts, Steadman says a direct link with a disk machine will allow stations to eliminate tape cart machines from the playback cycle. "That's what we're trying to do."

The ENCO DAD486x stores audio using either Dolby AC-2 or Musicam compression. As with most of the radio-targeted disk machines, storage capacity depends on the amount of disk space customers want to buy. Although many customers are using the technology to store local spots and

station IDs, Lamoray says the majority of his company's machines are storing music.

He describes the DAD486x as targeted toward broadcast operations airing material directly from their own station rather than from stored satellite feeds. More than half of the DAD486x installations, Lamoray says, are working in applications that do not involve satellite feeds. "That's the way we designed it," he says.

Broadcast Electronics also plans to offer a software upgrade geared toward live radio operations. BE will supply software to manage music stored on a hard disk. While the company's AudioVAULT initially functioned as a cart-replacement system for automated stations, BE Domestic Sales Director Bill Harland says disk prices have dropped low enough for stations to begin storing music digitally. Harland says BE's new operating screens will deliver "drag and drop" features skewed toward live station operations.

Harland, whose company already is shipping systems for music storage, says the product uses MPEG level 1 and 2 compression algorithms but can accommodate other compression schemes. Storage capacity, he adds, depends upon the customer's budget.

Other manufacturers will be showing improvements designed to render a "friendlier" exchange with radio station users. Such is the plan at Audisk, which has developed a new graphic interface for its machines.

Audisk partner/owner Larry Baley says the machine is geared toward multiple functions, including live assists and satellite automation.

Discussing the other machines appearing in Los Angeles this week, Harland predicts this year's show will offer more machines relying solely on hard disk storage rather than on a distributed storage among compact disc, tape and other machines.

Computer Concepts Corp., for example, is launching a new option on its Digital Commercial System (DSC) that allows users to store audio on a central database. Although the company's machines also allow users to keep audio distributed among several



different units, the "Audio Central Plus" upgrade will allow them to store it all in one place.

The DSC machines primarily target users looking to store commercials, jingles and station IDs. In addition to introducing the new storage option, the company this week plans to debut a billing and accounting system for its disk machine.

Other manufacturers will showcase distributed storage strategies, an effort aimed at allaying broadcaster fears of losing material stored on a disk. Radio Computing Services' Tom Zarecki says RCS is using a "mirrored" file server approach to provide storage backup. The system provides for a fiber link between one file server and a backup server, allowing broadcasters to shift from one unit to the other in the event of equipment failure. RCS is using the backup technique for its Master Control storage system, which will be on display at the show.

"We sell little islands [of storage]," adds Arrakis Systems's Bob Groome.

Groome, a technical sales executive at Arrakis, says his company's distributed storage architecture keeps each machine running if one of the systems goes down. The company says its Digilink system can network more than 15 workstations.

The Digilink system stores either 547 stereo minutes or more than 900 stereo minutes.

Groome agrees with other manufacturers who see a trend toward more live station operation, but says such trends can often reverse themselves for no apparent reason. Groome, who says Arrakis is shipping about two of the Digilink units a day, adds his company hopes to show some upgrades in Los Angeles but last month was not ready to announce anything.

One possibility would be Digilink workstations incorporating addressable network control technology from Wegener Communications. Arrakis in late September said it will install the Wegener DR96 series digital audio receivers for accepting addressable



feeds into its workstations (BROADCASTING & CABLE, Oct. 3). The combination of addressable technology and audio workstations, Arrakis says, will allow networks to customize the audio feeds they send to each affiliate.

Wegener and Arrakis are calling the combined disk and addressable technologies a "Digitally Integrated Satellite Control" (DISC) system. Jon Young, Arrakis vice president of worldwide sales, says workstations incorporating the Wegener receivers should be ready for delivery in January.

Arrakis and other disk machine manufacturers will encounter a market still wary of storing material on computers. While broadcast engineers agree that the cost of disk storage is declining, they still fear a disk crash, particularly if all of the needed material is stored in one place.

"What do you do when the engine craps out?" asks George Corso, engineering chief at WQAM(AM) Miami. Corso says his station has been shopping for a disk-based storage machine for two years but has yet to buy one. Alfred Antlitz, engineering chief at WBEZ(FM) Chicago, agrees that users need to prepare for a hard disk failure. "A redundancy needs to be built in," adds Jim Gantner, engineering chief at WPCH(FM) Atlanta.

While Arrakis and other companies hope that installing redundant disk arrays and distributing audio storage among several machines will provide such assurance, station engineers also cite cost as the remaining barrier to the tapeless technology.

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"They option you to death," says Corso, maintaining that a \$20,000 system can cost more than \$100,000 once the extras are added. Arrakis, BE, RDS and others cite the base price for their systems as \$8,000-\$12,000, although they offer standard features on some systems that list as options on others.

Those companies also hope broadcasters will see a return on the investment in saved labor costs. Audisk's Baley, for instance, says stations using his company's technology can move from daytime-only to 24-hour operations without increasing personnel. RDS's Harrison also cites the costs of maintaining CD and tape libraries: "There's just a lot of operational overhead."

Some broadcasters agree with the logic. WPCB's Gantner says large-market stations may be delaying making investments to insure reliability, but he predicts that small-market stations will adopt the disk machines more quickly as a way to reduce staff sizes.

"Radio stations are not well-heeled organizations," says Corporate Computer Systems Vice President Tim Chase in discussing the broadcast market for the disk machines. "It has to pay for itself immediately."

Chase's company this week will demonstrate its new workstations for news editing. Designed in cooperation with CBS Radio, the Personal Audio Computerized Editing (PACE) systems allow users to manipulate audio with a variety of on-screen icons simulating traditional editing controls. The machines use Musicam compression to store audio and allow users to perform multiple functions simultaneously, such as recording one news feed while editing another audio clip. The list price is \$35,000 per station.

Familiar icons such as mixers, tape recorders and carts, Chase says, offer broadcasters familiar controls. "They're not threatened by it."

Not threatening broadcasters will be a theme at other workstation booths as well. Pacific Recorders & Engineering Corp., for instance, plans to introduce a new version of its workstation that allows broadcasters to use their current mixing panels with the computers. The company, says Pacific's Mike Dosch, is introducing the unit at the request of clients who

already have a production console and do not want to buy another.

The new version will represent the middle ground in what Dosch describes as a three-tiered product offering. Other offerings include a basic recording/editing system and the high-end ADX8 digital multitrack system, which carries a mixing panel. The systems, which do not compress audio, come with 2.4 gigabyte hard drives. Applications, Dosch says, range from spot production to long-form programing, including one two-hour music program now being produced on the machine.

Other workstation sellers, Dosch predicts, also will be plugging hardware-based controls over keyboards and mouses this week.

"That's a major decision," Korg's Rod Revilock says of the distinction between computer controls and editing consoles. Revilock, manager of Korg's professional audio division, also stresses his machine's use of a traditional editing console rather than

a PC keyboard. The Korg SoundLink machine—aimed at those producing sound for TV commercials as well as for radio—holds about 240 mono minutes of uncompressed audio.

Users of the machines differ on the importance of the user interface. WBEZ's Antlitz, for instance, says one of his station's digital audio workstations now is sitting largely unused because operators have found it quicker to go back to editing tape. Antlitz, who attributes the machine's idleness to a lack of training on the system, relates one instance in which a frustrated producer stopped using the machine midway through a project and refused to go back to it.

Others say new equipment may be tough to learn, but do not list the user interface as a primary concern. "I've learned to use a computer," says WQAM's Corso. WPCB's Gantner adds that a traditional editing console may be nice, but it does not come for free. "You pay for all those bells and whistles," Gantner says. ■

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CBS, ABC juggle Thursday night

'Hope' moved out of competition with high-rated 'ER'; 'Matlock' supplants 'McKenna'

By Steve Coe

Matlock is rejoining ABC's schedule on Thursday nights as a replacement for the low-rated *McKenna*, and CBS decided discretion was the better part of valor in its head-to-head matchup with NBC's *ER* on the night. ABC is also planning a January juggle for the night.

As expected (BROADCASTING & CABLE, Oct. 3), CBS has pulled the critically acclaimed but moderately rated *Chicago Hope* out of the Thursday 10-11 time period and is moving it an hour earlier, flip-flopping the rookie medical drama with *Eye to Eye with Connie Chung*. The move was expected to take effect last Thursday. In its second head-to-head matchup with *ER*, *Hope* averaged a 9.6 rating and 16 share versus *ER*'s 17.6/30.

The move does not give *Hope* much



'Hope' moves to an hour earlier.

scheduling relief, however. The drama will now go up against NBC's *Seinfeld* at 9 p.m. and *Matlock* on ABC.

Looking to shore up their low-performing Thursday night, ABC is bringing back the older-skewing but solid household draw *Matlock* in the time slot, effective Oct. 13. The net-

work will air a special two-hour episode from 8-10 p.m., and the drama will assume its regular time slot of Thursdays 9-10 the following week.

On pulling *McKenna*, Ted Harbert, president, ABC Entertainment, said: "Gil Grant and ABC Productions have created a very good series in *McKenna*... We will look for a different time period for the series to give it a better opportunity to find an audience." In its three airings, *McKenna* averaged an 8.0/12.

Once the Monday Night Football season ends in January, ABC plans to make a triple news magazine switch, moving *Prime Time Live* from Thursday at 10 opposite *ER* to the same hour on Wednesday, to be replaced by *Day One*. Making way for *Prime Time Live* on Wednesday is *Turning Point*, which will move to Monday at 10. ■

Showtime boosts film production

Plans weekly slot in spring for new slate of made-for-cable movies

By Rich Brown

Showtime plans to triple its film production slate to more than 40 original movies in 1995 and intends to program the titles in an easy-to-find, regularly scheduled weekly time slot.

"If we can go to weekly scheduling, we are much more attuned to our customers," says Steve Hewitt, executive vice president, Showtime Entertainment Group, who says the regularly scheduled weekly slot will debut in the spring of next year. Theatrical movies will continue to make up more than 50% of Showtime's schedule, he says.

Showtime is budgeting more than \$150 million for its original movie slate, with each title carrying a price tag of \$3 million-\$5 million. The movies will fall into five basic genres: thrillers (12-15 titles annually); science fiction (7-10); kids (6-8); comedy, presented under the National Lampoon banner (3-4), and drama.

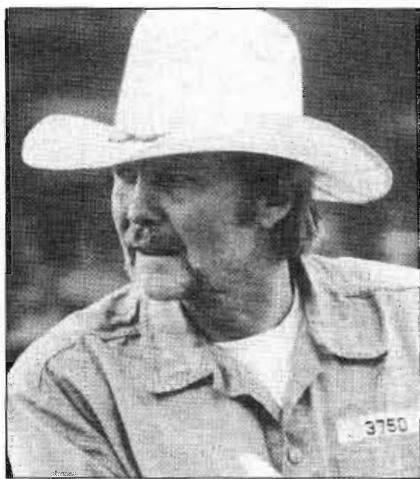
Showtime Networks Inc. Programming President Jerry Offsay says the production schedule will make the company the largest producer of independent theatrical films in the world. Showtime executives are hopeful the titles will also get some theatrical release.

Showtime movies currently in development or production include *Down Came a Blackbird*, with Laura Dern, Raul Julia and Vanessa Redgrave; *Mrs. Munck*, starring Diane Ladd, who also wrote and directed; *Convict Cowboy*, starring Jon Voight, Marcia Gay Harden and Ben Gazzara; *Bible Stories*, a film series produced by CBS Entertainment, Showtime and Dino De Laurentiis Communications, in association with Viacom Pictures; two Kurt Vonnegut works, *Harrison Bergeron* and *Welcome to the Monkey House*; Ruby Jean and Joe, produced by Walter Shenson; *Midnight in Saint Petersburg*, starring Michael Caine,

and *The Trade-Off*, with Theresa Russell and Adam Baldwin.

Other projects include *Man in the Attic*, starring Anne Archer, Neil Patrick Harris and Len Cariou; *The Courtyard*, with Andrew McCarthy, Madchen Amick and Cheech Marin; *Triple Cross*, with Michael Pare, Patrick Bergin, and Billy Dee Williams; *Bloodknot*, with Kate Vernon, Patrick Dempsey, Craig Sheffer and Margot Kidder; *Angel of Death*, with Thomas Ian Griffith and Rutger Hauer; *Hands That See*, with Jeff Fahey; *Heart Throb*, produced by Mark Frost; *Wharf Rat*, starring Lou Diamond Phillips, and *Tin Soldier*, directed by and starring Jon Voight.

Offsay says original Showtime movies may be scheduled back-to-back with episodes of *The Outer Limits*, a new anthology series based on the classic 1960s science fiction TV show. Showtime plans to produce a two-hour movie and 42 one-hour



Jon Voight in 'Convict Cowboy'

episodes of *The Outer Limits* along with partners Trilogy Entertainment Group and Atlantis Films.

Other Showtime series in production include *100 Years of Sex and the Silver Screen*, featuring six one-hour shows looking at sex and censorship in the cinema, and returning series *Directed By* and *Fallen Angels*.

Offsay says Showtime has more than a half-dozen series in development, mostly original anthologies along the lines of Showtime series *Fallen Angels* and *Red Shoe Diaries*. He says the network is thinking about developing two half-hour series that could serve as companion shows to both *Angels* and *Diaries*. ■

Jacobson to head Tribune Entertainment

Former Viacom executive succeeds Don Hacker

By David Tobenkin

The Tribune Co. has named Rick Jacobson, former Viacom Entertainment Co. president of domestic markets, as president of its Tribune Entertainment syndication wing.

Jacobson, who has already joined Tribune, replaces Donald Hacker, who left the company in July. Jacobson will direct television program development, distribution and advertising sales at the entertainment unit, headquartered in Chicago.

The new Tribune Entertainment

USA tops ad-supported basic nets

USA led the ad-supported basic cable networks in third quarter 1994 with a 2.3 prime time rating, labeled by the network as the widest margin of any basic network since 1988.

An average 1,392,000 homes watched the network in prime time, according to A.C. Nielsen Co. data supplied by various cable networks. Particularly strong USA performers included original series *Silk Stalkings*, *WWF Monday Night Raw* wrestling and hit theatrical movies like *Coming to America*, *Crocodile Dundee II* and *Die Hard*.

Superstation WTBS, which usually competes neck-and-neck with USA for the top slot, suffered a sizable ratings setback with the loss of Atlanta Braves games from its schedule. The network saw its prime time rating drop from a 2.5 to a 1.8 in a year-to-year comparison.

ESPN has also taken a hit during the baseball strike, seeing its ratings drop from 1.8 to 1.6 in a comparison with the third quarter last year.

Among those networks on the rise, CNN enjoyed a ratings boost during the quarter with its coverage of the O.J. Simpson trial. CNN saw its third-quarter ratings climb from 0.9 to 1.2 compared with the same period last year.

A&E, which has enjoyed consistent ratings growth for several quarters, once again saw a climb, from 0.9 to 1.1. Another consistently strong performer, Nickelodeon, jumped from 1.3 to 1.5. The Nashville Network, which has retooled its prime time schedule since last year, saw a boost from 0.9 to 1.0. And Lifetime, under the new leadership of programmer Judy Girard, saw its ratings climb from 1.1 to 1.3.

—RB

Basic Cable Ratings: 3Q 1994 vs. 3Q 1993

	Primetime (Mon-Sun 8-11 p.m.)				Mon-Sun 24 Hours			
	3Q 1994		3Q 1993		3Q 1994		3Q 1993	
	Rating	HH (000)	Rating	HH (000)	Rating	HH (000)	Rating	HH (000)
USA	2.3	1,431	2.3	1,392	1.1	682	1.1	668
TNT	1.9	1,178	1.8	1,045	0.9	571	0.9	534
TBS	1.8	1,135	2.5	1,529	1.2	730	1.4	838
ESPN	1.6	983	1.8	1,118	0.7	468	0.8	496
NICK	1.5	891	1.3	739	1.1	694	1.0	574
LIFE	1.3	771	1.1	654	0.7	404	0.5	297
CNN	1.2	745	0.9	529	0.7	435	0.5	322
A&E	1.1	620	0.9	515	0.8	458	0.6	327
DISC	1.0	599	1.0	583	0.5	310	0.5	310
TNN	1.0	599	0.9	519	0.5	297	0.5	276
FAM	0.8	477	0.9	492	0.4	220	0.4	251
MTV	0.7	435	0.8	461	0.5	318	0.6	324
WGN	1.0	358	1.0	NA	0.6	214	0.7	NA
BET	0.6	227	NA	NA	0.4	156	NA	NA
HLN	0.4	190	0.4	193	0.3	169	0.3	173
CNBC	0.4	188	0.2	110	0.3	135	0.2	98
TOON	1.4	154	1.3	81	0.8	93	1.1	65
VH1	0.3	149	0.3	125	0.2	113	0.2	98
PREVUE	0.4	140	0.3	102	0.2	77	0.3	75
COM	0.4	124	0.4	112	0.2	62	0.3	84
TLC	0.4	121	0.3	54	0.3	89	0.3	51
SCIFI	0.5	91	0.7	75	0.4	42	0.4	42
CMT	0.3	77	0.4	85	0.3	70	0.4	72
E!	NA	NA	NA	NA	NA	NA	NA	NA
COURT	NA	NA	NA	NA	NA	NA	NA	NA

USA's prime time is 7-11 p.m.; Family's is 7-10 p.m.; CNBC's is 8-11:30 p.m. Mon.-Fri.; Discovery's and TNN's full day is 9 a.m.-3 a.m.; BET's is 9 a.m.-4 a.m.; Family's is 7 a.m.-1 a.m.; Lifetime's is Mon.-Fri. 7:30 a.m.-1:30 a.m. and Sat.-Sun. 10 a.m.-1 a.m.; A&E's is 8 a.m.-4 a.m.; E!'s is 6 a.m.-3 a.m., Mon.-Sun.; TLC's is Mon.-Fri. 12 p.m.-3 a.m. and Sat.-Sun. 9 a.m.-3 a.m.; all other networks' are 6 a.m.-6 a.m. Source: A.C. Nielsen Co. data supplied by various networks. All ratings based on coverage homes for each network. NA—not available.

president said that Tribune's eight owned-and-operated television stations will be used as a base of clearance to help launch new shows.

"Tribune already has a wonderful foundation with *Geraldo*, and we want to build on that foundation by working with the eight O&Os to launch programming," says Jacobson. "We want the shows to have national implications, and with those stations we have approximately 25% of the country."

Jacobson, who will report to Tribune Broadcasting Executive Vice

President Dennis FitzSimons, helped launch cable projects *Nick News* and *Nick Toons* in syndication at Viacom. Earlier, while vice president and general sales manager/West at Buena Vista Television, he helped launch *The Challengers*, the Disney Afternoon, and *Empty Nest*.

Tribune Entertainment's one successful veteran strip is *Geraldo*. The company also produces the weekly *Soul Train*, *Apollo Comedy Hour* and *U.S. Farm Report*. The company launched weekly country music show *The Road* this fall.

Despite Tribune's participation with Warner Bros. in launching a fifth network, Jacobson said that Tribune remains committed to syndication.

"If Dennis didn't have a commitment to syndication, he wouldn't have hired me," says Jacobson. "This was an opportunity to go in another direction, and he made the choice of building up syndication to make us a major factor."

Jacobson's appointment to the Tribune post is a homecoming of sorts; he is a Chicago native whose father worked for Tribune for 30 years. ■

New Line to strip 'Inside America's Courts'

New Line's Court TV weekly is converting to strip

By Steve McClellan

Inside America's Courts, cable network Court TV's syndicated weekly show, is expanding to a weekday strip in fall 1995. It will be offered for cash-plus-barter.

"Viewers want this kind of programming," says Robert Friedman, president of New Line Television, coproducer of the syndicated show with Court TV.

The expanded program's staff will grow from about eight to 50, and will be housed in separate studios at Court TV's home base of New York. The show will continue to have access to

Court TV resources.

The weekly show was basically a week-in-review of what Court TV aired on a 24-hour basis. The syndicated strip, says Friedman, is being positioned as a new program form—court news—that will offer stories, analysis and coverage of court trials not seen on Court TV. "It's basically going to be a straight-ahead news program about the courts," he says.

Friedman says viewer fascination with the O.J. Simpson case and other celebrity trials had some influence on the decision to go to strip. "They have taught people how to watch what is

going on in the courtroom," he says. "Local news every day is talking about something that has happened in the courts. The timing is perfect for us" to expand the show.

The strip is being pitched as an early fringe or access companion to evening newscasts. Andy Regal, executive producer of the weekly show, will also produce the strip. Gregg Jarrett will remain anchor when the show expands.

Now in its second season, the show was the top-ranked new weekly and sixth-ranked weekly overall of the 1993-94 season. ■



Hall of Famers—The Academy of Television Arts & Sciences inducted new members into its hall of fame at ceremonies at Walt Disney World in Orlando Oct. 1. The class of '94 (above) comprised Alan Alda, Barry Diller, Fred Friendly, Oprah Winfrey, William Hanna, Joseph Barbera and (not pictured) Howard Cosell. Cosell could not attend because of ill health.



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KTTV moves

Fox O&O KTTV(TV) Los Angeles has moved its Twentieth Television division's syndicated talk show *Gordon Elliott* from 10 a.m. to noon daily beginning Monday, Oct. 17. The station is also moving Multimedia's *Dennis Prager* talk show from 11 a.m. to 11:30. The *Elliott* upgrade may also benefit the program during the O.J. Simpson trial; KTTV, like all but one other station in the market, is considering preempting regu-

larly scheduled programming to provide gavel-to-gavel coverage but would return to regular programming at noon during the court's lunch break.

Syndicated Sullivan

Anchor Kathleen Sullivan is negotiating with Fox Television Stations Productions to host a first-run syndicated talk show to be distributed by Twentieth Television for the 1995-96 season. The strip could be among the first projects

launched under the Fox-New World deal, which gives the broadcasters the power to launch shows in about 40% of the country using their combined station groups. Sullivan is co-anchor of the syndicated *Life Choices* and earlier was host of *CBS This Morning*.

Good debut for 'Dove'

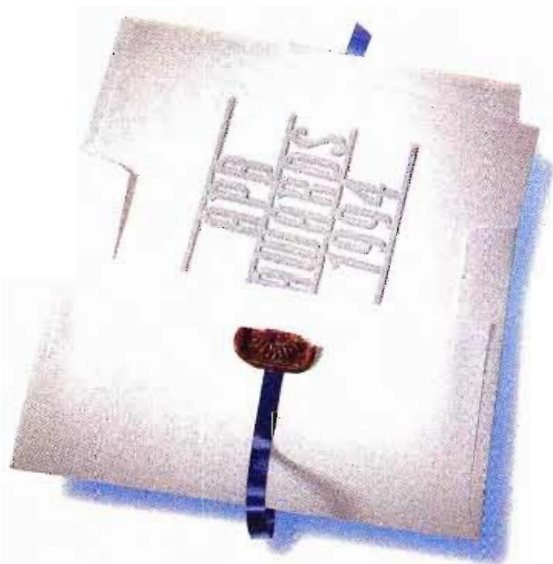
Rysher Entertainment's *Lonesome Dove* first-run syndication action hour debuted the week of Sept. 26-Oct. 2 to one of the stronger beginnings this season for new weekly syndicated shows. The show earned a 4.3 Nielsen metered market rating and a 9 share in 32 metered markets, equal to the 9 share of the prior week's programming in the time period. In Friday evening slots in the top three markets, the show's start was mixed. It had a 3.2/5 on WWOR(TV) New York at 8 p.m., off sharply from the 8 share lead-in and the 10 share of the predecessor last November in the time period. However, in Los Angeles on KCOP(TV) at 8 p.m., the show earned a 5.6/10, nearly equalling its 11 share lead-in and was up from the 8 share of its November predecessor. It earned a 2.3/4 on WPWR(TV) Chicago at 7 p.m., down sharply from its 10 share lead-in and down somewhat from its 5 share November predecessor.

Rocktoon for Yule

Hanna-Barbera Cartoons Inc.'s 90-minute special, *A Flintstones Christmas Carol*, has been cleared by Turner Program Services in 146 markets representing 87% of the country for a Nov. 21-Dec. 18 window. Major market stations on board include KCAL(TV) Los Angeles and WPWR(TV) Chicago, and a New York clearance is expected soon.

In 'Business'

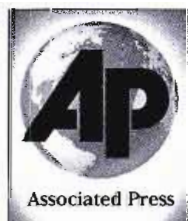
Randolph Media will debut the weekly syndicated 30-minute *Getting Down to Business with Entrepreneur Magazine* in January. The show, already cleared on WABC-TV New York, WDIV(TV) Detroit and WUSA(TV) Washington, features profiles of small and medium sized business successes and failures and is targeted at business owners. The show, produced by New York-based Alpert Productions Inc. in association with *Entrepreneur* magazine, will be launched with 40% to 45% of the country cleared. The show's 26 original episodes will be sold on a 3 1/2 minute national, 3 1/2 minute local barter split.



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Best Radio Spot News, WCBS-AM, New York, "The World Trade Center Bombing"
Best Television Spot News, KCAL-TV, Los Angeles, "Southland on Fire"
Best Radio Enterprise, WBAL-AM, Baltimore, "The Jackie McLean Controversy"
Best Television Enterprise, KSNW-TV, Wichita, "The Healing Journey"

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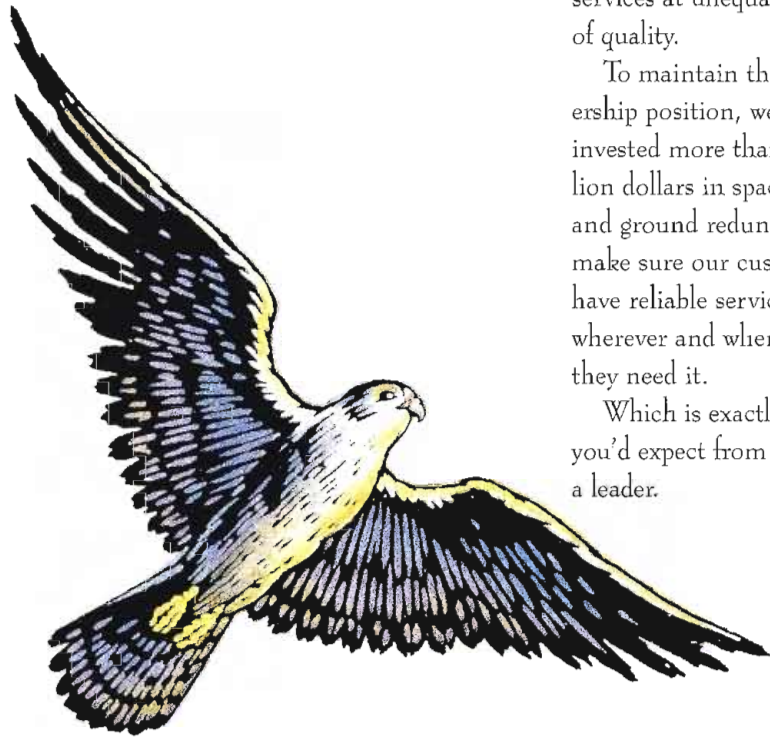
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Top cable shows

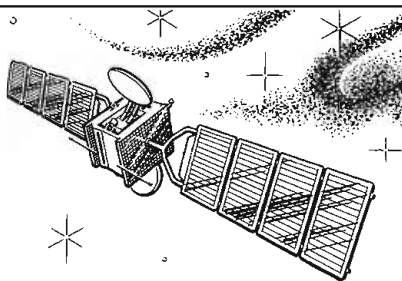
Following are the top 15 basic cable programs for the week of Sept. 26-Oct. 2, ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 95.4 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. NFL Football	TNT	Sun 8:00p	5,802	9.4	6.1
2. CFA Prime Time	ESPN	Sat 7:30p	2,729	4.3	2.9
3. NFL Prime Time	ESPN	Sun 7:00p	2,688	4.3	2.8
4. CFA Prime Time	ESPN	Thu 7:56p	2,209	3.5	2.3
5. Movie: 'Midway, Pt. 2'	TBS	Tue 10:05p	2,043	3.3	2.1
6. NFL Gameday	ESPN	Sun 12:00n	2,001	3.2	2.1
7. College Football Score	ESPN	Sat 10:53p	1,926	3.0	2.0
8. NASCAR Winston Cup	ESPN	Sun 1:00p	1,912	3.0	2.0
9. Larry King: UFO Cover-up	TNT	Sat 8:00p	1,874	3.1	2.0
10. Rocko's Modern Life	NICK	Sun 11:30a	1,854	3.1	1.9
11. Movie: 'She's Out of Control'	TBS	Sun 10:35a	1,732	2.8	1.8
11. The Ren & Stimpy Show	NICK	Sun 11:00a	1,724	2.8	1.8
13. Big Ten College Football	ESPN	Sat 12:30p	1,711	2.7	1.8
14. Silk Stalkings	USA	Sun 11:00p	1,685	2.7	1.8
15. Boxing: Tuesday Night Fights	USA	Tue 9:00p	1,675	2.7	1.8

Following are the top five pay cable programs for the week of Sept. 26-Oct. 2, ranked by the number of households tuning in during prime time (8-11 p.m.). Source: Nielsen Media Research.

Program	Network	Time (ET)	(000)	Cable	U.S.
1. Movie: 'The Fugitive'	HBO	Sat 8:00p	3,565	16.9	3.7
2. Boxing: Whitaker-McGirt	HBO	Sat 10:15p	2,694	12.8	2.8
3. Movie: 'Striking Distance'	HBO	Tue 8:00p	2,213	10.5	2.3
4. Movie: 'Striking Distance'	HBO	Sun 8:00p	2,137	10.1	2.2
5. Movie: 'True Romance'	HBO	Sun 10:00p	1,978	9.4	2.1

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HEAD ENDINGS

USA movie deal

USA Network is said to be spending about \$75 million on new movie packages with MCA Television and Paramount Pictures Television that will bring 49 blockbuster titles to the cable network. The post-network, pre-syndication movie packages give the network multiple runs over five years. Titles include "Patriot Games," "Backdraft," "Sneakers," "Wayne's World," "Frankie and Johnny," "Star Trek VI," "The Addams Family," "Beethoven," "Indiana Jones and the Temple of Doom," "Fried Green Tomatoes" and "Cape Fear." Fifteen of the titles will be available to USA in 1995, with the remaining titles available in subsequent years.

CMT gets day in court

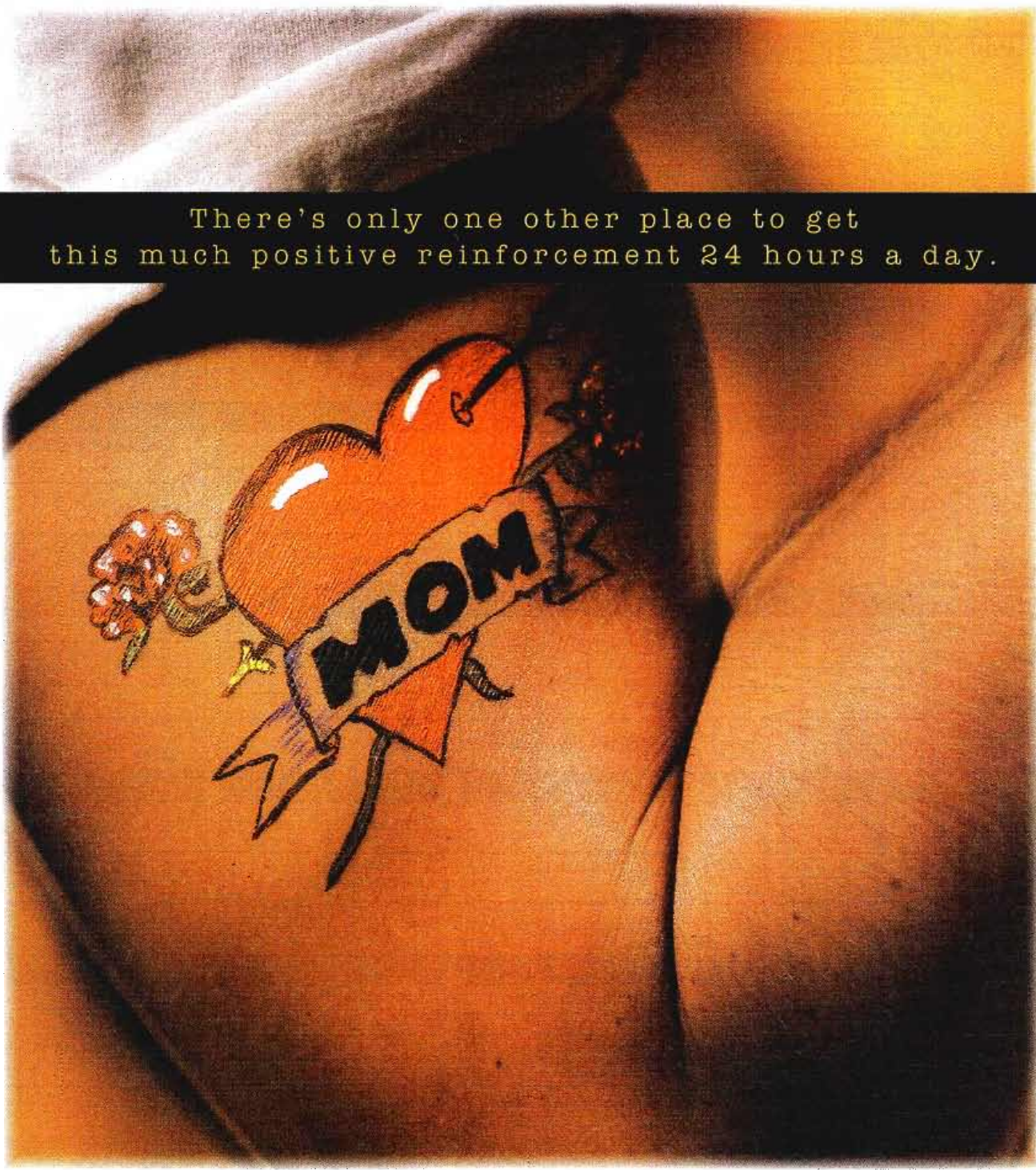
Canada's Federal Court of Appeals has granted Country Music Television an expedited hearing on its appeal of the recent decision by the Canadian Radio-television and Telecommunications Commission to remove the network from the list of services allowed in the country. The hearing is set for Nov. 22.

Baseball rebate

The Time Warner New York City Cable Group says a \$1,045,000 license fee credit received from Madison Square Garden Network for canceled Yankees games will be passed on to system customers as credits on their cable bills during the next several weeks. The company group previously announced that all existing SportsChannel subscribers on the first day of the baseball strike (Aug. 12) would receive the network free from that date through the end of September, also in the form of credits.

Helping hands

More than 5 million kids called to pledge more than 31 million hours of volunteer service during Nickelodeon's Big Help-a-thon, a 12-hour live telethon that aired on the network the weekend of Oct. 1-2.



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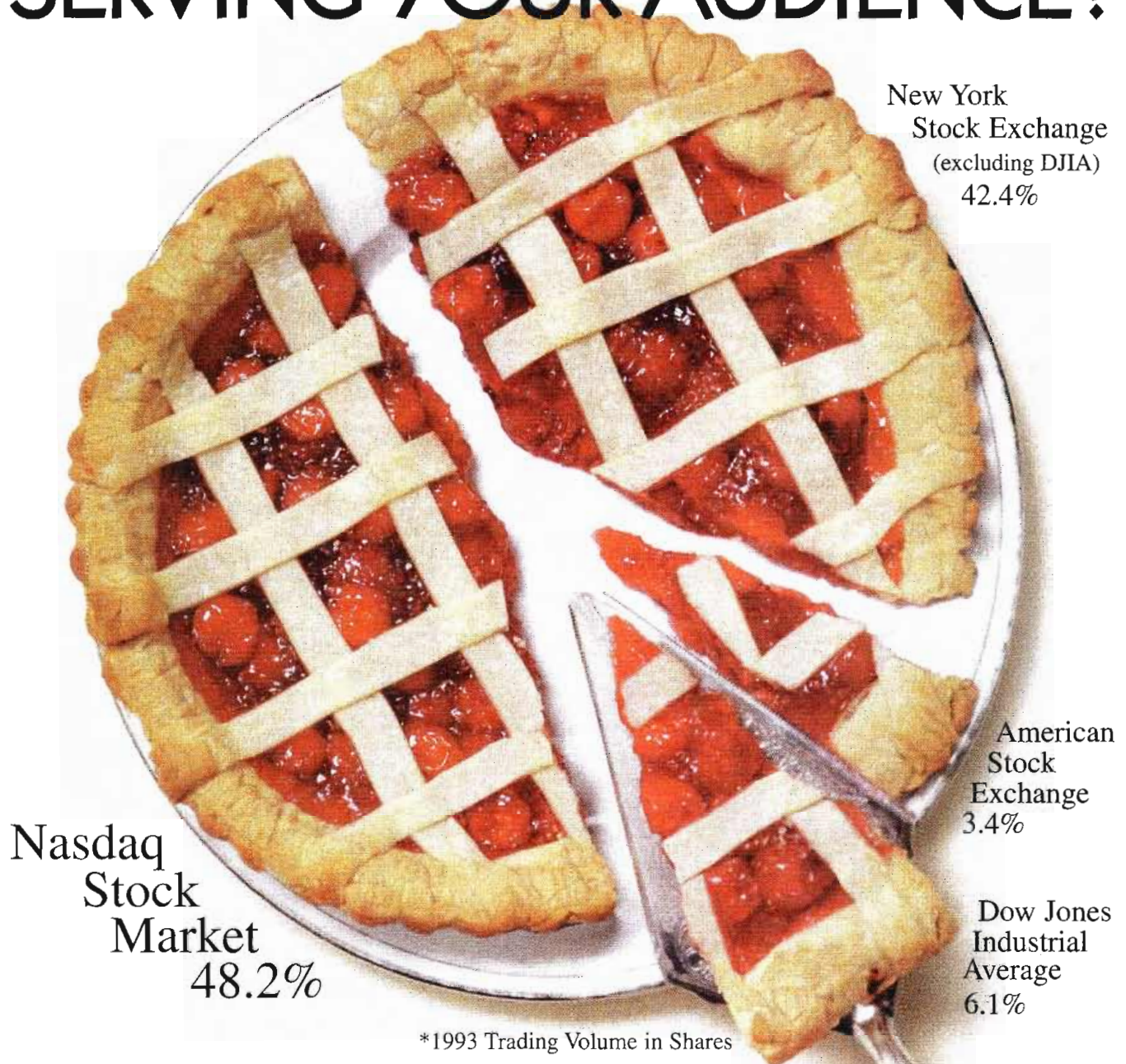


Ratings: Week 2, according to Nielsen, Sept. 26-Oct. 2

	ABC	CBS	NBC	FOX
MONDAY	14.0/22	13.9/21	15.5/24	7.2/11
8:00	49. Coach 10.5/17	28. The Nanny 12.9/20	45. Fresh Prince 10.8/17	67. Melrose Place 9.0/14
8:30	84. Blue Skies 6.6/10	18. Dave's World 14.3/21	41. Blossom 11.1/17	
9:00	9. NFL Monday Night Football—Denver Broncos vs. Buffalo Bills 16.3/27	13. Murphy Brown 15.1/22	5. NBC Monday Night Movies—A Friend to Die For 17.7/27	93. Party of Five 5.4/8
9:30		22. Love & War 13.9/20		
10:00		25. Northern Exposure 13.7/22		
10:30				
TUESDAY	15.8/25	12.8/20	12.0/19	5.1/8
8:00	24. Full House 13.8/22	38. Rescue 911 11.5/18	22. Wings 13.9/22	95. Fox Night at the Movies—Mr. Baseball 5.1/8
8:30	14. Me & the Boys 14.9/23		41. Martin Short 11.1/17	
9:00	1. Home Improvmt 21.6/31	26. CBS Tuesday Night Movie—Shadows of Desire 13.5/21	19. Frasier 14.0/20	
9:30	3. Grace Under Fire 20.5/30		40. J. Larroquette 11.2/17	
10:00	19. Coach 14.0/22		43. Dateline NBC 11.0/18	
10:30	53. Blue Skies 10.2/18			
WEDNESDAY	12.8/21	9.0/14	12.5/20	10.3/16
8:00	59. Thunder Alley 9.6/16	56. Boys Are Back 10.0/17	36. The Cosby Mysteries 12.1/19	33. Beverly Hills 90210 12.5/20
8:30	39. All American Girl 11.3/18	63. Daddy's Girls 9.2/14		
9:00	4. Roseanne 18.6/28	62. Touched by an Angel 9.3/14	45. Dateline NBC 10.8/16	76. Models Inc. 8.1/12
9:30	11. Ellen 15.9/24		17. Law and Order 14.6/25	
10:00	47. Turning Point 10.7/18	74. 48 Hours 8.2/14		
10:30				
THURSDAY	8.0/13	11.2/18	16.9/27	7.6/12
8:00	84. My So-Called Life 6.6/11	27. Due South 13.0/21	14. Mad About You 14.9/25	78. Martin 7.5/13
8:30			19. Friends 14.0/22	72. Living Single 8.4/13
9:00	79. McKenna 7.4/11	43. Eye to Eye with Connie Chung 11.0/17	2. Seinfeld 21.0/32	81. New York Undercover 7.3/11
9:30			10. Madman/People 16.2/25	
10:00	58. Primetime Live 9.9/17	59. Chicago Hope 9.6/16	6. E.R. 17.6/30	
10:30				
FRIDAY	12.7/24	10.4/19	6.7/12	7.3/13
8:00	32. Family Matters 12.6/25	48. Diagnosis Murder 10.6/20	84. Dateline NBC 6.6/13	93. M.A.N.T.I.S. 5.4/10
8:30	31. Boy Meets Wild 12.7/24	67. Under Suspicion 9.0/16		65. X-Files 9.1/16
9:00	29. Step By Step 12.8/23		83. NBC Movie of the Week—Justice in a Small Town 6.8/12	
9:30	33. Hangin' w/ Mr. C 12.5/22	37. Picket Fences 11.7/22		
10:00	29. 20/20 12.8/24			
10:30				
SATURDAY	9.5/17	10.8/20	8.4/15	6.5/12
8:00	63. ABC Saturday Family Movie—Homeward Bound: The Incredible Journey 9.2/17	35. Dr. Quinn Medicine Woman 12.2/23	77. Something Wilder* 5.8/11	88. Cops 6.5/12
8:30		49. Five Mrs. Buch 10.5/19	88. Empty Nest 6.5/12	84. Cops 6.6/12
9:00		65. Hearts Afire 9.1/16	71. Sweet Justice 8.6/15	88. America's Most Wanted 6.5/12
9:30		49. Walker, Texas Ranger 10.5/19	52. Sisters 10.3/19	
10:00	56. The Commish 10.0/18			
10:30				
SUNDAY	12.4/19	13.1/21	12.0/19	7.5/12
7:00	72. Am Fun Hm Vid 8.4/15	7. 60 Minutes 16.8/29	75. Unsolved Mysteries 8.1/14	92. Fortune Hunter 5.6/9
7:30	79. On Our Own 7.4/12			67. Simpsons 9.0/14
8:00		8. Murder, She Wrote 16.5/25	54. seaQuest DSV 10.1/15	82. Hardball 7.1/11
8:30	54. Lois & Clark 10.1/15			70. Married w/Chldr 8.8/13
9:00		61. CBS Sunday Movie—The Gambler V, Part 1 9.5/15	14. NBC Sunday Night Movie—Jack Reed: A Search for Justice 14.9/23	74. Married w/Chldr 8.2/12
9:30	12. ABC Sunday Night Movie—For the Love of Nancy 15.7/24			
10:00				
10:30				
WEEK'S AVGS	12.2/20	11.7/19	12.0/20	7.4/12
SSN. TO DATE	12.4/20	11.7/19	12.2/20	7.4/12

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED *PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT
TELEVISION UNIVERSE ESTIMATED AT 95.4 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 954,000 TV HOMES

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NBC Cable dons seven-league boots

Expands aggressively in international arena

By Rich Brown

Amid rumors of a possible change in NBC ownership, the network is proceeding with aggressive expansion plans overseas.

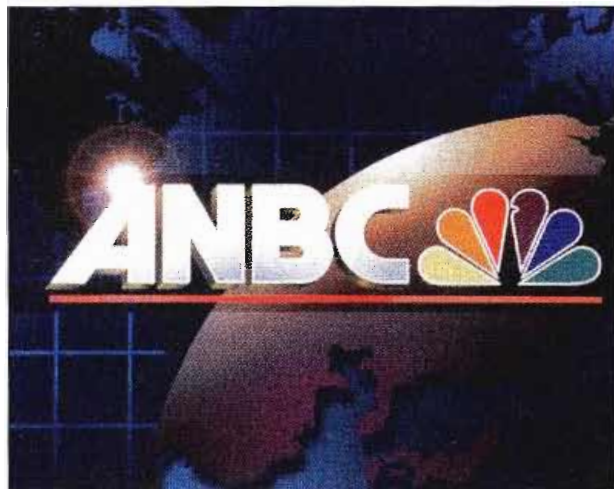
Two weeks ago, the company struck a three-year deal with Thames Television division's Financial Times Television to produce a daily, five-hour live business report for its NBC Super Channel. Just last week, Peter Sturtevant, founding manager of CNBC's news operations, was named NBC Cable senior vice president, international business news.

In the months ahead, plans include expanding the company's NBC Desktop Video computer service into Europe and Asia.

Worldwide expansion has become one of the top priorities for NBC, says Tom Rogers, president of NBC Cable and business development. The growth potential for any U.S.

media company is bigger overseas than it is domestically, he says. It is also important for U.S. media companies to take both offensive and defensive positions as foreign media companies make their moves into the U.S., he adds.

A key part of NBC's international strategy is NBC Super Channel, the Pan-European channel purchased about a year ago. The network, which features a mix of European programming and shows from NBC and CNBC, is currently available in 60 million homes and 32 countries. Distribution of the service is growing at the rate of 90,000 new homes per



NBC News target Asia with its new ANBC service.

week, says Ruud Hendricks, managing director of the service.

The Financial Times programming, which will be packaged as the "European Money Wheel," debuts on NBC Super Channel in January 1995. The package will include live coverage of the European markets; combined with existing live coverage of the U.S. and world trade markets, this will give the service 10 hours a day of up-to-the-minute reports.

Also new to the NBC Super Channel lineup in January will be three in-house productions—*Entertainment X-Press*, *Executive Lifestyle* and *Talkin' Jazz*. Other new shows on the channel will include live Notre Dame football, NBC import *McLaughlin Group* and *Tycoons*, a documentary series on the rich and famous.

Elsewhere in the world, NBC in early 1995 plans to broaden the reach of its fledgling Asian operation, ANBC. The satellite-delivered service, which launched on Aug. 1 in 15 countries, will expand to all of Asia via the soon-to-be-launched Apstar-2 satellite.

Rogers says NBC in one year has extended its reach from just one country—the U.S.—to a host of countries reaching 170 million homes worldwide. Other operations include Mexico-based Television Azteca and Canal de Noticias NBC. Canal de Noticias NBC currently reaches three million homes in Latin America and Spain and is scheduled to launch as a Spanish-language service in the U.S. on Oct. 1.



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Week

Video Networks

SNET claims 40% market share in West Hartford

Connecticut telco blazes trail into video ahead of other indies



By Mark Berniker

Southern New England Telephone (SNET) is not hesitating to enter the video service business by taking on Tele-Communications Inc. in West Hartford, Conn. The telco claims it has stolen 40% of the cable operator's customers during the first six months of service.

SNET is outpacing other independent telcos by offering both traditional broadcast and cable television programming, as well as a variety of pay-per-view and video-on-demand offerings.

Ronald Serrano, SNET's senior vice president for corporate development, is one of the principal architects of the new video network and is convinced video and interactive services will become increasingly important to Connecticut telcos near the end of the decade.

"The demand curve appears highly predictable," Serrano says. "You can predict by day of the week and hour of the day demand for titles." He says the heaviest ordering tends to be on weekends, similar to pay-per-view usage.

Serrano refused to divulge "very critical and proprietary data" regarding consumer demand for specific video services and prices that are being tested. He says the most current movies are offered for \$3.95, while other video titles residing in SNET's server cost less.

SNET began the West Hartford trial six months ago, and

continued on page 93

MCI invests \$30 million in Interactive

MCI Communications Corp. is paying \$30 million for a minority stake in Interactive Cable Systems Inc., a small cable and telephone company owned by Adelson Entertainment. ICS offers a local telephone service called Active-Tel, which serves more than 200,000 apartment units around the country. ICS will distribute some MCI services and will work with the long-distance carrier to offer both local phone and cable services. ICS and Adelson are owned by Gary and Andy Adelson, veteran TV and film producers.

—MB

CD-ROM



Cable finds ready source for CD-ROM titles

Discovery delves into 'Sharks!';

Turner runs with 'The People vs. O.J. Simpson'

By Mark Berniker

Several cable programmers that generate nonfictional, niche programming are finding their video content is an excellent resource for creating multimedia CD-ROM products.

Although the CD-ROM market is still relatively small, it is growing quickly and may provide considerable ancillary revenue for cable programmers trying to create new products.

The most ambitious cable programmer to delve into CD-ROM is The Discovery Channel. Discovery plans to release a series of 10 CD-ROM software titles within the next year, and already has a library of six titles.

Discovery's movement into CD-ROM production is an outgrowth of developing titles for home video over the past five years. When Discovery considers a CD-ROM project, it turns to its library of hundreds of hours of high-quality video of nature, science and historical subjects to find topics it thinks will work in the multimedia CD-ROM format, says Thomas Porter, vice president/general manager, Discovery Multimedia, a division of Discovery Communications Inc.

The disks are targeted to the educational market. Discovery's most recent title is *Sharks! An Interactive Journey*, which displays extensive

continued on page 95

SNET
continued from page 92

Serrano says the company has "just under 400 customers, or over 40% market share, in an area with around 1,000 total cable subscribers." SNET is competing directly with TCI Cablevision of West Hartford.

"There's no way to compare what SNET is doing for a 500-home neighborhood and what we're doing for 170,000 customers," says Tad Diesel, TCI Cablevision's director of community and government affairs. "In the long run, in terms of price, value and customer service, we will not be beat."

Serrano, on the other hand, says his "best guess" is that SNET will be able to control between one-third and one-half of the video services market in Connecticut. He says the

independent telco has ambitions to win a "sizable portion of the market."

SNET plans to quickly expand its video network throughout Connecticut to 30,000 customers by the end of this year, 150,000 "by sometime next year" and 500,000 by the end of 1996. The telco plans to connect every home in the state of Connecticut by late 1996 or early 1997 and says it will invest \$4.5 billion over the next 15 years in its telephone and video network.

Serrano says SNET has a contract with Disney to put Disney's video library on its server. SNET also has programming deals with Universal, Paramount, Columbia, MGM and Warner Bros. and continues to negotiate with other film, television programming and video content providers. ■

Interactive

Liberty primed for interactive challenge

Barton: Programing will have to appeal to narrow interest groups

By Mark Berniker

Peter Barton, president of Liberty Media Corp., says his company is ready to "prime the pump" to the tune of \$200 million for new interactive television services that will run on evolving cable and telco broadband networks.

"We want to nurture and incubate new programing that will be the next set of brands for the latter part of this decade," Barton said during his keynote speech at Convergence '94: Interactive Television Conference and Exposition, in Santa Clara, Calif.

Barton admitted it will be a challenge to "fill the pipeline" of hundreds of channels with 24 hours of programing 365 days a year, but his company is prepared to "spur the development of multimedia applications."

There are a lot of misconceptions of what interactive television may become, Barton said, adding that people will want "something familiar, but different." The challenge will be to go beyond movies on demand, time shift-



Peter Barton

ing, home shopping and video games to invent new "participatory" products and innovative transactional services.

"We have a vast population that has no experience being interactive. They go to television as a refuge from activity," Barton said. Nevertheless, he encouraged the audience to "believe in your hunch and press forward."

Barton envisions "sliver-casting," or television programming for specific niche audiences, and a set of services that will revolve around the "multilayered exploitation of interest groups" such as women's sports or international chess.

"The real payoff is going to be exploitation down the direct-marketing food chain," Barton added.

While would-be providers are dreaming up every concept under the sun for new cable programing channels and interactive television services, "the rubber meets the road with consumer acceptance and marketing," he said.

However, Barton said, Liberty Media and its parent, Tele-Communications Inc., will "underwrite quality and quantity programing to sell on our networks."

Liberty Media has more than 175 partnerships and owns or has investments in most of the major cable programing networks. It also is "heavily invested in transaction processing and direct marketing."

Barton said his company is prepared to invest in new programing ideas and realizes it may have to develop some "unconventional financial models" for interactive television because of the near-term difficulties of creating new digital networks. ■

Discovery, Learning on America Online

The co-owned Discovery Channel and Learning Channel are going on America Online. Discovery Communications' area on AOL will allow for online users to converse electronically with producers for the cable networks.

Sun shines on video server market

Sun Microsystems will be the latest computer manufacturer to enter the video file server business. Sun will provide computers for corporations interested in transmitted video over their private networks. Its video server will work with software from Starlight Networks, a Silicon Valley start-up. Both companies are based in Mountain View, Calif.

Interactive net delays national launch

After receiving an influx of capital from investors, Interactive Network said it is delaying a nationwide launch of its play-along gaming network until next year. The company also said that it is cutting its staff by 17% and that Peter Sealey, IN's president/CEO, is leaving, effective immediately. Dave Lockton, chairman/CEO of Interactive Network, will assume Sealey's position.

CCTA rallies against Pac Bell

The California Cable TV Association said the San Diego City Council should withhold judgment for 60 days regarding Pacific Bell's proposed commercial video dialtone rollout. The association said the telco's plan is "untimely and will cement in place a dramatically unfair disparity" with local cable operators.

BroadBand, AT&T launch switched digital video system

BroadBand Technologies and AT&T Network Systems are creating a system that will enable both telephone networks and cable operators to connect homes and offices to switched digital video services. The two companies are fusing AT&T's switching and access system with BBT's fiber-based transport technology. The system will comply with emerging standards, including SONET, TR303, MPEG-2 and ATM. —DT

Calendar

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.

Oct. 11-13—Seventh Annual MultiMedia Expo, sponsored by American Expositions Inc. Moscone Center, San Francisco. Contact: Victor Harwood, 212-226-4141.

Oct. 17-18—Hollywood 2000: The Future of Home Entertainment, sponsored by Advanstar Associates, Sheraton Universal, Universal City, Calif. Contact: Susan Dobak, 714-513-8406.

Oct. 18-20—Defining the Electronic Consumer, sponsored by Jupiter Communications. Park Central Hotel, New York. Contact: David Schwartz, 212-941-9252.

Oct. 25—Eighth annual Advanced Television Update, sponsored by the Association for Maximum Service Television. ANA Westin Hotel, Washington. Contact: MSTV, 202-861-0344.

Oct. 26-28—Wireless Data '94, sponsored by Probe Research Inc., Sheraton Palace, San Francisco. Contact: Ted Sienicki, 201-285-1500.

Oct. 27—Television Programming...The Next Generation, sponsored by The New York Chapter of The Society of Satellite Professionals International, New York. Contact: Nancy Salvati, 202-945-3547.

Oct. 27-28—Converging Opportunities in the Interactive Marketplace: From Siliwood to the Infobahn, sponsored by Strategic Resources Institute, Hotel InterContinental, Los Angeles. Contact: 800-599-4950.

Nov. 1-3—The Media Alliances Conference, sponsored by The Kelsey Group, Editor & Publisher and Prodigy, Hyatt Regency La Jolla, San Diego, Calif. Contact: Natalie Kaye, 609-921-7200.

Nov. 3-4—Online Interactive Services, sponsored by Institute for International Research, Walt Disney World, Lake Buena Vista, Fla. Contact: 800-345-8016.

Interactive

Time Warner Full Service Net drops initial goal

Pushes back estimate on connecting all homes in Orlando test by launch

By Mark Berniker

Time Warner Cable will not be able to connect all of the 4,000 households it planned to link to its Full Service Network in Orlando, Fla., during the fourth quarter of this year.

"It is not possible to say exactly how many customers will be hooked up when we launch in the fourth quarter," says Tammy Lindsay, director of communications for the network.

Lindsay says some, but not all, customers will go online before the end of the year. "We're going to take as long as it takes to get it all right," says Lindsay, shying away from giving a date for having the households connected. Time Warner will try to get all 4,000 Orlando households hooked up to the service "as quickly as possible," she says.

The Full Service Network is "up and running" in Orlan-

do and at Silicon Graphics' California testbed site: "We're continuing to digitize movies and proceed with our development of new applications," Lindsay says. Movies on demand, interactive shopping and video games are among the services initially being offered.

The main reasons for not getting all the homes connected on time are "software and hardware integration," Lindsay says. The task of writing "millions of lines of new software code with new chips" is technologically immense, and an undertaking that no venture has attempted before.

Time Warner planned to launch the Full Service Network in April, but delayed that, saying the network would not be ready until the fourth quarter because of refinements needed to the software and set-top box.

Independent telco video trial begins

Rochester Telephone and USA Video say their FCC-sanctioned video dialtone trial in Brighton, N.Y., is up and running, with customers subscribing to the service. The partners turned on service for "approximately half of its potential 100 customers," according to a company statement.

Rochester Telephone has negotiated deals with 24 programming providers, including Universal Pay Television, Paramount Pictures, Warner Bros., Orion Pictures, HBO Enterprises, Showtime Event Television, New Line Cinema and Phoenix Communication Group, which distributes Major League Baseball Productions.

Consumers have access to a variety of video service offerings, including movies, music videos, games, sports, educational programs, home shopping and how-to videos, all priced from 49 cents to \$3.99.

—MB

US West begins Omaha test

US West has begun the technical testing phase of its interactive video network in Omaha. The Denver-based telco says its first trial customers will begin receiving new video services within the next month; the full market trial is expected to begin on Jan. 1, 1995.

—MB

Time Warner Cable is upgrading its cable systems nationwide. These systems serve 7.2 million customers in 36 states, and Time Warner plans to make them "Full Service Network-capable" for 85% of its subscribers (more than 6 million) by the end of 1998.

The Tribune connection

In a related development, Time Warner says Tribune Co.'s *Orlando Sentinel* will supply news and other local information over the Full Service Network. The newspaper will be part of the news-on-demand offering next year that is expected to include global, national and local information, as well as a local movie and entertainment guide, video personals, horoscopes and other services.

In a sign of Tribune's movement into this new market, the Chicago-based media conglomerate announced that Eugene Quinn will become general manager of its Tribune Interactive Network Services unit.

Quinn was involved in the launch of Chicago Online, the *Chicago Tribune's* electronic newspaper available through America Online. In his newly created position, he will be responsible for developing and managing Tribune's online and interactive television services, according to a company statement.

CD-ROM

continued from page 92

information on the varieties of sharks through a combination of video clips, high-resolution color photographs, sound and text.

Video quality is high

The video quality on Discovery's CD-ROM is far superior to that of many other titles. "CD-ROM users will demand more video, and better-quality video," Porter says, adding that the MPEG boards to be built into future personal computers will be able to run full-screen, full-motion video.

Discovery's first CD-ROM, *In the Company of Whales*, grew out of a 1992 television special that also was released on videotape and laser disk. It rose to No. 4 on Baker & Taylor's CD-ROM software sales chart.

With the *Whales* disk, Discovery "built a software engine," and now it is a lot easier to build titles based on original shows, Porter says. He compares the cable programmers' role in the CD-ROM production process as similar to that of a broadcast network working with an outside production firm.

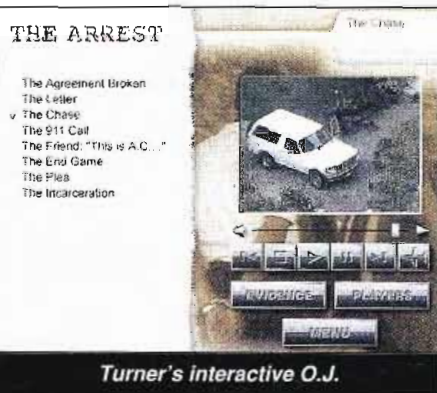
Although The Discovery Channel is developing a range of CD-ROM titles, the company also plans to add interactive elements to television programming, Porter says. Discovery is participating in several interactive television trials, but is not free to discuss them, he says. Discovery did participate in GTE's interactive television experiments in Cerritos, Calif.

The Discovery Channel also is exploring online services and has created an area on America Online.

The interest in CD-ROM software is feverish. Retailers are having trouble keeping up with the explosive demand for hot titles, Porter says. He adds that the retail environment is "chaotic" because CD-ROM "caught on so big in such a hurry." He expects this Christmas season to be much larger than last year, when CD-ROM software sales had just begun to take off.

Other programmers enter fray

Discovery is not the only cable programmer jumping on the CD-ROM bandwagon. Turner Interactive, a division of Turner Home Entertainment, has just released *The People vs. O.J. Simpson: An Interactive Companion to the O.J. Simpson Trial*. There also is an online component with CompuServe. The CD-ROM contains an interface and extensive background information, while the online connection will provide viewers with trial updates and supplemental



information. Multimedia enthusiasts who buy the CD-ROM will be able to sign up for CompuServe for free.

CNN Interactive is one of the first electronic publishers to create links between CD-ROM and online services. In this hybrid, the multimedia disk stores video clips, animation segments, background photos and data, while the online platform serves as a way to stay abreast of the latest information and to generate communication between users.

Interactive TV software foreseen

Several cable programmers entering electronic publishing say the CD-

ROM/online connection may be the precursor to interactive television software running over broadband networks.

Several other cable programmers also are producing CD-ROMs and hope to connect to online services en route to creating interactive television programming.

CNBC is about to release *Your Portfolio*, a CD-ROM software package that will allow multimedia computer users to track stocks, bonds, mutual funds and other financial properties. CNBC has been working closely with Prodigy to link its television programs and the country's largest online service.

ESPN is ambitiously creating sports software titles. ESPN has several CD-ROM titles in development and also is working with Sony Imagesoft on a number of interactive games for the Sega CD platform. These include *ESPN Baseball Tonight*, *Pennant Fever Edition*, *ESPN National Hockey Night* and *ESPN Sunday Night NFL*.

USA Networks, through its Sci-Fi Channel, also is producing a CD-ROM title, with Byron Preiss Multimedia. Byron Preiss will produce a series of CD-ROM science-fiction trivia game disks for the cable channel. ■

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Business

ABC, CBS make market moves

Capcities buys Michigan, Ohio stations;

CBS goes UHF in switch with Fox in Austin, Tex.

By Julie A. Zier

Capital Cities/ABC and Granite Broadcasting spent a combined \$209 million buying TV stations last week, unseating a network in one market and solving an affiliation dilemma in another.

Capital Cities/ABC purchased WJRT-TV (ch. 12) Flint, Mich., and WTVG-TV (ch. 13) Toledo, Ohio, from George Lilly. It is a stock sale at \$155 million. The anticipated 1994 cash flow of the two stations exceeds \$15 million, Lilly says.

Flint is the country's 60th-largest market and Toledo is the 64th. However, both are two-VHF markets, Lilly says, which affected the price. Indeed, "the VHF stations have stronger signals, better channel positions and are better positioned to raise audience share," says Capital Cities/ABC spokeswoman Julie Hoover.

NBC and Fox also had expressed interest in Lilly's stations, according to Todd Benson of Salomon Bros., who handled the sale. In Flint, the Meredith-CBS alliance left NBC out in the cold. In Toledo, ABC's purchase of WTVG-TV bumps NBC from a VHF. Fox is on UHF's in both markets and, according to Fox Inc. Chairman Rupert Murdoch, is always looking to upgrade.

ABC's household reach inches closer to FCC limits, with 10 stations (including one UHF) and 24.2% coverage.

Lilly's last two properties—KSNW(TV) Wichita and KSNT(TV) Topeka, both Kansas—will begin

receiving bids Oct. 11. Both are NBC affiliates, but only KSNW is VHF. Wichita's expected cash flow is \$4.8 million and Topeka's is \$1.1 million. With the money from these sales, Lilly will part with his investors and create a new station group by the beginning of next year.

"MC Partners [Lilly's investors] are driving this sale," Lilly says. "To MC Partners, the stations are more valuable sold."

In Austin, Tex., CBS bounces back from the loss in May of its outlet to Fox in the New World-Fox agreement. CBS will switch to UHF KBVO(TV) (ch. 42) in a straight swap with Fox, which is moving to KTBC-TV (ch. 7).

The affiliation change is accompanied by an ownership change. KBVO-TV is being sold by Cannan Communications and Beard Management to minority-controlled Granite Broadcasting for \$54 million cash and a tax certificate.

KTBC-TV is Austin's only VHF station, carrying CBS programming. Fox is moving to the VHF, but Granite President Stuart Beck is not worried about shifting to UHF with the other two networks. CBS still has the dominant programming in the market, he says.

The group plans to build a news operation at KBVO-TV, which did not have one as a Fox affiliate.

Cannan Communications President Darrold Cannan Jr. says he and partner Steve Beard are selling the station they built in 1983 to do estate planning. Cannan intends to hold on to his Amarillo station, KAMR-TV. Larry Wood of Wood & Co. Inc. brokered the sale. ■

Hausers donate to Harvard

Longtime cable executive Gustave M. Hauser and his wife, Rita, have donated \$13 million to Harvard Law School, Cambridge, Mass. It is the largest cash gift ever to a law school.

A ceremony announcing the couple's gift was scheduled for last Friday, and the school will name its new classroom/office building Hauser Hall. Hauser and his wife met and married at the law school in the mid-1950s.

The February 1993 purchase of Hauser Communications Inc. by Southwestern Bell Corp. was worth \$650 million. Before forming his own company, Hauser was chairman/chief executive officer, Warner Cable Communications, where he started the Qube cable experiment in Columbus, Ohio. —EAR

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Changing Hands

This week's tabulation of station and system sales

WVUE(TV) New Orleans, WALA-TV Mobile, Ala., and KHON-TV Honolulu

□ Purchased by SF Broadcasting (Tom Herwitz, president) from Burnham Broadcasting (Peter Desnoes) for \$229 million. (See BROADCASTING & CABLE, Aug. 29.) WVUE is ABC affiliate on ch. 8 with 316 kw visual, 31.6 kw aural, and antenna 990 ft. WALA-TV is NBC affiliate on ch. 10 with 316 kw visual, 47 kw aural, and antenna 1,240 ft. KHON-TV is NBC affiliate on ch. 2 with 100 kw visual, 20 kw aural, and antenna 59 ft.

KBVO-TV Austin, Tex. □ Purchased by Granite Broadcasting Corp. (Stuart Beck, president) from Cannan Communications Inc. and Beard Management Inc. (Darrold Cannan Jr. and Steve Beard) for \$54 million. **Buyer** owns KNTV(TV) San Jose and KSEE-TV Fresno-Visalia, both California; WPTA-TV Fort Wayne, Ind.; WEEK-TV Peoria-Bloomington, Ill.; KBJR-TV Superior, Wis., and WTVH-TV Syracuse, N.Y.,

and has interests in WKBW-TV Buffalo, N.Y. **Seller** has no other broadcast interests. KBVO-TV is Fox affiliate on ch. 42 with 2510 kw visual, 251 kw aural and antenna 1,290 ft. **Broker:** Wood & Co. Inc.

KTHV-TV Little Rock, Ark. □ Purchased by Gannett Co. Inc. (Cecil Walker, president/CEO) from Arkansas Television Co. (Chase Berry, chairman, and Marcus George, president) for stock transaction of \$27 million. **Buyer** owns WXIA-TV Atlanta; KVUE-TV Austin, Tex.; KUSA-TV Denver; WFMY-TV Greensboro, N.C.; WTLV-TV Jacksonville, Fla.; KARE-TV Minneapolis; KOCO-TV Oklahoma City; KPNX-TV Phoenix, and WUSA-TV Washington. **Seller** has no other broadcast interests. KTHV-TV is CBS affiliate on ch. 11 with 316 kw visual, 38 kw aural and antenna 1,709 ft.

KEZO-AM-FM Omaha □ Purchased by WTMJ Inc. (Doug Kiel, president),

a subsidiary of Journal Communications, from Narragansett Radio LP (Greg Burber and Jonathon Nelson) for \$9 million. **Buyer** owns WTMJ-AM-TV and WTKI-FM Milwaukee and WSAU(AM)-WIFC-FM Wausau, both Wisconsin; WSYM-TV Lansing, Mich.; KQRC-FM Kansas City, Mo., and KTNV-TV Las Vegas. **Seller** owns WYNK-AM-FM Baton Rouge; WPRI-TV Providence, R.I., and WTKR-TV Norfolk, Va. KEZO(AM) has classic rock format on 1490 khz with 1 kw. KEZO-FM has classic rock format on 92.3 mhz with 100 kw and antenna 1,250 ft. **Broker:** Media Venture Partners.

WBNJ(FM) Cape May Court House, N.J. □ Purchased by Margate Communications LP (Cleo Brooks, general partner) from The Acalon Group Inc. (Michael Schatz and Estate of Gerhard Klemm) for \$490,000. **Buyer** owns WTHH(FM) Margate City, N.J. **Seller** has no other broadcast interests. WBNJ has hit country format on 105.5 mhz with 3.3 kw and antenna 295 ft. Filed Sept. 16 (BALH-940916GI).

WKEI(AM)-WJRE(FM) Kewanee, Ill. □ Purchased by Virden Broadcasting Corp. (Randal Miller, president) from Miller Broadcasting Inc. (Howard Miller) for \$400,000. Shareholders of the **Buyer** have interests in: WTIM(AM) Taylorville, and WCNL(FM) Carlinville, both Illinois. **Seller** has no other broadcast interests. WKEI has MOR/talk/news/AC format on 1450 khz with 500 w day and 1 kw night. WJRE has AC format on 92.1 mhz with

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3 kw and antenna 300 ft. Filed Sept. 7 (AM: BAL940907GI; FM: BALH9409-07GJ). **Broker:** Stasen & Co. Inc.

WTKF(FM) Atlantic, N.C. □ Purchased by Atlantic Ridge Telecasters Inc. (Casey Wallington, president) from Down East Radio Communications Inc. (Joseph McClure, president) for \$430,000. **Buyer**

and **Seller** have no other broadcast interests. WTKF has talk format on 107.3 mhz with 6 kw and antenna 328 ft. Filed Sept. 19 (BALH940919GF).

WYNF(FM) Coral Cove, Fla. □ All the issued and outstanding shares of capital stock of Coral Cove FM Inc. purchased by D&F Broadcasting of Sarasota Inc. (Jon Ferrari, president) from Donald Wilks and Michael Schwartz for \$207,500. **Buyer** owns WJLK-AM-FM Asbury Park, N.J., and KROD(AM)-KLAQ(FM) El Paso, and is pending assignee of WSPB (AM)-WSRZ(FM) Sarasota, Fla. **Seller** Michael Schwartz, as part of new partnership, is purchasing WBVP(AM)-WWKS-FM Beaver Falls, Pa. WYNF is unbuilt, licensed to 107.9 mhz with 3 kw and antenna 328 ft. Filed Aug. 19 (BTCH940819GG).

KHRN(FM) Hearne, Tex. □ Purchased by Pluria Marshall Jr. from Joseph Hill, trustee, for \$165,000. **Buyer** has no other broadcast interests. **Seller** has no other broadcast interests. Filed Sept. 13 (BAL940913GH).

WKNL(AM) Knoxville, Tenn. □ CP Purchased by Thomas Moffit Jr. from Tennessee Broadcasting Co. (Michael Gliner) for \$18,000. **Buyer** has no other broadcast interests. **Seller** owns WREN(AM) Topeka, Kan., and is permittee of WMIW(AM) Atlantic Beach and WBAJ(AM) Blythewood, both South Carolina; KGGN(AM) Gladstone, Mo.; and WPIP(AM) Winston-Salem and WMIY(AM) Fair View, both North Carolina. WKNL is unbuilt, licensed to 760 khz with 2.5 kw. Filed Sept. 6 (BAP940906EC).

WXKL(AM) Sanford, N.C. □ Transfer of 51% of shares of WGSE Inc. from Jimmy Johnson to James Thomas and Dolphus Pearson for \$12,000.

Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$22,070 □ 3

FMs □ \$2,438,528 □ 8

Combos □ \$9,400,000 □ 2

TVs □ \$310,000,000 □ 3

Total □ \$4,099,642,534 □ 16

So far in 1994:

AMs □ \$111,212,636 □ 127

FMs □ \$669,196,364 □ 253

Combos □ \$1,168,069,700 □ 122

TVs □ \$2,151,163,834 □ 64

Total □ \$7,877,424,470 □ 566

Buyer and seller have no other broadcast interests. wxkl has religious/oldies format on 1290 khz with 1 kw daytime, 44 w night. Filed Sept. 12 (BTC940912EC).

WKSC(AM) Kershaw, S.C. □ Transfer of 100% of Kershaw Broadcasting Corp. stock from Reba Tatum, Ollie Baker, Nancy Phillips, Clifton Baker, Sandra Favor,

Estelle Blakeney Wilson and Grace Brodie to Johnny Shack for \$5,070. Transaction will yield 97.5% voting interest. wksc has southern gospel format on 1300 khz with 500 w day.

WMIM(AM) Mt. Carmel, Pa. □ Purchased by William Erdman from North Penn Broadcasting Inc. (Harold Fulmer II, president) for \$5,000. **Buyer** has no other broadcast interests. **Seller** owns WMRE(AM) Hughesville and WMRE(FM) Salladasburg, both Pennsylvania, and is permittee of WMHU(FM) Renova, Pa. WMIM has AC format on 99.7 mhz with 790 w and antenna 646 ft. Filed Sept. 2 (BAL940902ED).

KDBR(FM) Kalispell, Mont. □ Transfer of control from James Schaeffer and Benny Bee Jr. to Bee Broadcasting Inc. After transfer, Benny Bee Jr. will own 100% of Bee Broadcasting Inc. KDBR has country format on 106.3 mhz with 3.9 kw and antenna 403 ft. Filed Sept. 16 (BTCH940916GG).

WDNO(FM) Laurel, Del. □ Purchased by Samson Communications Inc. (William Sammons, president) from Dennis O'Neil for \$500,000. **Buyer** owns WXPZ-FM Milford, Del. **Seller** has no other broadcast interests. WDNO has AC format on 95.3 mhz with 6 kw and antenna 328 ft. Filed Sept. 12 (BAL940912GI).

WPMR(FM) Tobyhanna, Pa. □ Purchased by TIAB Communications Corp. (Jeff Woehrl, president) from Crystal Castle Inc. (Stacy DeWitt, president) for assumption of debt worth \$646,028. **Buyer** has no other broadcast interests. **Seller** owns WPMR(AM) Mount Pocono, Pa. WPMR has AOR format on 107.9 mhz with 5.7 kw and antenna 564 ft. Filed Sept. 7 (BALH940907GF).

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Markey's 'on the warpath'

Broadcasters say lawmaker could block relaxation of ownership rules

By Kim McAvoy

Broadcasters fear House Telecommunications Subcommittee Chairman Ed Markey may dash their hopes for deregulation at the FCC.

"He's on the warpath," said one broadcaster who heard Markey speak last Tuesday at the Broadcasting & Cable Interface VIII in Washington (see story, page 18).

Markey (D-Mass.), who said it is time to "reinvigorate the social compact between broadcasters and the public," also said that any deregulation of the industry, such as repeal or modification of the FCC's broadcast ownership rules, should be tied to that compact. And, he said, it is essential that the social compact include more children's programs, less violence on TV and a commitment to minorities.

Markey also signaled his desire to see the agency hold off on any changes to the ownership rules.

Industry representatives say Markey's "fire and brimstone" speech was a clear warning to broadcasters that he's going to be a "major player" in the FCC's ownership proceeding. It has been expected that the FCC would initiate a rulemaking on its multiple ownership rules this fall. But pressure from Markey may put a crimp in the FCC's plans.

"Markey doesn't want to see the commission go forward without extracting his pound of flesh," one broadcaster said. "He's saying that unless the industry complies with the



Markey seeking "pound of flesh," broadcast lobby says.

Children's TV Act and unless we cut back on TV violence, he's going to delay changes to the multiple ownership rules," another broadcaster said.

Capitol Hill insiders say Markey is taking on the industry because he is unhappy with broadcasters over the issue of kids TV and he is angry at the broadcast networks for refusing to support his so-

called V-chip bill. It would allow viewers to block out violent programs.

Markey also said that if broadcasters continue to take their responsibilities to serve the public interest lightly, the industry is inviting Congress to react with a spectrum fee or auction

Count FCC Chairman Reed Hundt among those who think that special interests and lobbyists run this town.

In remarks at BROADCASTING & CABLE's Interface VIII last Tuesday, Hundt urged industry representatives to support and responsibly explain the benefits of competition in telecommunications legislation. Said Hundt: "Industry carries a particular burden in this job of persuasion. After all...only 6% of the people believe the president controls the federal government in Washington, basically the same under Bill Clinton as it was under George Bush. Twenty-one percent believe that Congress is in charge. But 57%—six out of every 10 people—believe that special interests and lobbyists run this town. And you know, they're right. The truth is that the raw power in Washington, D.C., is possessed by the 200,000 lawyers, lobbyists and associated employees who ply their trade here."

Moving information superhighway legislation through the House next year won't take nearly as long as it did this year, says House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.). Markey is optimistic about quick passage because "members are committed to moving forward." And, he said after his speech at Interface VIII, it will be easier next year to identify companies that are opposed to the bill and talk about "what needs to be done politically." Swifter passage will give him more time to devote to broadcast-related issues such as TV violence, children's programming and the future of

public TV (see story, page 18).

As expected, SF Broadcasting last week responded with a counterclaim to NBC's charges that the Savoy Pictures/Fox joint venture is evading ownership limits.

NBC last month filed a petition with the FCC alleging that SF Broadcasting was created by Fox and Savoy in an effort to exceed the 12-station ownership limit. But SF says it's a case of the pot calling the kettle black. "As NBC knows, the FCC expressly found that NBC's 49% nonvoting interest in its Cleveland affiliate was non-attributable, i.e., that it does not 'count' under



Washington Watch

Edited By Kim McAvoy

the national ownership rule," states SF's petition, filed last week at the FCC. NBC raised the issue in reference to SF's plans to purchase NBC affiliate WLUK-TV Green Bay, Wis. SF President Tom Hurwitz says

NBC is motivated by revenge. "They are now in a position of having to find another affiliate and paying compensation, some of it up front," Hurwitz says. "Unfortunately, we were there sitting at the FCC, so they could take their frustration out on us." In a related decision, the FCC granted NBC's request for more time to comment on the purchase of WLUK-TV. NBC said it needed more time to examine the record because SF had waited until the last minute to submit important information to the agency. In a decision released last week, the FCC extended the deadline for filing petitions to deny until Nov. 2.

proposal.

"That's not an empty threat," said one industry source, who thinks that congressional interest in spectrum fees will grow.

Certainly Markey's comments were discouraging to broadcasters. But many observers were encouraged by the speech given by FCC Chairman Reed Hundt later that day.

Hundt also mentioned the social compact, but he did not link it to the broadcast ownership review. Nor was it a major focus of his speech. "It was a much softer presentation," one broadcaster said.

The FCC chairman at one time seemed willing to link a review of the

social compact with broadcast deregulation. But broadcasters who have talked with him said he dropped that idea, hoping instead to move quickly on the ownership issue without tying it to any particular quid pro quo.

Now, one source said, "it looks like Markey has lifted the mantle from Hundt and assumed it for himself."

There's an even greater concern that Markey's stand on the ownership issue will lead to enough controversy that Hundt, who told broadcasters he doesn't want to "get bogged down," will walk away from the issue.

The bottom line, according to one broadcaster: "Next year is going to be a difficult year." ■

MCI joins cable, consumer VDT effort

Groups want FCC to establish cost allocation rules first

By Christopher Stern

Public interest groups have joined forces with MCI and the National Cable Television Association to urge the FCC to slow down its pending video dialtone decision.

The Consumer Federation of America and the Center for Media Education called on the agency to establish cost allocation rules before coming out with new VDT regulations.

MCI said it joined the effort because local access charges account for 40% of its costs. The long-distance company supports cost allocation out of fears that it also will have to carry the cost of VDT network construction, MCI's Michael Pelcovits said last week.

A Bell Atlantic spokeswoman said the news conference announcing the joint effort was part of the cable industry's ongoing campaign to delay competition.

Both the telco and the cable industries have been anticipating new VDT ground rules since June. The advanced network systems will provide hundreds of channels on a common-carrier video platform.

Jeff Chester of the Center for Media Education called on the FCC to establish rules to insure that the telcos do not omit the poor and disadvantaged when they roll out their video net-

works. Chester's group, along with several other public interest groups, in May released a study of VDT applications, which they said showed a pattern of economic redlining.

The National Association of Regulatory Utility Commissioners also joined the effort with a letter asking the FCC to give local authorities some powers over VDT. Currently, VDT is regulated exclusively by the FCC.

Bradley Stillman of the Consumer Federation of America said the telcos plan to spend \$400 billion on upgrading their infrastructures. The combined capital campaign will increase regular ratepayers' bills by \$16 per month, Stillman said. He called VDT "the single biggest pocketbook issue" facing consumers.

Stillman also praised House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) for recent statements about VDT. Markey has urged the FCC to adopt cost allocation protections similar to those he proposed in his failed telecommunications bill.

"Markey has a solid understanding of the issue and a real sensitivity to what it means to cable and consumers," Stillman said. He will be "encouraging Congressman Markey to become even more involved." ■

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NTIA faults receivers for radar interference

Study says C-band units are not sufficiently discriminating

By Chris McConnell

Broadcasters may want to add some new equipment to their satellite earth station receivers.

In a report on interference to earth stations receiving signals in the 4 ghz band, the National Telecommunications and Information Administration (NTIA) says the current crop of C-band receivers are highly susceptible to interference from radar systems operating in adjacent bands. Even when radar systems are operating hundreds of megahertz away from the broadcast and cable band, NTIA says, the high-powered signals can interfere with the satellite earth stations.

"Several hundred megahertz away, this problem should not be happening," says NTIA Assistant Division Chief Robert Hinkle, who attributes

the interference problem not to spurious radar signals but to earth stations that are not selective enough in choosing which signals to amplify. The report recommends that broadcasters experiencing such interference buy a "preselection filter" for their dishes to block the unwanted signals.

Such unwanted radar signals, broadcasters say, can cause serious problems—especially if the desired signal is digital. Florida radio broadcasters, who prompted the NTIA work, reported interference into their satellite feeds, every 9.8 seconds in



Filters are keeping interference out of Satcom C-5 signals, Florida broadcasters say.

some cases. The radio feeds, coming off the GE Americom Satcom C-5 satellite, were knocked out completely for fractions of seconds by the interference.

"It completely blew away the digital reception," says Lloyd Berg, chief engineer at WUSA-FM Tampa, Fla. Berg says his station would play back tapes of the downlinked material only to find a series of

audio gaps. "It was perfect or gone."

"Digital is great up to the point it crashes," adds WFLA(AM) Chief Engineer Wilson Welch. "Then it's terrible." Welch, whose station was taking

Cutting Edge

By Chris McConnell

Avid Technology last week closed its deal to buy the news division of BASYS Automation Systems and SofTECH systems. The company said it completed the acquisition for a combined sum of about \$5.5 million in cash and stock. Avid this week plans to present a paper on its strategy for incorporating the newly acquired automation companies into its existing nonlinear editing business.

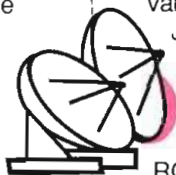
Another newsroom software provider, AP NewsCenter, will be providing software for ABC news bureaus worldwide. The software, which runs on standard PCs using Microsoft Windows, is used in managing, editing

and producing news programs. AP NewsCenter says ABC will use the software to replace the majority of systems it now uses to produce news.

Primestar Partners has officially announced its plans to migrate to high-power DBS. The company, which currently operates a medium-power service, plans to use the orbital frequencies controlled by TCI subsidiary Tempo DBS Inc. Tempo DBS last week purchased 27 high-power DBS frequencies from another would-be provider of the service. Tempo said the new frequencies will allow Primestar to provide more

than 200 channels of programming. Tempo also has contracted with satellite builder Space Systems/Loral for two satellites, due for delivery in 1996.

The other U.S. direct-to-home competitors, DIRECTV and United States Satellite Broadcasting (USSB), last week announced the "national availability" of the Digital Satellite System (DSS) used in receiving their programming. The two companies, which have been introducing their high-power DBS service to various markets since June, said more than 6,500 consumer electronics and satellite stores nationwide will sell the RCA DSS system and offer the DIRECTV and USSB services. RCA also said it hopes to produce 600,000 of the DSS systems by year's end. The three companies plan to



support the national rollout with a \$50 million advertising campaign.

TV/COM International says its proposed North American Digital Group (NADG) will hold its charter meeting in Washington on Oct. 26. The group, to consist of representatives from programming, consumer electronics, satellite and cable equipment companies, will discuss establishing digital compression standards for North America. TV/COM has tapped the Advanced Television Systems Committee (ATSC) to document a standard for "digital standard definition television." The ATSC currently is working on the documentation of a standard for high-definition television. At the first NADG meeting, participants will discuss the group's scope and purpose as well as the ATSC's role in the documentation effort.

digital feeds of Paul Harvey and Rush Limbaugh off the Satcom C-5, also reported taking an interference "hit" about every nine seconds.

Welch and other Florida broadcasters attributed the problem to military radar planes in the Gulf of Mexico. One broadcaster said he was able to track interference by calling other stations and comparing the reports of interference to the flight paths of planes flying out of an Arkansas base.

Although the source of undesired signals was airborne radar in the case

of the Florida broadcasters, other types of radar also pose a threat to the C-band earth stations, NTIA's Hinkle says.

"The key point is that the interference is due to inadequate receiver sensitivity," Hinkle says, adding that almost any S-band radar with enough power can create interference to the earth stations, citing as examples radionavigation altimeters and maritime navigation radars.

In addition to recommending that earth station "site personnel" install a

preselection filter to guard against the radar signals, the NTIA says it is calling on manufacturers to install the filters as a standard feature on new 4 ghz earth stations.

Broadcasters installing the equipment say the recommended cure works. "It was magic," says WUSA-FM's Berg, adding that the additional equipment cost his station about \$700. WFLA's Welch reports similar results but says his station still receives occasional "hits" in its digital signal from maladjusted maritime radars. ■

ATV group targets August

By Chris McConnell

Advanced television planners are setting their sights on next summer.

Participants in the FCC's Advisory Committee on Advanced Television Service (ACATS) hope to conclude their eight-year transmission standard-setting effort in August with a recommendation to the commission. The committee's Technical Subgroup set the target at a meeting last week during which participants agreed on a schedule for wrapping up the group's work.

"We're beginning to see the end," said ACATS Chairman Richard Wiley, although he did not rule out the possibility of further scheduling changes.

The group's current plan calls for technicians at the Advanced Television Test Center in Alexandria, Va., to begin lab tests on the Grand Alliance HDTV system Feb. 21.

While those tests will focus on high-definition picture quality, participants last week also raised the contentious issue of digital, "standard-definition" television. Although the Grand Alliance system includes no specifications for digital, 525-line pictures, participants in the seven-company consortium maintain that their system can support multiple data streams of standard TV.

The companies still do not plan to incorporate a "standard-definition" specification into their system, but Technical Subgroup Vice Chairman Mark Richer said he will produce a white paper specifying how the Alliance system could be used to deliver such services. ■

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MANAGER ■

DIRECTV, Inc., a unit of GM Hughes Electronics, is North America's first high-powered, direct-to-home satellite service, offering up to 150 channels of premium entertainment programming via a small 18-inch satellite dish installed on homes throughout the U.S.

We are seeking an individual to assist the Director of Program Planning and Promotion. Responsibilities include the daily management of on-air promotions which include pay-per-view movies, special events, sports, etc.; generate monthly work order; coordinate production schedules; and oversee special production projects.

This is an extremely hands-on, detail-oriented position requiring multiple task juggling and the ability to work in a fast-paced environment with multiple external and internal departments. Viable candidates must have a minimum of 5-10 years broadcast, pay television, home video or studio experience. Strong on-air promotion or theatrical trailer production experience is essential. Excellent presentation, oral and written communication skills are required.

DIRECTV offers an exciting compensation and flexible benefits package, along with a rare opportunity to make a major impact in a developing industry. For immediate consideration, please send your resume with salary history to: **DIRECTV, Inc., Attn: Employment-CL, P.O. Box 915, RE/R8/N301, El Segundo, CA 90245.** An Equal Opportunity/Affirmative Action Employer.



Business Manager: Top Fox affiliate located in the Gainesville-Ocala market is seeking an experienced hands-on Manager to replace the current manager who has been promoted within the company. This person will be responsible for the complete financial management of the station including preparation of budgets, monthly reports and audits, as well as managing the accounting and traffic departments. Must be computer literate and be able to meet deadlines. Please send resume and salary requirements to Robert Salat, Vice President/General Manager, WOGX-TV, P.O. Box 3985, Ocala, FL 34478. Women and minorities are encouraged to apply. EOE.

Marketing/Promotion Director. We're looking for an organized individual with excellent leadership skills to manage our promotion department. The successful candidate must have strong on-air creative skills and sales promotion experience. The successful candidate will be an individual committed to continued excellence in the promotion of Albuquerque's #1 television station. A desire for mild weather and breathtaking Southwestern sunsets is helpful, but not required. Resume and cover letter stating salary requirements. No phone calls, please! Peter Smith, VP/Promotion, Pulitzer Broadcasting Company, 101 South Hanley Road, Suite 1250, St. Louis, MO 63105-3428. Women and minorities are encouraged to apply. Equal opportunity employer.

Creative Services Director. WVIT, Connecticut's NBC station seeks overachievers with successful track records including at least two years as promotion manager or senior promotion producer at a major market broadcast station promoting news. Responsibilities include overseeing all on-air promotion, advertising, graphics, publicity and strategic planning for the station including a dynamic news organization and new LMA venture. Resumes and tapes to Al Bova, VP/General Manager, 1422 New Britain Avenue, West Hartford, CT 06110. EOE.

Industry Affairs Manager. Lead broadcast industry affairs at the digital television industry leader. Represent DIRECTV in broadcast and consumer electronics (CE) standards development. Develop strategies for all standards bodies. Provide internal continuing education. Coordinate intellectual property (IP) issues. Provide expertise to evolution of the DIRECTV digital infrastructure. Requires at least 10 years broadcast or CE leadership. Knowledge of standards and IP issues. Send resume to: DIRECTV, Inc., Attn: Employment-JJG, P.O. Box 915, RE/R8/N301, El Segundo, CA 90245. Proof of legal right to work in U.S. is required. Equal opportunity/affirmative action employer.

WKBN AM/FM/TV, CBS affiliate in Youngstown, Ohio, seeks senior manager for Director of Marketing. Extensive skills in management, planning and sales required. Responsible for advertising, promotion, special events, community service, and research functions. Agency and broadcast experience desirable. EOE. Send resume to J.D. Williamson II, WKBN, 3930 Sunset Boulevard, Youngstown, OH 44512. No phone calls please.

For all your Classified Needs

Call Antoinette Fasulo

Tel: 212-337-7073 • Fax: 212-206-8327

Local Sales Manager. Challenging opportunity for a highly motivated team player to join Chicago's new independent television station. Candidate will possess excellent people skills and strong discipline-work ethic. Must be organized, creative and have a minimum of 5 years experience in local sales or station management. A talent for generating non-traditional revenue streams and local sales promotion excellence is a plus. Resume: Julie Bermudez, Director of Sales, WCIU-TV, 141 West Jackson Boulevard, Chicago, IL 60604. EOE.

WSVI-TV, the only commercial television station in the U.S. Virgin Islands is seeking a General Manager. Applicants must have small market local and national sales and management experience, must be a leader who is able to create and execute budgets; must have a stable track record and good interpersonal skills. Only applicants who are genuinely willing to relocate to the Caribbean need to apply. Benefits will include salary and commission over-ride. EOE. Send resume and salary requirements to: General Manager, WSVI-TV, P.O. Box 7112, Sunny Isle, St. Croix, U.S. VI 00823.

Operations Manager - WMAR-TV is seeking a talented and experienced manager with the proven leadership abilities to manage this dynamic station's programming, production, creative services, public relations and community affairs. Team-building skills are essential, as well as the ability to be heavily involved in the community. Our operations manager must have a thorough grasp of FCC rules and regulations and be able to assist the general manager in a wide range of station matters. Send resumes only to Brenda Mustian, WMAR-TV, 6400 York Road, Baltimore, MD 21212. WMAR-TV is an equal opportunity employer; women and minorities encouraged to apply.

Engineering Manager - Solid project management skills including facilities construction and equipment installation; high level of computer literacy in station automation and newsroom systems; knowledge of FCC rules and regulations; intimate knowledge of station operations with strong news emphasis. 10 years experience (at least 5 in management) in major market broadcasting facility; exceptional communication, interpersonal, and organizational skills; strong capital budgeting and inventory management skills essential. Send resume to Jim Chase, KYW-TV, Independence Mall East, Philadelphia, PA 19106. EOE, M/F, ADA.

HELP WANTED NEWS

WOIO/WUAB in search of one News Promotion Producer with minimum 3 years broadcast promotion experience, heavy emphasis on news; and one promotion writer/producer with minimum 2 years broadcast promotion experience. College education and good writing skills required. Production experience preferred. Job available immediately. Send resume and tape to Judy Hackett, General Marketing Manager, Channel 19, Inc., WOIO Channel 19, 2720 Van Aken Boulevard, Cleveland, Ohio 44120. Equal opportunity employer.

Reporter, WYFF, the NBC affiliate in Greenville, SC is searching for a great storyteller with excellent live skills who knows what it means to enterprise and can demonstrate it on tape. College degree and at least two years experience. Tapes/resumes to Human Resources Manager, WYFF, P.O. Box 788, Greenville, SC 29602. EOE.

ARE YOU THE JOE MONTANA OF SENIOR EDITORS?

NFL Films is ready to draft an All-Pro caliber senior level Videotape Editor, with 5 to 7 years of online editing experience. You'll join a team of highly-skilled Senior Editors working on a variety of challenging projects. From original TV programs to commercials, music videos, infomercials, instructional videos and corporate image pieces. As well as football. Do you have what it takes?

- An extensive knowledge of digital effects, multi-layer compositing, Digital VTRs, DVEs and Digital Disk Recorders.
- A team player who doesn't treat clients like opponents, and has the verbal skills, tact and personality to communicate that fact.
- An All-Star without an attitude, who hasn't lost that "rookie enthusiasm". Willing to share ideas and experience with younger players.

If you're our Number One draft pick, you will be compensated accordingly, and work with the best organization in the business.

- Humanistic, family atmosphere. Politics are discouraged. Quality and innovation encouraged.
- Unparalleled financial stability with the resources and commitment to remain competitive.
- A career opportunity with all NFL benefits including health, disability and pension plan.
- 70,000 sq. ft. facility 15 minutes from Philadelphia and beautiful suburbs. Low taxes. Reasonable real estate. Wonderful lifestyle.

If you're a senior level editor who's no ordinary Joe when it comes to editing, send your resume and reel in strictest confidence to:

Operations Department, NFL Films, 330 Fellowship Road, Mt. Laurel, NJ 08054.

PLEASE, NO PHONE CALLS!

EOE

NFL FILMS



Are you one of the best reporters in the business? If so, you'll work well with the rest of our team. Extremely committed and well-equipped CBS affiliate in one of the most competitive markets in the country is looking to add to its already great reporting staff. Aggressiveness, enterprise and a demonstrated ability to humanize the story are the requirements for this general assignment position. If you've got these talents along with at least three years experience, please send non-returnable tape and resume to: Phil Bell, Executive Producer, WTVF, 474 James Robertson Parkway, Nashville, TN 37219. WTVF is an equal opportunity employer and encourages applications from members of minority groups. No phone calls, please.

News Producer. Oversee the writing and various production elements of fast-paced, highly visual daily newscasts. Must have excellent writing, organizational and people skills. Prior experience producing daily newscasts required. Send resume, non-returnable broadcast beta or 3/4" tape and letter explaining how you would do the job (no calls) to Edward B. Schimmel, Assistant News Director, WPVI-TV, 4100 City Line, Suite 400, Philadelphia, PA 19131. EOE.

Has videotape editing got you down? It doesn't have to be a thankless job. Nashville's leading news station is looking for a Chief Videotape Editor to manage our newly renovated editing area. If you are an experienced videotape editor with leadership ability and ideas ready to be listened to in a teamwork environment, send a non-returnable tape and resume to: Phil Bell, Executive Producer, WTVF-TV, 474 James Robertson Parkway, Nashville, TN 37219. No calls, please. WTVF is an equal opportunity employer.

TV News Evening Anchor. Camera charisma isn't enough. You also need solid writing and reporting skills. Will produce and anchor our primary newscasts at 6 and 11 pm weeknights. 3 years professional on-air work required including experience in producing and anchoring half-hour newscasts. No beginners, no phone calls, no faxes. Send letter, resume and 3/4" or VHS tape. Enclose self-addressed stamped envelope for tape return. Send to: Evening Anchor, WVIR-TV, 503 East Market Street, Charlottesville, VA 22902. EOE.

Sports Producer. Oversee production of fast-paced, highly visual sports segments of daily newscasts. Successful applicant must be able to create and write interesting features and daily sports news. Prior broadcasting experience and strong knowledge of sports required. Beta video editing ability a plus. Flexible hours, including nights and weekends. Resume, non-returnable broadcast beta or 3/4" tape and letter detailing your qualifications (no calls) to Edward B. Schimmel, Assistant News Director, WPVI-TV, 4100 City Line, Suite 400, Philadelphia, PA 19131. EOE.

On-Line Editor. WPIX, Tribune Broadcasting's flagship television station in New York, is looking for a Promo Editor. We are looking for a technologist with a flare for graphic design. You should know D2, 1", Beta, Sony 9100's, 8000's, DME 5000's, Grass Valley 100's, and DPM 700's. The Quantel Paint Box and Picture Box along with the DFX are at your disposal too. If you combine technical mastery and creativity, come see our toys. WPIX is an equal opportunity employer. Send resume and demo reel (not returnable) to: WPIX, Inc., 220 East 42 Street, New York, New York 10017. Employment E.

TV Sports Reporter. Community, High School and College sports. Write, shoot and edit. Possible anchoring and play by play. Rush resume/tape to Gary Brauer, KNKT, 222 West Sixth Street, Junction City, KS 66441. EOE.

Newscast/Production Director: Position available immediately at WTLV Jacksonville. Applicant must be experienced in directing live newscasts and facilitating the production of commercials, promotions and special projects. Send resume to Mike Baer, Production Manager, WTLV, P.O. Box TV12, Jacksonville, FL 32231. Gannett. EOE.

Promotion Writer/Producer. KETV has an immediate opening for a writer/producer with two years experience in television promotion. We're an aggressive department with a great news product and a plan on how to promote it. Send resumes/tapes to Phil Clark, KETV, 2665 Douglas Street, Omaha, NE 68131. No phone calls please. EOE.

Anchor/Reporter needed for African-American public affairs program. Position requires skills in field productions, news, writing, and beta editing. Send resume and tape to Prince Wooten, CN 777, Trenton, NJ 08625.

Anchor/Producer/Reporter and Photographer sought by Mid-Atlantic ABC affiliate. Anchor must have 2 years on-air experience. Photographer/editor must have 1 year newsroom experience, be creative, excellent editing skills and live truck experience a plus. Send non-returnable tapes on 3/4" to: Neil Bayne, ND, WMDT-TV, P.O. Box 4009, Salisbury, MD 21803-4009. EOE/M-F. No phone calls.

Anchor/Reporter. WIS, the dominant TV station in South Carolina's state capital, is looking for someone to anchor our hour-long Saturday morning newscast as well as to work as a general assignment reporter. Previous TV reporting and anchoring experience required. Send non-returnable tape and resume to Randy Covington, WIS-TV News Director, P.O. Box 367, Columbia, SC 29202. EOE.

KTVT-TV, the CBS affiliate in the 8th market, is dramatically expanding its news operations. We are hiring the following people: 1) Assistant News Director, 2) Anchor/Reporters, 3) Meteorologists, 4) General Assignment Reporters, 5) Sports Photographer/Reporter, 6) Sports Anchor/Reporters, 7) Producers, 8) Associate Producers, 9) Photojournalists, 10) Videotape Editors. We want aggressive, talented and experienced people who understand contemporary broadcast journalism. Send tape and resume to: News Director, P.O. Box 2495, Fort Worth, TX 76113. No phone calls please! We are an equal opportunity employer!

News Producer. Denver's NBC O&O, KCNC, seeks experienced, creative news producer. Absolutely no tapes or phone calls. Send resume, statement of your production philosophy, sample rundown and three writing samples that reflect a variety of story types. Mail to: John Haralson, 1313 Williams #901, Denver, Colorado 80218. EOE/MF.

News Producer-- For #1 early newshour in top 100 market. Applicants should write well, edit tape and stack show; newsroom computer experience preferred. Resume before October 21 to Judy Baker, WCYB-TV, 101 Lee Street, Bristol, VA 24201. No phone calls. EOE/M/F/H/V.

WLNE-TV seeks an Experienced Photojournalist. Are you the very best photographer in your newsroom? The one every reporter wants to work with? WLNE-TV 6 News is looking for a full-time photojournalist for its award-winning team. Applicants should have at least three years' professional experience in local television news. We're looking for someone who brings a "48 Hours Flair" to a tough, competitive market. Send tape and resume to: Scott James, News Director, WLNE-TV, 10 Orms Street, Providence, RI 02904. No phone calls please. WLNE is an equal opportunity employer.

News Photographer. Fox 45 News At Ten is looking for a Photographer to join our talented staff of NPAA award winning photojournalists. If you're a creative shooter who knows how to use pictures and not sound to tell stories, we want to see your tape. Our pictures stand out from the rest...yours should too. Send tape and resume to: Joe DeFeo, News Director, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. No phone calls, please. EOE.

Need dynamic Weekend Anchor for regional powerhouse station in South. Must be strong communicator with great delivery, as well as a good reporter and writer. Lots of "live" work for this working anchor person. 3-5 years experience. Tape/resume to: Martha Smith, Business Manager, WTVM-TV, P.O. Box 1848, Columbus, Georgia 31902-1848. EOE.

Executive Producer - KABB, in beautiful San Antonio, TX (Market 39) is starting a News Department from the ground up and we need the best. We're seeking an E.P. with a special talent for writing, graphics, and formats to be second in command to the News Director. If you think you have what it takes, have at least 4 years line producing experience, are a take charge person with great people skills, and have a high energy level, send your resume, references and non-returnable VHS tape to: KABB-TV, News Director, 4335 NW Loop 410, S.A., TX 78229. No calls or faxes, please. An equal opportunity employer.

Desk Assistant: Entry-level position for an energetic, self-starting, highly organized individual. Responsibilities include script organization, file tape distribution and other general newsroom functions. Previous newsroom experience a plus. Send resume to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No phone calls or faxes please. We are an equal opportunity employer.

Entertainment Reporter wanted to cover the Night Scene in New Orleans. Our person is off to Los Angeles and we are looking for someone who can step in and cover "The Big Easy." Send resume and tape to Tom Rosenbaum, News Director, WVUE-TV, 1025 South Jefferson Davis Parkway, New Orleans, LA 70125. No calls please. EOE, M/F.

KETV, Omaha, Nebraska, has an immediate opening for a specialty reporter to cover stories on government mismanagement, fraud and waste. Qualified individual will have at least three years broadcast news experience with demonstrated investigative ability. Must be thorough and creative. This is a high profile position. Applicants must have extensive on-air and live background. A college degree is required. Send resume and non-returnable tape to: Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131. EOE.

Missouri affiliated television station expanding news department. Accepting applications for: Weekend anchor/reporter; weekend weather/news reporter; videographers (2); reporter. Minimum three years commercial TV news experience. Resumes and non-returnable tapes to Box 00128 EOE.

Co-Anchor. Named the Best Newscast in Florida by the Associated Press, Fox News at Ten needs a Co-Anchor for the Weekend Newscast. Three years experience, college degree preferred. No phone calls please. Send non-returnable tape and resume to: Mark Pierce, Station Manager, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an equal opportunity employer.

Anchor: Are you extremely credible and knowledgeable, have a mature yet youthfully vigorous presence, at least 3 to 5 years experience, ready for a top 20 market, write well, enjoy writing your own copy as well as reporting, like to be part of a team and can complement our female anchor? Send letter, resume, references, salary history and tape to Box 00136 EOE.

NBC Affiliate, WNDU-TV is looking for a creative, energetic photojournalist who loves his/her work. We need a photojournalist who likes doing packages with a reporter and alone, comes up with story ideas, and wants to be a part of a winning team. One year experience shooting news required. Send your resume, references and non-returnable reel to: The WNDU Stations, Position #00105, Attention: Human Resources Manager, Box 1616, South Bend, IN 46634. No phone calls please!

WVTM-TV, a NBC affiliate, in Birmingham, Alabama has the following job openings. 1) Tape Editor Part-Time. Edit video tape for daily newscasts. College degree preferred, broadcasting experience. 2) Weekend Producer A.M. Produce weekend A.M. newscasts, fill in weekdays. College degree. 2 years broadcasting experience. 3) Anchor/Reporter Weekend A.M. Anchor 8 A.M. newscasts weekend reporting 3 days per week. College degree. Two years experience. 4) Producer Weekend P.M. Produce weekend 5 and 10 P.M. newscasts, fill in produce as required. College degree. Two years experience. 5) Associate Producers Part-Time. Assist weekend and weekday newscast producers with all aspects of news. College preferred. 1 year in broadcasting. EOE. Send resume to: Kerry Oslund, News Department, WVTM-TV, Inc., 1732 Valley View Drive, Birmingham, Alabama 35209.

Wanted - Editors: Fast growing, well-established Post Production House in Bristol, CT is looking for experienced editors for National and International clients. Sony 9100, GVG Switchers, D-2, DPM-700, InfiniTV, and Avid. Please fax resume to (203) 584-4130.

HELP WANTED TECHNICAL

Maintenance Technician with five years experience in hands-on, component level troubleshooting broadcast equipment including Sony Beta VTR's, Odetics library machines, Panasonic D3 VTR's, and other state-of-the-art equipment. Experience in digital video switchers and DVE's necessary. Familiarity with personal computers and local area networks a must. FCC license or SBE certificate required. Send resume to Jim Chase, KYW-TV, Independence Mall East, Philadelphia, PA 19106. EOE, M/F, ADA.

Chief Engineer. Central Illinois' fastest growing Fox affiliate is looking for an individual with a strong engineering and management background. Seeking a hands-on Chief Engineer with transmitter, and studio R&M. FCC license and knowledge of FCC rules and regulations required. Send resume/salary requirements to: General Manager, WRSP-TV, 3003 Old Rochester Road, Springfield, IL 62703 or fax (217) 523-4410.

Maintenance Tech: Must be capable of troubleshooting studio equipment. Requires FCC General Class License. SBE certification desirable. Shift position. VHF transmitter operation experience a plus. Send resumes only, no phone calls please, to Mr. Ken High, C.E., KAMR-TV, Box 751, Amarillo, Texas 79189. Female and minority applicants are encouraged to apply. KAMR-TV is an EOE.

Engineering Maintenance Technician: CBS affiliate has an immediate opening for an Engineering Maintenance Technician. Mostly Grass Valley and Sony equipment. Applicant should have a minimum two years experience repairing broadcast systems, with strong emphasis in the repair and alignment of News ENG equipment. SNV and personal computer experience a plus. Applicant should have FCC General Class License, SBE certification or Associates Degree in electronics. Send resume, salary requirements to Michael DeWire, Chief Engineer, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls. M/F/EOE.

Chief Engineer WFLV-TV. Individual must be highly qualified in studio and transmitter maintenance and installation. Will be responsible for staffing, supervision, budgeting and planning. Must be computer literate and have strong management and interpersonal relations skills. Send resume to Don Ingram - Chief Engineer, WFLV-TV Fox 22, 1205 Front Street, Raleigh, NC 27609. No phone calls please. EOE.

WSAZ-Television 3, a division of Lee Enterprises and a top NBC affiliate, has an immediate opening for a Manager of Engineering. Responsibilities include the administration of personnel and equipment in the Engineering Department and the proper operation of the station in accordance with SOP and FCC rules and regulations. FCC General License or SBE certification required. Five years previous experience in electronic equipment repair with emphasis on television preferred. Five years previous experience with management of personnel, budgeting and planning required. A thorough understanding of personal computers and computer networking required. A commitment to service and quality, as well as strong interpersonal and communications skills is essential. Please send resume to: Jill DeKeyser, Human Resources Manager, WSAZ-Television 3, 645 5th Avenue, Huntington, WV 25701. WSAZ-Television 3 is an equal opportunity employer.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

EXECUTIVE PRODUCER

-Special News Program

To head unit looking at life in the community as it has never been done before.

Must be experienced, creative, fearless and able to prove it.

Send non-returnable tapes and resumes to:

**News 15-Special News Programs
KNXV-TV**

4625 S. 33rd Place

Phoenix, AZ 85040

No calls please. EOE.

RACING PRODUCER

Producer/director with experience in live and packaged horse racing productions. Must have full command of all levels of modern production techniques, including program formatting, editing and graphic design. Must also have strong management/organizational skills and working knowledge of the capabilities of state of the art technical equipment. High production standards a must.

**STEVE SCHWARTZ,
Box C-200**

EAST RUTHERFORD, NJ 07073

Programming Assistant. If you're interested in assisting the Program Manager in the nation's third largest market, here's the deal. WCIU has an immediate opening for a programming assistant. To qualify you must have some background of programming operations. Send resume to Dave Ward, WCIU-TV, 141 West Jackson, Chicago, IL 60604. EOE. (No phone calls please.)

Special Projects Producer. WVIT-TV News - Must be able to supervise and manage simultaneous projects and do investigative stories, newscast producing. Resumes to Steve Schwaib, News Director, 1422 New Britain Avenue, West Hartford, CT 06110. No calls. EOE.

Production Company seeking motivated self-starter to fill opening as producer. Qualified candidate must have 2 years experience magazine format production and ability to produce segments from beginning to end. Experience with Betacam, Sony BVE910 and Dubner Character Generator preferred. Send resumes and tapes to: Karl Kirschenman, Production Manager, Envision Broadcast Productions, P.O. Box 2401, Sedona, AZ 86336.

WFSB-TV, Hartford has an opening for design director. Quantel, sgi 2-d and paint, infinit!, k-scope are some of our toys. It's a fast paced environment and we need someone to oversee the look of our station, set design, print, supervise staff and pilot us into the 21st century. WFSB-TV is a Post-Newsweek Station and EOE. Send resumes to Don Graham, 3 Constitution Plaza, Hartford, CT 06103-1892.

Video 8/KPTS - TV. Producer/Director. Seeking an aggressive, self-starting Producer/Director. A creative thinker and team player with strong "people skills." A professional video production communicator who truly enjoys his/her work. An idea generator with strong visualization and conceptual skills, willing to develop and oversee several video projects at one time. Primary duties/responsibilities include proposal development, scriptwriting, producing, directing and editing of training and marketing industrial video productions. Associative knowledge and capabilities in videography, lighting and audio. College degree or equivalent with minimum of 4 years paid full-time experience. Send letter of application, resume, references and VHS production tape to Carl Chance, KPTS-TV, 320 West 21st Street, Wichita, KS 67203. Open until October 31, 1994. EOE/AA.

Designer... Midwest ABC affiliate looking for outstanding Designer. Two years Paintbox experience with news and promotion graphics. Send resume and tape no later than October 18 to Jeff Patterson, Art Director, KAKE-TV, P.O. Box 10, Wichita, KS 67201. No phone calls. EOE.

Broadcast Designer. KARE Television is looking for a full time motivated enthusiastic graphic designer. Must be able to create distinctive, contemporary graphic design for print, animation and on-air graphics for promotion and news. Must also be a team player and be able to handle deadlines. 2-4 years experience in graphics is requested. College degree is necessary. Hours could vary. Please provide resume and non-returnable tape to: Roger Becker, Design Director, 8811 Olson Memorial Highway, Minneapolis, MN 55427. No phone calls please. We are an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply.

Graphics Designer. WCIU, Chicago's newest independent station is seeking an experienced graphic designer for work on all on-air and print projects. Must be able to compose ads, one sheet, etc. on desktop as well as operate a video toaster or comparable video graphics system. Must work fast and meet deadlines. Send tape, samples and resume. Reply to Box 00141 EOE.

Account Executive. WCIU-TV Chicago's new independent television station is looking for an experienced local salesperson. If you have a minimum of 3 years local sales experience, are a team player who is willing to accept challenges, can develop new business, is creative. If you also have excellent communication skills, send your resume to: Director of Sales, WCIU-TV, 141 West Jackson Boulevard, Chicago, IL 60604. EOE.

3-D Animator. We are looking to add an animator/artist to our creative staff. The successful candidate for this position must have at least three years of post college experience working in a complete film/video production company. Experience with SGI: Softimage is a plus. Please send resume, demo reel and salary requirements to: Jim Dornety, General Manager, Venture Productions, 16505 NW 13th Avenue, Miami, Florida 33169/ Fax 305-621-0803.

WE'LL GIVE YOU ALL THE CREDIT

VISA



MC



AMEX



Fax: 212-206-8327 or mail to:

Antoinette Fasulo 245 West 17th Street New York, NY 10011

HELP WANTED SALES

Are you at a dead end selling dead air? There is more money, freedom and security if you can handle steady regional travel presenting polished multi-media advertising campaigns to car dealers. DMA-based territories open nationwide. Join an innovative company with a solid national reputation for quality production and results. Submit resumes and earnings goals to: ECI, 301 Canberra Court, Hermitage, TN 37076 or Fax to 615/254-6925.

Account Executive. Sell and service local advertisers and agencies. Maintain and improve billing levels of existing accounts within station pricing policies, as well as the development of new accounts. There will be heavy emphasis on sale of special programming and promotions and the development of new and existing retail accounts. Minimum of 2 years previous television radio and/or ad agency sales experience, and/or college graduate with courses in advertising, marketing, business or economics. Available immediately. Contact: Jerry Harbin, Local Sales Manager, WRTV, 1330 North Meridian Street, Indianapolis, IN 46202. Equal employment opportunity. M/F.

Account Executive, KLJB Davenport. If you have TV sales experience, are computer literate, possess analytical skills, are aggressive, have a great attitude, can grow existing accounts and develop new business, and want to learn and earn, rush your resume to: Matt Pryor, GSM, KLJB-TV, 937 East 53rd Street, Davenport, IA 52807. EOE.

TV Sales Account Executive. Medium market Southeastern affiliate has immediate opening for an innovative, dynamic and experienced TV Sales Rep who excels at agency and direct business and can sell special projects to both. We offer excellent lifestyle, compensation, and the most comprehensive sales tools/resources to be found anywhere. Reply to Box 00107 EOE.

Supervising Producer/Writer. Superb writer, strong producer/director, 5-7 years experience in high-end industrial production to oversee agency video, concept, scripting, creative. Television experience a plus. Resume, tape, salary requirements and references. Reply to Box 00140 EOE.

Producer/Director - Need versatile and creative person to work with creative services team. Must be able to oversee and execute commercial productions from concept to completion. Candidates need experience in all aspects of video production including: copy writing, local photography, editing, etc. Must work well with clients. Must be willing to work flexible hours including weekends and holidays as required. Applicants should forward inquiries to Bill Gilbride, Production Manager, WALB-TV, P.O. Box 3130, Albany, GA 31706-3130. EOE.

HELP WANTED PROGRAMMING PROMOTION & OTHERS

Topical News Promotion Producer. Immediate opening in Promotion Department of local network affiliate. Responsible for writing and producing daily topical news promotion. Individual will work closely with news producers to create targeted messages for daily newscasts. Must be able to work well under pressure and turn projects around quickly. Creativity, effective writing skills, a strong visual sense and good interpersonal skills are a must. Send resume and salary requirements to: TNPP-B&C, P.O. Box 77010, Atlanta, GA 30309. EOE.

News Promotion Writer/Producer**CREATIVE DYNAMO WANTED!**

We're the top news station in the top news market, and we're looking for a **WRITER/PRODUCER** to join our award-winning team. You must have at least two years experience in TV news promotion, great writing ability and production skills. If you have terrific ideas and know how to execute them, send your best spots and resume to:

Lindy Spero, VP Creative Services,
WTTG Fox Television

5151 Wisc. Ave., N.W. 
Washington D.C. 20016
AN EQUAL OPPORTUNITY EMPLOYER

KTVN-TV has an immediate opening for a Promotion Writer/Producer. Duties include writing and producing daily news topical, sales promotion and public service announcements; promotion scheduling and coordinating community events. One year experience in TV promotion, production or creative services required. College education beneficial. Send resume and non-returnable tape promptly to Cecilia Adams, Promotion Manager, P.O. Box 7220, Reno, NV 89510. No phone calls. KTVN-TV is an equal opportunity employer.

Promotion Writer/Producer. Make history! WCIU, Chicago's newest independent station will be signing on soon and you could be part of the excitement. We have an immediate opening for an experienced promotion writer/producer. To qualify you must be able to work in a fast-paced, highly creative environment, have copywriting skills and be able to edit...a lot! If this sounds like the opportunity of a lifetime, send your tape and resume to Dave Ward, WCIU-TV, 141 W. Jackson, Chicago, IL 60604. EOE. (No phone calls please.)

Promotion Whiz Wanted. Chicago's CBS O&O, WBBM-TV, Chicago's CBS owned station, is looking for a top notch Promotion writer/producer to join our creative team. Candidates must have a creative imagination, superior writing skills, knowledge of film, video and audio production, a great sense of graphic design, and most importantly you must be a team player. If you want to be a part of the best creative staff in Chicago, send your reel to: Lori Terwell, Promotions Manager, WBBM-TV Chicago, 630 North Mclurg Court, Chicago, IL 60613. Equal opportunity employer.

HELP WANTED ADMINISTRATION

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Technical Manager seeks challenge. Computer-literate leader, good people and money manager. Excellent negotiator, bargaining units and purchase. Experienced in RF and Studio Facilities design/construction, ongoing management. Startup or upgrade ideal. Available near future. Reply to Box 00132.

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For all your Classified Needs
Call Antoinette Fasulo
Tel: 212-337-7073
Fax: 212-206-8327

HELP WANTED PROGRAMMING PROMOTION & OTHERS

TNN: The Nashville Network, located in Nashville, TN is looking for a talented, experienced Promotions Writer/Producer. Responsibilities include creating, planning and developing on-air promotional and advertising materials for TNN. Successful applicant will have at least one year experience in creating, writing and producing on-air campaigns. Send resume with cover letter and tape to: TNN, Human Resources, 2806 Opryland Drive, Nashville, TN 37214. We are an equal opportunity employer.

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Baylor University. The Department of Communication Studies at Baylor University invites applications for an assistant professor in Telecommunication. This is a tenure track position, requiring a Ph.D. in Telecommunication, Communication Studies, or related field. Responsibilities include teaching classes and conducting research in mass communication theory and research methods, including mass media effects and social impact. Applicants should be willing to develop undergraduate and graduate courses and direct graduate theses. Salary is competitive depending on education and experience. Applicants should submit a letter of application, complete VITA, and three letters of recommendation by December 1, 1994, to Dr. Lee R. Polk, Chair, Department of Communication Studies, Baylor University, P.O. Box 97368, Waco, TX 76798-7368. Baylor is a Baptist university affiliated with the Baptist General Convention of Texas. As an affirmative action/equal employment opportunity employer, Baylor encourages minorities, women and persons with disabilities to apply.

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MISCELLANEOUS

Consultants: Communications firm looking for individuals with international media and public information experience for short-medium term assignments in Eastern European and former Soviet Republics. Specialties include media project management, marketing, writing, photography, advertising, location video directing, camera and audio operators: foreign language helpful. Send CV to GVC, 1433 Powhatan Street, Alexandria, VA 22314 or Fax to (703) 836-8297.

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Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

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

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

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

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

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

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

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

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

For the Record

NEW STATIONS

Applications

San Ardo, CA (BPED940316MB)—Pata-physical Broadcasting Foundation Inc. seeks 91.7 mhz; 2.7 kw; ant. 542.7 m. Address: P.O. 423, Santa Cruz, CA 95061. Applicant is headed by Jane Wade and owns KUSP(FM) Santa Cruz, Calif.

New London, NH (BPED940922MA)—Colby-Sawyer College seeks 90.9 mhz; .625 kw; ant. 90.6 m. Address: 100 Main St., New London, NH 03257. Applicant has no other broadcast interests.

Marion, OH (BPED940920MD)—Ohio State University seeks 91.1 mhz; 2 kw; ant. 96 m. Address: 2400 Orlentangy River Rd., Columbus, OH 43210. Applicant is headed by John Kessler and owns WOSU-AM-FM-TV Columbus, WPBO-TV Portsmouth, WOSV-FM Mansfield, and WOSP-FM Portsmouth, all Ohio.

Bellevue, FL (BPED940919MA)—Walker Information and Educational Institute Inc. seeks 91.3 mhz; 0.2 kw; ant. 100 m. Address: Box 237, Wildwood, FL 34785. Applicant is headed by Keith Walker and has interests in WHOF Wildwood, FL.

Fairmead, CA (BPED940606ME)—Educa-

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; pct. 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.—wants; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

tional Media Foundation Inc. seeks 91.1 mhz; 15 kw; ant. 78 m. Address: 1425 N. Market Blvd., Ste. 9, Sacramento, CA 95834. Applicant is headed by K. Richard Jenkins and owns KEZF(AM) Tigard, OR; KLVR-FM Santa Rosa, KXDA-FM Chowchilla and KWXP-FM Maglia, all California.

State College, PA (BPED940829MQ)—The Board of Trustees of the Pennsylvania State University seek 90.7 mhz; 0.1 kw; ant. 26 m. Address: 202 Wagner Building, University Park, PA 16802-3899. Applicant is headed by William Schreyer and has no other broadcast interests.

Barrow, AK (BPED940825MQ)—Silak-

kuagvik Communications Inc. seeks 91.9 mhz; 0.89 kw; ant. 22 m. Address: P.O. Box 109, 1695 Okpik St., Barrow, AK 99723. Applicant is headed by Donovan Rinker and has no other broadcast interests.

Corpus Christi, TX (BPED940815MA)—World Radio Network Inc. seeks 91.1 mhz; 3 kw; ant. 91 m. Address: Box 3333, McAllen, TX 78502. Applicant is headed by Abe VanDerPuy and owns KVMV(FM) MacAllen, KBNR(FM) Brownsville, KBNJ(FM) Corpus Christi, KBNL(FM) Laredo, and KVER(FM) El Paso, all Texas.

Giddings, TX (BPED940822MO)—Wilderness Educational Foundation seeks 91.5 mhz; 8 kw; ant. 102 m. Address: P.O. Box 387, Giddings, TX 78942. Applicant is headed by Paul Jamar and owns KVKY(AM)-KOKE-FM Giddings, TX.

Branchville, SC (BPH920925MD)—Eagle of Orangeburg Inc. seeks 105.1 mhz; 6 kw; ant. 100 m. Address: P.O. Box 1546, Orangeburg, SC 29115. Applicant is headed by Tommie Love and owns KAFX-AM-FM Diboll, TX; WIGL(FM) Orangeburg, SC; WMGU(FM) Stevens Point, WI; KDFX(FM) Dubuque, IA.

Forest City, IA (BPED940822MA)—Waldorf College seeks 91.9 mhz; 0.1 kw; ant. 29 m. Address: 106 S. 6th St., Forest City, IA 50436. Applicant is headed by William Hamm

THIS WEEK

- Oct. 9-12**—Interactive Marketing West '94 conference, Marriott Camelback Inn Resort, Scottsdale, Ariz. Contact: (310) 798-0433.
- Oct. 10-12**—KMB Video Journal conference on "What Needs to Change in the Federal State Regulatory Systems in the Multimedia Age," Don CeSar Conference Center, St. Petersburg, Fla. Contact: Mike Beilis, (813) 864-2983.
- Oct. 10-14**—MIPCOM, international film and program market for TV, cable, video and satellite. Palais des Festivals, Cannes, France. Contact: Barney Bernhard, (212) 689-4220.
- Oct. 11**—Cable TV rate filings seminar, Sheraton City Centre, Washington. Presented by URBAN/Telecommunications. Contact: (202) 416-1640.
- Oct. 11-13**—Broadcast Cable Credit Association seminar, The Sheraton Chicago, Chicago. Contact: Cathy Lynch, (708) 296-0200.
- Oct. 11-13**—Mid-America Cable TV Association 37th annual meeting & show, Kansas City Merchandise Mart & Convention Center, Overland Park, Kan. Contact: Patty O'Connor, (913) 841-9241.
- Oct. 12-15**—National Association of Broadcasters Radio Show, Los Angeles. Contact: Rick Dobson, (202) 429-5350.
- Oct. 12-15**—Radio and Television News Directors Association international conference, Los Angeles. Contact: Dave Bartlett, (202) 659-6510.
- Oct. 12-15**—Society of Broadcast Engineers engineering conference, Los Angeles. Contact: John Poray, (317) 253-1640.
- Oct. 12-15**—SMPTE 136th annual technical conference, Los Angeles. Contact: Blaine Barker, (916) 761-1100.
- Oct. 13-14**—Cable 101: The Basic Package, sponsored by Women in Cable. Long Beach Hilton, Long Beach, Calif. Contact: Christine Bollettino, (312) 634-2335.
- Oct. 13-15**—National Religious Broadcasters' Eastern chapter's annual convention. Sandy Cove Conference Center, North East, Md. Con-

Datebook

- tact: Ward Childerston, (301) 582-0285.
- Oct. 14-15**—American Women in Radio and Television south central area conference. Radisson Hotel, Austin, Tex. Contact: Terri Dickerson-Jones, (703) 506-3290.
- OCTOBER**
- Oct. 18**—Broadcast Cable Financial Management Association regional seminar, Loews Hotel, New York. Contact: Cathy Lynch, (708) 296-0200.
- Oct. 18**—IRTS Foundation dinner. "The Media on Trial: Guilty or Innocent?" The Marriott Marquis, New York. Contact: (212) 867-6650.
- Oct. 18-19**—Midwest Telecommunications Exposition, Grand Wayne Center, Fort Wayne, Ind. Sponsored by the Indiana, Michigan and Ohio Telephone Association. Contact: Joan Weston, (614) 221-3231.
- Oct. 18-19**—"The Law and Business of Refranchising," sponsored by Women in Cable. Time Warner National Training Center, Denver. Contact: Christine Bollettino, (312) 634-2335.
- Oct. 18-21**—NIMA International's fifth annual meeting and trade exhibition, The Mirage, Las Vegas. Contact: David Savage, (202) 962-8342.
- Oct. 20-21**—Cable Television Operators of Oklahoma annual meeting and golf tournament, Oak Tree Country Club, Edmond, Okla. Contact: Norita Bales/Jim Walker, (405) 843-8855.
- Oct. 20-22**—19th annual Friends of Old-time Radio convention, Holiday Inn-North, Newark, N.J. Contact: Jay Hickerson, (203) 248-2887.
- Oct. 21**—NATPE exhibitor meeting, Sands Expo Center, Las Vegas. Contact: Jeff Eggle-
- Nov. 7**—Broadcasting & Cable 1994 Hall of Fame dinner. New York Marriott Marquis. Information: Steve Labunski, Circle Special Events, (212) 686-2200.

ston, (310) 453-4440.

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.
- Nov. 29-Dec. 2**—Western Cable Show, Anaheim Convention Center, Anaheim, Calif. Sponsored by California Cable Television Association. Contact: Mary Pittelli, (301) 206-5393.
- Nov. 30-Dec. 2**—1994 Asia-Pacific Cable and Satellite Summit, Hong Kong Convention and Exhibition Centre, Hong Kong. Sponsored by The Institute for International Research. Contact: (+852) 525-5111 (Hong Kong).

DECEMBER

- Dec. 1-3**—MIP Asia, international film and program market for TV, cable, video and satellite. Hong Kong Convention and Exhibition Centre, Hong Kong. Contact: Barney Bernhard, (212) 689-4220.

JANUARY

- Jan. 5-7**—4th annual ShowBiz Expo East, New York Hilton & Towers. Presented by Advanstar Expositions. Contact: Gabrielle Bergin, (800) 854-3112.
- Jan. 13**—16th annual CableACE Awards (non-televised ceremony), Century Plaza Hotel, Los Angeles. Presented by National Cable Television Association. Contact: (202) 775-3629.
- Jan. 15**—16th annual CableACE Awards (televised ceremony), Wilshire Theatre, Los Angeles. Presented by National Cable Television Association. Contact: (202) 775-3629.
- Jan. 23-26**—32nd annual National Association of Television Programming Executives (NATPE) program conference and exhibition, Sands Expo Center, Las Vegas. Contact: (310) 453-4440.
- Major Meetings**

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and has no other broadcast interests.

Jena, LA (BPED940804MA)—Educational Radio Foundation of East Texas Inc. seeks 88.1 mhz; 15.5 kw; ant. 307 m. Address: 2721 East Erwin, Tyler, TX 75708. Applicant is headed by Shelley Chapin and has no other broadcast interests.

Savannah, GA (BPED940815MZ)—Savannah College of Art and Design seeks 88.1 mhz; 12 kw; ant. 59 m. Address: 201 W. Charlton St., Savannah, GA 31401. Applicant is headed by Nancy Weber and has no other broadcast interests.

Baldwin, KS (BPED940804MB)—Nationwide Inspirational Broadcasting seeks 90.5 mhz; 1.260 kw; ant. 78 m. Address: 503 Wood St., Fenton, MI 48430. Applicant is headed by Michael Gliner and has no other broadcast interests.

Sac City, IA (BPH940801MA)—KBJ Broadcasting seeks 104.7 mhz; 6 kw; ant. 100 m. Address: 2001 Pennsylvania Ave., Ste. 400, Washington, D.C. 20006. Applicant is head-

ed by Kevin Lein and has no other broadcast interests.

Babbitt, MN (BPH940902MB)—Eclectic Enterprises Inc. seeks 106.7 mhz; 19.8 kw; ant. 241 m. Address: 111 Marquette Ave., No. 501., Minneapolis, MN 55401. Applicant is headed by Thomas Lijewski and has no other broadcast interests.

Rockford, IL (BPED940812MA)—Southeast Bible Church seeks 89.1 mhz; .1 kw; ant. 242.8 m. Address: P.O. Box 692, Rockford, IL 61105. Applicant is headed by Robert Hanserd and has no other broadcast interests.

FACILITIES CHANGES

Loogootee, IN WKMD(FM) 94.1 mhz—Granted app. of Community Broadcast Service of Loogootee Inc. seeks CP to change channel from 232A to 231A (per docket 88-315) and request 73.215 processing. Action Sept. 13.

Albuquerque, NM KWQK(FM) 101.3 mhz—Abuquerque FM Inc. seeks CP to make changes to ERP: 6 kw; ant. 100 m.; TL: 1.1 km ENE of intersection of I-40 and US-66. Action Sept. 12.

Palmyra, NM KICK-FM 97.9 mhz—Granted app. of Bick Broadcasting Co. for CP to make changes: ERP: 50 kw; ant. 106 m. Action Sept. 14.

St. Marys, PA WKVE(FM) 97.5 mhz—Granted app. of Broadcast Communications Inc. for CP to make changes; ERP: 19.5 kw; ant. 244 m., and to change antenna supporting-structure height. Action Sept. 14.

Waco, TX KCKR(FM) 95.5 mhz—Granted app. of KCKR-FM Inc. for CP to install auxil-

iary antenna. Action Sept. 8.

Kaneohe, HI KBLZ(FM) 104.3 mhz—Granted app. of Kaneohe Radio Inc. for mod. of CP to make changes; ERP: 73.5 kw; ant. 645 m. Action Aug. 26.

Davenport, IA KRVF(FM) 106.5 mhz—Granted app. of K-River Broadcasting Inc. for CP to make changes: ERP: 88 kw; ant. 312 m.; TL: Middle Rd. and Belmont Rd., Bettendorf, Scott Co., IA; antenna supporting-structure height. Action Sept. 8.

Ball, LA KWDF(AM) 840 khz—Granted app. of Ball Broadcasting Co. for CP to make changes in antenna system and reduce power to 8 kw. Action Sept. 8.

Mt. Pleasant, MI WCEN(AM) 1150 khz—Granted app. of Sommerville Broadcasting Co. for CP to delete night service; change TL to 5995 W Burns Rd., Coleman, MI, and make changes in antenna system. Action Sept. 8.

Mayodan, NC WMYN(AM) 1420 khz—Granted app. of Mayo Broadcasting Corp. for CP to correct coordinates. Action Sept. 8.

Clovis, NM KICA(AM) 980 khz—Southwestern Broadcasting Corp. seeks CP to operate nighttime at .11 kw and make changes in antenna system. Action Sept. 8.

El Paso, TX KSET(FM) 94.7 mhz—Granted app. of Magic Media Inc., for one-step app. to change channel to 234C. Action Aug. 19.

Burlington, VT WVPS(FM) 107.9 mhz—Granted app. of Vermont Public Radio for CP to make changes; ERP: 50 kw. Action Sept. 7.

Kimberly, WI WHBY(AM) 1150 khz—Granted app. of Woodward Communications Inc. for CP to augment nighttime license radiation pattern. Action Sept. 8.

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PROFESSIONAL/SERVICES DIRECTORY NEW RATES, EFFECTIVE JANUARY 1, 1994

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Timothy Taylor Kelly

Tim Kelly gets a faraway look in his eyes as he discusses his recent trip to Botswana, where he snorkled with crocodiles, evaded elephants and viewed lion cubs close up.

Kelly is in his element out in the field—and he may be one of the lucky few whose job can take him to such exotic fields. As senior vice president, National Geographic Television, Kelly oversees the company's far-flung—and growing—world of television shows, specials and videotapes.

Kelly, 38, is focused on growth, and on making National Geographic familiar to more people than the readers of the magazine. He has seen the television division expand from four staff members and no revenue to about 180 staff members and annual revenue of about \$60 million.

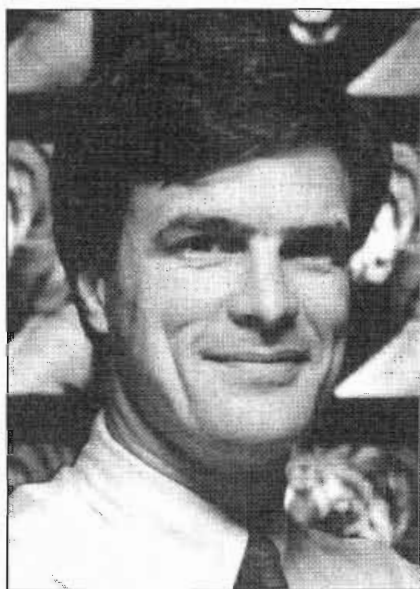
Before Kelly's tenure, National Geographic produced four one-hour *Specials* per year. In 1995, it will produce five one-hour *Specials* for NBC, along with 88 hours of the weekly *Explorer* series for TBS. Segments from both series are syndicated and also released on home video.

Plans call for continued work with PBS, which had aired the *National Geographic Specials* for 20 years until NBC got the contract this past May. The first multipart documentary for PBS—*China: Beyond the Clouds*—started airing last week.

This year, National Geographic Television also got into the children's home video business. *Really Wild Animals* is a seven-title series for children ages 5-10, and *Geokids* offers three titles for children under age 5. The children's area is key and will continue to expand, Kelly says: "That could dwarf a lot of the other things we do now, straight documentaries, for instance."

Kelly is driven to succeed, says boyhood friend Michael Mann of Dallas. If National Geographic were a for-profit company, "he'd be like Ted Turner," Mann says. "He saw something that could be and he went aggressively after it."

Kelly continues to move aggressively. He is considering making theatrical and Imax films to broaden National Geographic's reach among



the 40-and-under crowd. "The stories they do in Hollywood are not as interesting as the stories we come across all the time," he says.

The division also is developing interactive games and participating in several video-on-demand tests. Kelly looks forward to a "virtual National Geographic store" where viewers can buy films, maps and interactive games.

This future world is a far cry from Colorado, where Kelly grew up in the shadows of the Rocky Mountains. He and his father, a chemist, often went fishing, bird hunting and camping. "We were just always in the mountains," Kelly says. "I've always had a real interest in those things."

Kelly graduated from college with what he considers an all-around useful degree in finance. He worked various jobs, including marketing for a publishing company and political consulting for a Republican candidate.

His first job in the TV business was in 1982 as director of sales, planning and administration for the newly formed Rainbow Programming Services in Denver. Rainbow was a small

company then, but had big plans for distributing the Bravo and American Movie Classics cable networks, among others. "That was just [at] the beginning of the rush in basic cable," Kelly says. "It was obvious how dramatically television was going to change."

But Kelly wasn't thrilled with the subject matter at Rainbow. He settled on National Geographic as a place where programming opportunities were more suited to his interests and began bombarding Dennis Kane, then head of the television division, with ideas. "I got his name off the masthead and started bugging him," Kelly says.

"Tim really had a vision of himself being part of that organization," says Jerry Maglio, Rainbow's first president and now senior vice president, marketing, Tele-Trend Communications, Denver. "He almost felt he had a calling." Maglio found himself advising Kelly on how to proceed.

Kelly quit Rainbow and moved to Washington for what he admits was a not very solid consulting position with the television division. But he

wanted to take the risk: "I was so excited about the idea of this place."

He began his Geographic career in 1984 by helping launch *Explorer*. Kane says he wanted an innovator for that job, someone with "fresh and new ideas, because that's what we needed."

Kelly provided that, along with film

sense and executive talents that made him a natural successor, says Kane, president of ABC/Kane, Washington, since 1989. Along the way, Kelly has won two Emmys.

National Geographic "is the perfect place for me," Kelly confirms. Its areas of expertise mesh with his interests: wildlife, the environment, archaeology, adventure. "Our mission is really to stimulate people about these things," he says. "We try to make people care about what we have left in the natural world."

—EAR

Senior vice president, National Geographic Television, Washington; b. Oct. 27, 1955, Galveston, Tex.; BS, University of Colorado, 1975; director of sales, planning and administration, Rainbow Programming Services, Denver, 1982; National Geographic Television: consultant, 1983; co-executive producer, Explorer, 1984; associate director, 1985-88; vice president/director, 1988-91; current job since 1991; m. Suzanne Wills, 1984; children: Joseph Taylor, 10, Katherine Wills, 7.

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Fates & Fortunes

BROADCAST TV

Joe Levinsohn, consultant, international programing, joins Arrow Films International, Los Angeles, as president.

Lauren Cole, VP, operations, Columbia TriStar International Television, Culver City, Calif., named senior VP, international operations.

Robert Allbritton, VP, director, Allbritton Communications Co., Washington, named executive VP/COO.



Emily Barr, assistant general manager, WMAR-TV Baltimore, joins WTVB-TV Durham, N.C., as president/GM.

Diane Galella Oldham, VP, sales operations, Genesis Entertainment, New York, named senior VP, research.

Kim McQuilken, director, marketing, special projects, Turner Home Entertainment,

ment, Atlanta, named VP, sports and brand licensing.

Rick Jacobson, president, domestic marketing, Viacom Entertainment Group, New York, joins Tribune Entertainment Co., Chicago, as president/CEO.

Duane Lammers, VP/GM, KFDX-TV Wichita Falls, Tex., joins WHTM-TV Harrisburg, Pa., in same capacity.

Margaret Cronan, manager, news planning/head, special projects, WNBC-TV New York, joins KYW-TV Philadelphia as executive producer.

Ami Witt, VP, central and southeast sales, Rysher TPE, Los Angeles, joins Kelly News & Entertainment, New York, as VP, eastern divisional manager.

Cheryl McLean, marketing representative, Walt Disney Co., Los Angeles, joins Rysher Entertainment there as manager, marketing.

Gail Porter Long, director, educational projects, Maryland Public Television, Owings Mills, Md., named VP, education and telecommunications.

Randy Smith, GSM, WSLS-TV Roanoke, Va., named VP/GM.



Perez

John Perez, director, worldwide sales and distribution, WNET-TV Newark, N.J., joins Grove Television Enterprises, Los Angeles, as VP, worldwide sales and distribution.

Appointments at Hearst Corp., New York: **Frank Biancuzzo**, VP, marketing group research and consultation, Frank N. Magid Assoc., Marion, Iowa, joins as director, marketing and promotion; **Thomas Hughes**, VP/GM, service center division, Charlotte, N.C., named VP/controller, **Steven DeLorenzo**, director, consolidation and corporate reporting, service center division, Charlotte, named assistant treasurer.

Deborah Mitchell, producer, *Geraldo*, New York, named VP, program development, The Investigative News Group, there.

Maria Beltran, director, traffic, KMEX-TV Los Angeles, adds director, systems, procedures and sales service, Univision Television Group Inc.,

Miami, to her responsibilities.

Appointments at Atlantis Films, Los Angeles: **Anne Yard**, creative executive, New Line Television, Los Angeles, named director, development; **Susan Resnick**, controller, Landmark Theatres Inc., Los Angeles, named corporate controller; **Janine Coughlin**, director, literary development, named director, development.

RADIO



DiNardo

Stephen DiNardo, GSM, KCBS(AM) San Francisco, named VP/GM, KRQR(FM) there.

Appointments at Shamrock Broadcasting Inc., Burbank, Calif.: **Marty Loughman**, president/COO,

named CEO; **Julie Kahn**, director, sales, KNEW(AM) Oakland, Calif./KSAN-FM San Francisco, named GM.

Tim Tobin, program director, WKXE(FM) White River Junction, Vt., named director, operations and programing, WUVR(FM) Lebanon, N.H./WBFL(FM) Bellows Falls, Vt.

Martin Lessard, regional VP, New England and the Midwest, Fuller-Jeffrey Broadcasting Cos. Inc., Granite Bay, Calif., named executive VP/COO.

CABLE

Appointments at the Golf Channel, Orlando, Fla.: **Robert Greenway**, VP, sports programing, HBO, New York, joins as senior VP, programing and operations, **Michael Whelan**, director, sports production, HBO, New York, joins as VP, production.

Appointments at The Family Channel, Virginia Beach, Va.: **Stan Majkut**, manager, mid-Atlantic affiliate relations; **Don Scott**, manager, northeast affiliate relations; **Chip Fortier**, manager, affiliate relations; **Tim Larson**, manager, midwest affiliate relations and **Janelle Slipp**, manager, western region affiliate relations, all named directors.

Jeffrey Elbersson, director, investments, Time Warner Cable Ventures, Stamford, Conn., named VP.

Appointments at USA Networks, New

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of August 12, 1970; Section 3685; Title 39, United States Code). 1. Title of Publication: BROADCASTING & CABLE. 1B. Publication No. 00072028. 2. Date of Filing: October 7, 1994. 3. Frequency of Issue: Weekly, except at year's end when two issues are combined. 3A. No. of issues published annually: 51. 3B. Annual subscription price: \$117. 4. Location of known office of publication: 245 W. 17th St., New York, NY 10011. Location of headquarters or general business offices of the publishers: 245 West 17th St., New York, NY 10011. 6. Names and addresses of the publisher, editor and managing editor. Publisher: Peggy Conlon, 245 West 17th St., New York, NY 10011. Editor: Donald V. West, 1705 DeSales St., NW, Washington, D.C. 20036. Managing Editor: Mark K. Miller, 1705 DeSales St., NW, Washington, D.C. 20036. 7. Owner: Cahners Publishing Co., A Division of Reed Publishing U.S.A., 275 Washington St., Newton, MA 02458. 8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities: (If there are none, so state.) (None) 9. Not applicable. 10. Circulation: A. Total number of copies. Average number of copies each issue during preceding 12 months: 40,670. B. Paid and/or requested circulation. 1. Sales through dealers and carries, street vendors and counter sales. Average number of copies each issue during preceding 12 months: 307. Actual number of copies of single issue published nearest to filing date: 325. 2. Mail subscriptions (paid and/or requested). Average number of copies of each issue during preceding 12 months: 35,537. Actual number of copies of single issue published nearest to filing date: 35,537. C. Total paid and/or requested circulation. Average number of copies each issue during preceding 12 months: 35,844. Actual number of copies of single issue published nearest to filing date: 35,844. D. Free distribution by mail, carrier or other means, samples, complimentary and other free copies. Average number of copies each issue during preceding 12 months: 1,432. Actual number of copies of single issue published nearest to filing date: 1,310. E. Total distribution. Average number of copies of each issue during preceding 12 months: 37,276. Actual number of copies of single issue published nearest to filing date: 36,874. F. Copies not distributed. 1. Office use, left-over, unaccounted, spoiled after printing. Average number of copies each issue during preceding 12 months: 3,072. Actual number of copies of single issue published nearest to filing date: 1,327. 2. Return from News Agents. Average number of copies each issue during preceding 12 months: 322. Actual number of copies of single issue published nearest to filing date: 375. G. Total. Average number of copies of single issue during preceding 12 months: 40,670. Actual number of copies of single issue published nearest to filing date: 38,576. I certify that the statements made by me are correct and complete.

Peggy Conlon
Publisher

AWRT recognizes New York sponsors

The New York City chapter of American Women in Radio & Television hosted its "Start of the Season" reception in late September. AWRT recognized the chapter's sponsors and also reacquainted members with the New York media community. This season's corporate sponsors include ABC Network Sales, ASCAP, Blair Television, BROADCASTING & CABLE Magazine, Capital Cities/ABC, CBS Broadcast Group, ESPN, Interop, Katz Television Group, Lifetime Television, MMT Sales, Ogilvy & Mather, Petry Television, Sandler Capital Management, Seltel, WABC-TV, WNYW(TV) and WQCD(FM)/WPIX(TV).

Pictured left to right: Kryss Keller, Capital Cities/ABC; Jim Ganley, Petry Inc.; Beth Robinson, CBS Radio Networks; David Westin, ABC; Bridget McCray, ABC; Pier Mapes, NBC Television Network; Debra Schwartz, Interop; Lou Abitabilo, WNYW; Liz Bratman,



Ogilvy & Mather; Raymond Johns, Seltel Inc.; Peggy Conlon, BROADCASTING & CABLE Magazine; Jim Beloyian, Katz Television Group; Camille Mileo, ASCAP; Bruce Mitchell Sr., VP/CFO, MMT Sales Inc. —DS

York: **Tom Smith**, senior VP, marketing and new business development, Multimedia Cablevision, Wichita, Kan., joins as VP, affiliate relations, eastern region; **Peter Ruben**, VP, sales, marketing and programing, Paragon Cable, Manhattan, joins as VP, national accounts, affiliate relations; **Mary Beth Pryor**, account director, Mad Dogs & Englishmen, there, joins as director, advertising; **Lisa Stewart**, assistant program administrator, named manager.

Appointments at The Sega Channel, New York: **Howard Burkat**, marketing consultant, named VP, affiliate marketing and sales support; **Nicholas Fiore**, director, new business development, International Cablecasting Technologies, London, joins as VP/managing director, international.

Appointments at Showtime Entertainment Group, New York: **Sharon Byrens**, director, original programing, West Coast, named VP, motion picture development, West Coast; **Katy Coyle**, VP, movies and miniseries, Columbia Pictures Television, Los Angeles, joins as VP, motion picture development, West Coast; **Monica Foster**, director, program acquisition, USA Network, New York, joins as VP, development, motion pictures and series, East Coast.

MULTIMEDIA

Stuart Young, VP/general counsel, United Broadcasting Co. Inc., Bethesda, Md., joins Cox Enterprises Inc., Atlanta, as senior counsel.

Appointments at Multimedia Inc., Greenville, S.C.: **Thomas Magaha**, VP, finance and development/controller, named VP, development; **Frederick**

Lohman, controller, broadcasting operations, named VP/controller.

Patti Tufty, segment producer, KPIX(TV) San Francisco, named executive producer.

Barry Stagg, marketing consultant, joins Saban Entertainment, Burbank, Calif., as VP, publicity.

DEATHS



Nelson

Harriet Nelson, 85, actress, died Oct. 2 of emphysema and congestive heart failure at her home in Laguna Beach, Calif. For 14 years Nelson starred with her real-life husband in the television series *The Adventures of Ozzie and Harriet*. The show, which began as a

radio show in 1944, was loosely based on the couple's experiences. Nelson also starred in the short-lived series *Ozzie's Girls* in 1973. More recently, she appeared occasionally on *The Father Dowling Mysteries*. She is survived by a son, David, nine grandchildren and one great grandchild.

Jerry Washington, 64, disk jockey, WPFW(FM) Washington, died Oct. 4 at Walter Reed Army Medical Center in Washington of a brain hemorrhage and complications from several strokes. Known to listeners as "the Bama," Washington was a weekend volunteer disk jockey for 15 years. He is survived by two daughters.

Dennis Wolfberg, 48, comic, died of cancer Oct. 3 in Culver City, Calif. In addition to stand-up appearances, Wolfberg played an eccentric scientist on the TV series *Quantum Leap*.

—Compiled by Denise Smith

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Tribune Broadcasting's eight television stations will launch a young viewer-targeted talk show strip hosted by bi-lingual host Charles Dabney Perez for launch in first quarter 1995. Perez, 31, is a former producer for talk shows *Ricki Lake*, *Montel Williams* and *Jane Pratt*. The show is a production of Tribune Broadcasting in association with Charles Dabney Perez Productions.

NBC blasted the competition again last Thursday night.

Through two weeks and four days of the new season, NBC is averaging a 12.7 Nielsen rating and 21 share, followed by ABC's 12.2/20, CBS's 11.8/19 and Fox's 7.5/12. Among adults 18-49, ABC is first with a 7.7 rating followed by NBC's 7.5, CBS's 5.4 and Fox's 5.3. CBS and Fox have been neck-and-neck among that demographic group. Last Thursday night, NBC—despite a significant drop-off at 9:30 with *Madman of the People*, following *Seinfeld*—saw *ER* pull a 19.2/33 at 10-11. That number was off only slightly from *Seinfeld*'s 20.3/32 at 9. For the night, NBC had a 17.0/28, CBS was second (10.4/17), followed by Fox at 8.2/13 and ABC with an anemic 6.8/11.

Bert Ellis is buying WWAY-TV Wilmington, N.C., from Paul Brissette's CLG Media for \$25.25 million.

CLG's partner, Chrysler Capital, wants to liquidate its investment in the station, says Brissette. In addition to owning six TVs and two radio stations, Ellis bought sports producer Raycom Inc., which holds the rights to ACC basketball in a joint venture with J.P. Sports.

ABC is rescheduling its news magazines in January. *PrimeTime Live* will move from Thursday, where it has dropped about 6 Nielsen share points this season against NBC's new medical show, *ER*, to Wednesday at 10. *Turning Point* will leave that time

NATAS awards technological Emmys

Engineers from the Big Three TV networks were honored with Lifetime Achievement Emmys last week.

At the National Academy of Television Arts & Sciences presentation in New York were (l-r): Malachy Wienges, NATAS vice chairman; Julius Barnathan, former senior VP of technology and strategic planning, Capital Cities/ABC; CBS Senior VP of Technology Joseph Flaherty; NBC Executive VP of Technology Michael Sherlock, and NATAS President John Cannon.



Darleen Rubin

Ten company winners of Technological Achievement and Scientific Development Emmys were recognized for technological developments. Broadcast Television Systems Inc. and Ikegami Electronics USA each won awards for implementing "controlled edge enhancement utilizing hue keying," a technology aimed at improving skin contour systems. Sony Corp. and Matsushita each netted Emmys for their work in implementing microlens technology for broadcast CCD cameras, a development aimed at improving camera light sensitivity.

Also capturing Emmys were AVS-Technique, Laser Pacific Media Corp. and Snell and Wilcox Ltd., for developing technologies to remove artifacts that can appear when converting film-originated 525-line material to 625-line video; Time Warner Cable, for implementing AM fiber technology; Eastman Kodak Co., for implementing a system that places data onto film for use in editing; and Pinnacle Systems, for developing addressable compression technology.

—CM

slot for 10 p.m. Monday. *Day One* will rejoin the schedule at 10 on Thursday, while *20/20* will remain in its 10 p.m. Friday slot.

House and Senate staffers were working furiously late last week to try to reach an accommodation on FCC authorization legislation. Once consensus was reached, the measure was expected to receive quick approval from the House and Senate before Congress recessed last weekend. The bill would authorize agency funding of

\$188,400 for fiscal 1995.

Multimedia Inc. projects that its 1994 earnings from ongoing operations will be between \$1.95 and \$1.97 per share, up about 4% from \$1.88 in 1993, the company said last week. Operating cash flow from continuing operations is expected to be up 5%, to \$250 million. Those projections exclude about \$9 million in expenses tagged to Multimedia's new cable service, The Talk Channel, but the company said those costs will be "more than offset by the sale of radio

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stations and wireless operations."

UK satellite pay service **BSkyB** has confirmed that it is considering an initial public offering of its shares on the London and New York stock exchanges, possibly by Christmas. Goldman Sachs is lead manager in the offering, with Lazard Brothers as joint adviser. The deal could see News Corp. reduce its stake in the pay network to 40% while raising some \$7.8 billion. The funds would presumably help finance News Corp. owner Rupert Murdoch's Star TV satellite enterprise in Asia.

Global trading company Active International has formed a new children's TV syndication division, Active Entertainment, under former Bohbot Entertainment senior VP/GM Adrien A. Seixas. The division will seek to develop and market kids shows that meet the requirements of the Children's Television Act. Seixas is president of the new company, which is negotiating to launch three new shows in January.

Court TV has ended its affiliation with CBS Radio and signed an exclusive agreement with the ABC Radio Network to broadcast the audio portion of its coverage to its ABC Radio news affiliates. ABC will also carry a weekly court feature produced by Court TV correspondent Fred Graham.

Jed Petrick has been named to head media sales for the WB Network. Petrick, who has been VP, sales, The Baseball Network, is another Fox veteran joining WB. He spent five years there.

NSS POCKET PIECE:

(Nielsen's top ranked syndicated shows for the week ending Sept. 25. Numbers represent average audience/stations/% coverage.)

1. Wheel of Fortune	12.6/224/98
2. Jeopardy!	10.9/217/99
3. Oprah Winfrey Show	8.8/239/99
4. Entertainment Tonight	8.2/173/93
5. Star Trek: Next Generation	8.1/239/93
6. Roseanne	7.1/183/97
7. Hard Copy	6.4/177/93
7. Inside Edition	6.4/171/94
9. Married...With Children	5.9/178/94
10. Wheel of Fortune—wknd	5.8/169/76
11. Family Matters	5.7/193/93
12. Baywatch	5.1/210/96
12. Imagination I	5.1/185/97
14. Cops	5.0/170/94
14. Fresh Prince of Bel-Air	5.0/152/86

Payback time

Don't get mad, get even. The Bell operating companies appear to be on the receiving end of that philosophy following their opposition to the Senate infohighway bill. Many Hill insiders think last week's virulent attack by House Energy and Commerce Committee Chairman John Dingell (D-Mich.) on Pacific Telesis is a sign of things to come. Dingell was furious with PacTel for an ad it ran in the *Washington Post* attacking provisions in the GATT treaty making pioneers pay up to 80% of the value for a personal communications license. Dingell, the author of those provisions, called a last-minute Oversight and Investigations Subcommittee hearing to chastise PacTel for an "ignorant and vicious" ad. House Judiciary Committee Chairman Jack Brooks (D-Tex.) has already stated his intention to make the RBOCs pay. And there are some in the Senate, like Commerce Chairman Ernest Hollings (D-S.C.), who sponsored the scuttled bill, who are unlikely to look fondly on the local telcos next year. —KM

SAN ANTONIO

Changing partners

San Antonio, Tex.-based Clear Channel Communications is negotiating new affiliation agreements in Memphis and Mobile, Ala. CC's WPTY-TV Memphis is losing its Fox affiliation following Fox's purchase of WHBQ-TV in mid-August. In Mobile, SF Broadcasting's purchase of Burnam Broadcasting's WALA-TV pulls the Fox affiliation from CC's WPML(TV). Dan Sullivan, president of CC's TV group, says the stations most likely will pair up with the ousted networks, ABC in Memphis and NBC in Mobile. "We're the only girl who doesn't have a date for the dance," he jokes.

NEW YORK

Oracle Set-Top Alliance

On Oct. 17, Oracle Corp. will announce its Set-Top Alliance program, which will provide a forum for a number of set-top vendors and companies developing both hardware and software for interactive television systems. Oracle said it will debut some interactive TV services—from movies on demand from HBO, to weather updates and forecasts from The Weather Channel.

Family movies

A game show network is not the only new cable network idea being kicked around at Family Channel parent company International Family Entertainment. Senior Vice President of Programming Paul Krimsier

says the company would someday like to launch a family film channel featuring general audience versions of top movies.

The doctor is in

Comedy Central has begun production on its first animated series, *Dr. Katz, Professional Therapist*, produced by Popular Arts Entertainment and software producer Tom Snyder Productions in association with HBO Downtown Productions.

WASHINGTON

Legal bills

Some attendees at last week's Federal Communications Bar Association party commemorating the commission's 60th anniversary suggested the organization change its name. Despite charging an entrance fee, the Mayflower Hotel party had a cash bar. That led to a call for the FCBA to change its name to FCCBA, or the Federal Communications Cash Bar Association.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"Well, Senator, with a campaign fund of a million dollars, we can make you look poor."

The sky's the limit

By the time the FCC gets around to re-examining the multiple ownership limits, the question won't be whether 12 is enough but whether 85 is too many. The combination of attribution practices that allow Rupert Murdoch to own an infinite number of properties as long as his voting control is less than 50%, and FCC Chairman Reed Hundt's determination to advance minority ownership at any price, is creating an explosion of ownership changes that's not about to wait for the rules.

We're all for it. This magazine has been preaching the doctrine of free enterprise and marketplace since the Communications Act was a pup. We applaud Murdoch and company for exploiting an advantage that others ignored. The rules, anachronistic as they are, had allowed nonvoting ownership on a non-attributed basis for years, but it generally wasn't done. Then Murdoch set up SF Broadcasting, under Tom Herwitz, to put \$100 million into non-attributed interests, and Capcities/ABC put over \$25 million into Young Broadcasting for non-voting interests and a pact to buy even more. Last week, Fox struck again, venturing with minority-owned Blackstar Communications to acquire upwards of \$20 million worth of stations. At press time we were reporting Tribune Broadcasting venturing with a group of minorities in a compact that might be leveraged to half a billion.

As often happens, the marketplace has moved into a vacuum left by governmental inertia. The landscape of station ownership in this country is about to be fundamentally redrawn. Let's hear it for Yankee ingenuity.

Antisocial compact

The social compact theory of broadcast regulation regained some momentum last week—this time from

Congressman Ed Markey, speaking at BROADCASTING & CABLE's Interface VIII. Markey, who talked glowingly of broadcasters' 500-channel future, also threatened them with spectrum auctions if they did not embrace the theory. The social compact, as championed by the congressman, is little more than the "government content regulation by intimidation" theory that is all too familiar to this page. The congressman later told BROADCASTING & CABLE that he planned to hold hearings on the compact when Congress returns next year.

For his part, FCC Chairman Reed Hundt, who has recently affiliated himself with the theory, told the same conference audience that he was for "sensible rules and sensible deregulation," which certainly sounds, well, sensible, but is the kind of generic statement that leaves plenty of room for the devil that lurks in the details. Hundt also referred to the compact, but only to say that while he liked the idea, he could not claim authorship.

Whoever's idea it was, it was a bad one. These shotgun marriages between the media and the social engineering theories of the reigning political powers reek of potentially damaging content regulation. Enveloping them in rhetorical bouquets doesn't make them smell any sweeter.

Headline hunting

The Luddites are at it again. The Center for Science in the Public Interest, which got a lot of publicity by attacking movie theater popcorn a few months back (too fattening), is planning a turn-off-the-TV day sometime next year to draw attention to the medium's "harmful effects." We've got a better idea. Let's leave the TVs on and turn off the poverty, hunger, discrimination and other social problems that are the seeds of crime and violence.

Straw men, by definition, make much easier targets, but attacking them is a waste of energy.

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